

CREDO
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CREDO

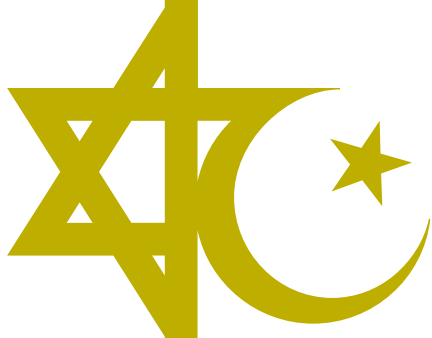
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**World premiere in Karlsruhe 30 April 2004
with live satellite link-up to
Jerusalem, Istanbul and Belfast**

CREDO

A multimedia musical and theatrical performance about ethnic and religious co-existence and conflict, produced by Fabrica Musica in collaboration with the Karlsruhe Staatstheater, with the support of the European Union.

Karlsruhe 29th April 2004. The contact-clash between different cultures, ethnic groups, religions and nations is the central theme of *CREDO*, a multimedia musical and theatrical performance produced by Fabrica Musica. The world premiere will take place at the Staatstheater in Karlsruhe, Germany, on 30 April 2004 with a live satellite link-up to Jerusalem, Istanbul and Belfast.

CREDO - the first word of the Apostles' Creed and a statement of faith - is based on an idea that is common to all projects at Fabrica (Benetton Group's communication research centre), i.e. that the arts, entertainment and communication should be concerned with matters important to society. In this case, the subject is co-existence, the need for diverse communities to live together responsibly and their capacity to perceive the *other's* difference as a source of enrichment not danger.

The musical part of the performance is directed by Andrea Molino, director of Fabrica Musica, while the theatrical side is directed by Achim Thorwald, director of the Staatstheater. *CREDO* a multimedia performance, with pieces of music, spoken parts, photographs and videos and is performed by the Badische Staatskapelle, the symphonic orchestra of the Staatstheater composed of 90 musicians, David Moss and a group of over twenty young, international musicians chosen by Fabrica in countries including Israel, Turkey and Northern Ireland, where the project's central theme is particularly relevant.

The collection of texts, photographs and videos which form *CREDO's* libretto was prepared through the research of some 50 international correspondents of *Colors Magazine*. "*We sought out people, children of mixed marriages, in Belfast, Jerusalem and Istanbul who had personal, direct experience of the violence of racial conflict,*" said Molino. "*Our purpose was to focus attention on them and let them talk or just be seen, bearing physical, flesh and blood witness to the fact that we create wars, they don't just happen. In other words, we're convinced that today, in complex and dangerous cultural circumstances, "bastards" (Deuteronomy 23,3) can become an ideal symbol of the absurdity of conflict, because they are living proof that races, cultures and religions can coexist.*"

The young musicians prepared for this performance with Andrea Molino, at Fabrica. They will perform live from Jerusalem, Istanbul and Belfast, fusing their respective musical languages in a multimedia performance in which video elements and music share a common mode of expression, thus underlining not only the project's advanced technology, but also its close relationship with the production's theme, i.e. *communication* among different nations, cultures and religions.



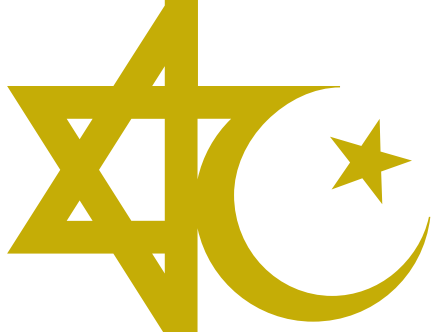
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CREDO, which, as part of the Cultura 2000 project, is supported by the European Union, will be performed again in Karlsruhe on 2 May, 2004. In the summer of 2005 it will open the annual Istanbul International Music Festival and also will feature at the Queensland Music Festival in Brisbane, Australia.

The presentation will be transmitted live via Internet (www.fabrica.it/credo) in video and audio format the 30th April at 20.00 CET.

For more information:
www.benetton.com/press



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CREDO

The innocence of God
A multimedia music theatre

CREDO is a multimedia musical theatre project produced by Fabrica Musica in co-production with the Staatstheater of Karlsruhe. The project, which focuses on the theme of ethnic and religious conflict, enjoys the support of the European Union in the context of *Culture 2000*.

CREDO is a *global* project: various languages and different disciplines complement each other in order to achieve an extraordinary new form of communication. Music, video, interactivity, editorial, design and new technologies are an integral part of the project and assume a dramatic role in its context.

Andrea Molino, director of the Fabrica Musica department, and Achim Thorwalk, director of the Karlsruhe Staatstheater are responsible for the artistic direction of the project. Andrea Molino, who composed the music and assumes the musical direction, is coordinator at Fabrica of the research of the young artists actively involved in the creative process. CREDO is constructed as a series of events, whose significance starts from the cultural aspects to then exceed these borders. Because, as Andrea Molino states, "the arts, communication and the world of entertainment have the right and the duty to *soil their hands*, to go back to dealing with society's fundamental themes – in this case, coexistence, the necessity for mature cohabitation between different cultures, the capacity to perceive the difference of *other* as enriching rather than dangerous".

The world premier of CREDO will take place at **Karlsruhe**, in Germany, on **April 30 2004**, with a repeat performance May 2 (as part of the "European Day of Culture", www.europaeische-kulturtage.de), with a direct satellite link with the cities of **Jerusalem**, **Istanbul** and **Belfast**. Using these links, a number of musicians will participate in the *performance* directly from their cities of provenience highlighting, as well as the advanced technology of the project, the tight connection with the basic theme, namely *communication* between different nations, cultures and religions.

Presentation to the public will take place in the grand hall of the Karlsruhe Staatstheater (www.staatstheater.karlsruhe.de). They are the co-producers of the project with the participation of the Badische Staatskapelle Karlsruhe (the theatre's symphony orchestra) and the theatrical direction of Achim Thorwald, who will also guide the creative participation of the German dramatist team. The scenic material, concept of Fabrica Design, will be built and mounted by Karlsruhe Staatstheater's workshop. The sound direction is devised at Fabrica and executed with the collaboration of the theatre's Audio Department.

For the realization of CREDO, Fabrica has offered bursaries to several young musicians, chosen from countries in which the central topics of the project, ethnic and religious conflict, are particularly relevant. The objective is not to group together different musical cultures in a sort of trendy world music group. The project focuses on and develops common elements (also *personal*, not only tied to the culture of origin) of the respective musical languages in search of a new and communal emotional vocabulary.



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In this context Fabrica, aware that the human *voice* is probably the musical “instrument” that most represents the affinity between language and culture, sought the collaboration of celebrated American vocalist David Moss and his *Institute of Living Voice* within the context of Antwerp’s Theater Transparant (www.transparant.be).

From January to April 2004, the young international musicians selected developed –in an initial phase working with Andrea Molino– the instrumental sections of the project. They will have the support of technological tools that also offer linguistic cues which can be integrated in the creative process. Some of the musical scores created by bursary holders of Fabrica Musica with Andrea Molino have been developed for presentation to the public outside of the final event. They will still form an integral part of the project and will be executed in different contexts from that of live *performance*. The idea is to develop a form of communication which goes beyond the single event, and can make use of the potential of new communication technology (internet, Dvd, interactivity, etc), to reach a new and wider audience.

Andrea Molino and Achim Thorwald will edit the collection of the textual, photographic and video materials that will make up the multimedia «libretto» of CREDO. The «libretto» has been produced thanks to the work of some 50 international correspondents of *COLORS Magazine* (www.colors magazine.com). In addition to this material there is a selection of poetry and literary fragments that complete the multimedia mosaic on the platform of which the music will be composed. For example, through a technological system developed at Fabrica, it will be possible to play the video material musically: the video sequences will be projected live directly by the musicians through the use of Midi instruments (such as normal musical keyboards). The result is a tight, rhythmic correspondence, an indivisible linguistic unity between the visual elements and the musical composition.

The evening of the world premiere at Karlsruhe will be recorded live on audio and video, and form the main part of the Dvd that Fabrica will produce within the context of its own series of multimedia publications (*Fabrica Media DVD Series*). The publication will also document the production phases, and will include multimedia and interactive material, as well as interviews with the protagonists of the project. The Dvd release is projected for Winter 2004.

After Karlsruhe, Fabrica’s CREDO project will inaugurate the 2005 edition of the *Istanbul International Music Festival* and also in the summer of 2005, will feature at the Queensland Music Festival in Brisbane, Australia.

CREDO

Interview with Andrea Molino, director of Fabrica Musica

- 1- *CREDO is a multimedia event about ethnic conflicts, with particular emphasis on the situation of people of mixed races. Can you explain the origins of this project?*

As is often the case, at the base of this project there are a series of small episodes, ideas, considerations that over time have overlapped. I remember, for example, that a Fabrica bursar, Joy Frempong, half Swiss and half Ghanaian, told me about a number of emotions and feelings she had lived through since she was a child, in particular concerning the development of her identity. Her personal stories fascinated me. Later I delved through literary quotations, and fragments from The Bible and other sacred books. Everything started to accumulate and slowly the ideas, even the musical and theatrical ones, began to take shape. Another step was my trip to Karlsruhe and the meeting with Achim Thorwald, the director of the Staatstheater, with whom there was a common interest from the beginning. And so, a year and a half ago, we decided to make a huge project out of these elements. The project would include David Moss and the Fabrica musicians accompanied by the theatre's symphonic orchestra of over 90 musicians, a complex multimedia system and a satellite connection with the partner cities in the project, Istanbul, Jerusalem and Belfast, who have had and still have ethnic and religious conflicts in their own backyards.

- 2- *Was CREDO the initial title for the project?*

Yes, "credo" in the Latin sense: the first word of the apostolic symbol. And "credo" as profession of faith, but also in the more normal sense, in everyday life. In every war, all the sides in conflict pray to their God for victory. But as Mark Twain wrote, praying to God for one's own victory means also praying for the death and destruction of the other side. To explain the concept better we thought of the subtitle **The Innocence of God**, taken from an article by José Saramago, published the day after September 11 2001, on what he defines the "God factor" in current conflicts. In fact, the conclusion of Saramago's essay is that "despite all of this, God is innocent". Because for those who believe, God is innocent because he is absolute good; and for those who don't believe – like Saramago – "He is innocent like something that does not exist". Even from extreme points of view the conclusion is the same: the motivations of war and conflict need to be looked for elsewhere. The absurdity of this situation is at the center of our project, especially through the theme of the so-called "**bastards**", who are the concrete representations of the paradoxical futility of every conflict.

- 3- *What do you mean exactly by bastards?*

This needs a brief explanation. Discrimination against those born "irregularly" is ancient: in Deuteronomy 23,3 it states that "A bastard shall not enter into the assembly of Jehovah; even to the tenth generation shall none of his enter into the assembly of Jehovah." This idea of intolerance, therefore, has existed since the beginning of culture. During our travels in different countries we interviewed the heads of various congregations, of different religious doctrines.

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It was staggering to discover how churches are all obsessed with avoiding that people of their faith mix physically, in a carnal sense, with people of other religions. All of this is irrational. So we are convinced that today, living in complex and dangerous cultural circumstances, “bastards” can become the ideal image of the absurdity of conflict, because they represent the concrete – *carnal* – evidence that races, cultural and religions can coexist. In Belfast, Jerusalem and Istanbul, but also in 15 other cities around the world, we sought out people, children of mixed marriages who had personal, direct experience of the violence of local racial conflict. Our purpose was to focus attention on them and let them talk or just be seen, bearing physical, flesh and blood witness to the fact that we create wars, they don't just happen. Because it is their undeniable physical existence not a theory, a phrase or a good intention, that undermines the psychological cause of the conflict.

4- *Why are war and intolerance in the mind and not in things?*

Listening to the interviews from South Africa, for example, you come across situations which are absolute paradoxes, like that of a South African girl, daughter of a white Christian father and a black Muslim mother. On the first day of school, accompanied by her mother, she was told the class was full: there was no more room for her. The next day, accompanied by her white father, she found a place right away and began lessons. This example, like infinite others, demonstrates that the problems are conceptual, they don't exist in reality: they are indeed in the mind not in things. I am deeply convinced that culture and the arts have the role, I would even say the duty, to try to destroy these prejudices. What I would like to do with the CREDO project is generate some confusion.

5- *Excuse me, did you say confusion?*

That's it, confusion, chaos, disorder. I want to put those who will witness this event in front of people, situations, ideas that break down deeply rooted preconceptions like race, difference, supremacy, violence, conflict. In Brazil, for example, being a “bastard” is a situation of extreme richness and merriment. I would like spectators to leave the event with ideas that are less clear, more confused. There is another aspect that I will try and bring to light, that seemed clear from the interviews that we did in the various cities: the common element that seems to unite all of these conflicts, seemingly so different, is *fear*. The moment in which, for one reason or another, a group of people feels threatened – or, and it happens with chilling frequency, they are made to feel threatened – every rational element in the relations with the antagonist group ceases to be relevant. Fear pushes an entire community “into the corner”, crushes it with a defensive attitude, and opens the door for reactions of unthinkable violence. As a wonderful German fragment that we have included in the text of the event says: *“It is fear that makes people evil, and it is evilness that creates fear. So the circle closes between nothing and destruction, and recreated itself endlessly, as if alone. Death is provoked by fear of death.”*

6- *How, where and when will the event take place?*

CREDO's main event is a multimedia musical theatre, with the participation of the Karlsruhe Staatskapelle, the vocalist David Moss, young musicians from Fabrica Musica and the use of video, literary texts, fragments of interviews, lines of poetry that are integrated in a dramatic and musical sense into the opera. The theatrical direction is by Achim Thorwald, director of the theatre, who with me also

developed the “libretto” of the project. The world premier will be on April 30 2004 at the Staatstheater in Karlsruhe, with a repeat performance on May 2. Three cities, Istanbul, Belfast and Jerusalem, will be connected via satellite, and young musicians from those places, who will have developed their part at Fabrica, will perform live “windows”: they will play live during the event from their cities, accompanied by the big German orchestra

7- *So the event also has a strong technological component...*

The most important element for me from this point of view is that technology, which in contemporary events is often reduced to a mere decoration, will become a true linguistic factor, an integral part of the theatrical and musical *mise-en-scène*. Like a microphone, to use a simple example, which if used well turns into a musical instrument, a magnifying glass of sound rather than a simple amplifier. The fact that there are musicians playing together at a distance of 3,000 kilometers becomes a dramatic element: distance becomes imaginary, it is annulled thanks to satellite technology that makes this metaphorical “miracle” possible. In addition to the event there will be other parallel elements that also form an integral part. There will be a book produced by Fabrica that will collect fragments of the interviews, a live recording on Dvd of the event, an internet site. So it is really a global project, with the intention of going beyond the event in a traditional sense.

8- *And after Karlsruhe?*

The program will continue in 2005. In June CREDO will open the International Festival in Istanbul and a month later it will be in the program at the Queensland Music Festival in Brisbane, Australia.

CREDO

Andrea Molino
Director of Fabrica Musica

Andrea Molino, composer and conductor, was born in Turin in 1964 and studied in Turin, Milan, Venice, Paris and Freiburg. He lives in Zurich and in Venice.

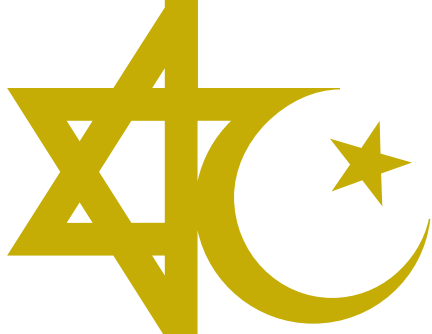
Since 1996, he has been Musical Director of the *Pocket Opera Company* in Nuremberg, where he conducted in 1997 the world premiere of *Unreported inbound Palermo*, a co-production with the *Teatro Comunale* in Bologna, which staged the opera in 1998. In 2000 he premiered the stage version of Heiner Goebbels' *Surrogate Cities*. His own projects *The Smiling Carcass* (1999), based on the subject of advertising, and *Those Who Speak In A Faint Voice* (2001), about the death penalty (both in collaboration with Oliviero Toscani), are examples of his commitment towards innovative, multimedia-oriented music theatre. The death penalty project, after being performed in Basel and Nuremberg by the *Phoenix Ensemble Basel*, was lately presented with David Moss and the *Klangforum Wien* in New York and Milan as a part of a project supported by the European Community.

His works were commissioned among others by the *Staatstheater Darmstadt*, the *Musikmonat Festival* in Basel and the *Städtische Bühnen Münster*, Germany. In 1996, he was invited as "Composer in Residence" at the *Banff Festival for the Arts* in Banff, Canada.

In September 2000 Andrea Molino was appointed Artistic Director of *Fabrica Musica*, the music department of the Italian communication research center *Fabrica*. As well as collaborating with musicians including Heiner Goebbels, David Moss, Koichi Makigami, Phil Minton, Michael Nyman and Alexander Balanescu, his own projects have included **VOICES**, performed in October 2000 at the *RomaEuropa Festival* with David Moss as guest soloist and featuring previously unseen video material by Godfrey Reggio, **Drops On A Hot Stone**, in collaboration with *UN Volunteers*, premiered in December 2001 at the Capitol in Rome after a preview in Berlin, and most recently **CREDO**, on the theme of ethnic and religious conflicts, a co-production with the *Badisches Staatstheater Karlsruhe* and the *Klangforum Wien*.

As a conductor, after his recent debuts at the *Edinburgh International Festival* – conducting the *BBC Scottish Symphony Orchestra* in the Usher Hall for the UK Premiere of Heiner Goebbels' *Surrogate Cities* – and at the *Wiener Konzerthaus*, he lately opened the *Queensland Biennial Music Festival 2003* in Brisbane, Australia, with the *Queensland Symphony Orchestra*. He has performed in such concert and opera seasons and festivals as the *Bochumer Symphoniker*, *la Norddeutsche Philharmonie*, *il Klangforum Wien*, the *Orchestra della Svizzera Italiana*; and also in the *Teatro Comunale* in Bologna, *Teatro dell'Opera* in Rome, *Teatro Massimo* in Palermo, *Teatro S.Carlos* in Lisbon, *Staatstheater Darmstadt*, *Teatro Regio* in Turin, *Teatro Lirico* in Spoleto, *RomaEuropa Festival*, *Settembre Musica* in Turin, the *Musik der Jahrhunderte Festival* in Stuttgart, *Zagreb Biennale*, *Meistersingerfestival* in Nuremberg conducting a.o. the *Bochumer Symphoniker*, the *Norddeutsche Philharmonie*, the *Klangforum Wien* and the *Orchestra della Svizzera Italiana*.

Since 1992, he has been regularly recording with the Italian CD company *Stradivarius*. His recordings and concerts have been broadcast, among others, by BBC, RAI, WDR and BR (Germany), Radio France, RTBF (Belgium), RTSR and RTSI (Switzerland).



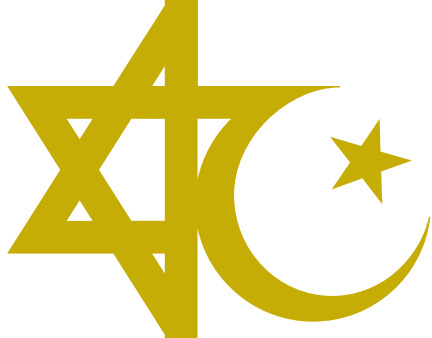
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Achim Thorwald **Director of the Karlsruhe Theatre**

Achim Thorwald, born in Stuttgart in 1943, studied at the Salzburg Mozarteum. He later worked as an actor and director in Hamburg and Neurenberg. In 1975 he became the Head Producer of the Freiburg Municipality Theatre, a year later he became the Director of the Württemberg Municipality Theatre in Esslingen. From 1985 to 1988 he was the Director of the Würzburg Municipality Theatre. From 1988 to 1990 he worked as a freelance actor and director in productions at the Karlsruhe State Theatre, at the Marburg Theatre and at the Bremerhaven Municipality Theatre. In 1989 he became the Director of the Münster Municipality Theatre. Five years later he was nominated Director of the Hessen State Theatre in Wiesbaden. In 2002-2003 he took over as Director of the Karlsruhe State Theatre.

Badische Staatskapelle **Karlsruhe Theatre**

The Badische Staatskapelle, the concert and opera orchestra of Karlsruhe's State Theatre, boasts a long rich history. The first official mention of the orchestra of the Baden-Durlach court dates back to 1662. Famous composers have been directors: Franz Liszt, who directed Beethoven's *Ninth Symphony* in 1853 and, ten years later, Richard Wagner, who directed two concerts of his own creation. The world premiere of Johannes Brahms' *First Symphony* in 1876 marked an historical moment for the orchestra. Between 1880 to 1904, under the musical direction of Felix Mottl, the theatre was nicknamed "small Bayreuth". In 1913 Richard Strauss directed his orchestral works and compositions at the theatre, marking the first "Richard-Strauss week". In the 1920s Hans Pfitzner was invited to direct the orchestra on numerous occasions. The Badische Staatskapelle, which received this title in 1933, made a name for itself after WWII for the production of a great number of discs and CD's, with compositions (amongst others) by Rihm, Berg and Schreker. The orchestra is also renowned for the first recording of Brahms' *First Symphony*, as well as the complete recording of Wagners' *Ring of the Niebelung*, under the direction of Günter Neuhold. Famous composers have been invited to direct the orchestra, including Werner Egk, Wolfgang Fortner and Michael Tippett. In 1975 the orchestra inaugurated its new theatre with Beethoven's *Ninth Symphony*. In 1978 the Händel-Festspiele (of international repute) was founded, and five years later the Europäische Kulturstage festival was born, adding to the Badische Staatskapelle's solid standing. After the famous directors Arthur Grüber and Christoph Prick, between 1996 to 2002 it was Kazushi Ono's turn. In 2003, Anthony Bramall, who succeeded Kazushi Ono as Musical Director, was named "best orchestra director of the season" by the *Opernwelt* review.



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David Moss

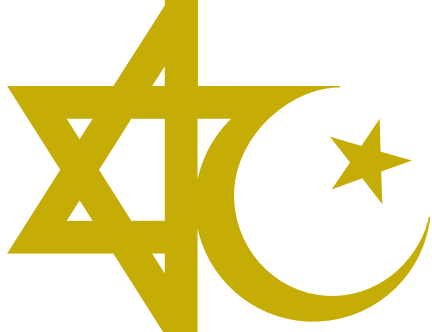
David Moss is considered one of the most innovative singers and percussionists in contemporary music. He has performed his solo work all over the world. In 1991 he received a **Guggenheim Fellowship**; in 1992, a **DAAD Fellowship** (Berlin).

Moss is the co-founder (with Muziektheater Transparant) and **artistic director** of the **Institute for Living Voice (ILV)**, a **workshop center for singing**. The ILV presents its 2004 sessions in June in Amsterdam as part of the Holland Festival and in October as part of the Melbourne Festival.

In **2003** Moss performed as soloist with the **Berlin Philharmonic** under the direction of **Sir Simon Rattle**; made his **Carnegie Hall** debut in 2003 with the American Composers Orchestra, under Steven Sloane; sang the Uri Caine Ensemble at Lincoln Center. He appeared as soloist in the premiere of Olga Neuwirth's opera, "Lost Highway" as part of Steierischer Herbst Festival.

Moss returned to the **Salzburg Festival** in summer 2001 as Prinz Orlovsky in the new Hans Neuenfels production of "**Die Fledermaus**". In 1999, Moss was a featured soloist in Luciano Berio's "Cronaca del Luogo" at its premiere in **Salzburg**. Moss has sung in the **USA**, at the **Edinburgh Festival**, **Spoletto Festival** and at the **Lucerne Festival** in **Heiner Goebbels'** orchestra work "**Surrogate Cities**". He is also a vocal soloist in Goebbels' "**Prometheus**". Since 1995 he has performed as guest with the **Ensemble Modern**, most recently in their "**Frank Zappa Project**" at the Taipei Festival, Paris Festival and the Concertgebouw. Moss appeared as soloist in Andrea Molino's "Death Penalty Project".

In 2005 he will premiere a special performance as vocal soloist in Schoenberg's "Pierrot Lunaire" with the Alter Ego Ensemble.



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Fabrica's musicians

NORTHERN IRELAND

Kevin McCullagh

Throughout his childhood, Kevin spent his family holidays in a village in County Donegal that boasts a long fiddling tradition, where he studied the violin at summer school. He later studied traditional music at Dublin's Ballyfermot Senior College, where he also became interested in computer science as a means of creating musical projects. He obtained a degree in musical technology at Belfast's Queen's University where he specialized in electroacoustic composition.

Laura Henderson

Her first instrument was the piano, but Laura will take part in CREDO on the Celtic harp. She has played the instrument for only six years but does so with a distinct sensibility and spontaneity. A member of Belfast's harp orchestra, Laura was strongly influenced by classical and traditional music, and in particular by Scottish and Irish culture. On a sabbatical break before resuming her studies in medicine, she is playing and recording with two other excellent musicians: her brother Jarlath, multi award-winning piper, and her sister Alana, cellist and flutist.

Jarlath Henderson

Jarlath Henderson, only 18 years from Tyrone, Northern Ireland, is a three times 'All-Ireland Champion' Uilleann Piper (the Irish bagpipe). Jarlath teaches music with the renowned Armagh Pipers Club. He has both taught and performed at a number of international piping festivals on television and radio. In December 2003 he won the BBC 'Young Folk Musician of the Year', a major UK award. In addition to playing uilleann pipes, Jarlath also plays flute, whistle and guitar and has a keen interest in traditional song.

Rohan Young

Despite being only 23, Rohan boasts a prestigious curriculum with a large number of international exhibitions, including participation in three editions of the Ethno festival in Sweden. An excellent percussionist, he refined his rhythmic talents on the traditional Irish "bodhran", maturing a wide, expressive range. He has been encouraged since childhood by his family of musicians. At the age of ten he participated regularly in weekly musical sessions at a club near his home. The fame of the club grew as did the size of the association's buildings, becoming what is today "The Andersonstown Contemporary and Traditional School of Music", the most avant-garde school for the teaching of traditional music in Northern Ireland. Today Rohan is also a teacher: he teaches the bodhran of which he has a unique understanding because, as well as being an excellent artist he is also a renown craftsman who makes and sells his own instruments.

Suzanne Savage

The sophisticated vocal technique of Suzanne – one of the most renown singers in Northern Ireland – her respect for the past and her capacity to give a new interpretation to all types of songs, have placed her in the forefront of the new Irish music scene. She earned her degree in music at Belfast's Queen's University. Her heterogeneous musical tastes blend rock, classical, dance, jazz and more recently, traditional Irish melodies,

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into a unique sound. Among her recent musical successes are her interpretation in the avant-garde opera of Simon Mawhinney "*Qalban Tahiran*" in 2001, an invitation from Van Morrison to participate at a concert in Killyleigh in May 2003 and her exhibition in the 2003 edition of the Cork Jazz Festival. Her performance there was acclaimed by critics: "the most talented, tireless and passionate vocalist that the Belfast scene can currently boast" (BBC Northern Ireland), "probably the best voice in Northern Ireland in the past thirty years" (Downtown Radio, Northern Ireland). The future includes an album project as soloist using original pieces, together with Canadian jazz pianist Gordon Webster.

ISRAEL

Itamar Shahar

Twenty-one year-old from a Jewish family, second generation Israeli, he has family roots from Poland and Iraq. He has played classical music since he was six but later became interested in percussion and was won over by Turkish music, dedicating his time to learning the Ney flute and experimenting with the instrument. Itamar studied classical oriental music at the Musical Academy of the Jewish University in Jerusalem. He has recently spent several months participating in Sufi ceremonies in Turkey.

Mark Eliyahu

Twenty-one year-old, he has played the Tar, Saz and Kamanche since he was four years old. He is from a Jewish family, originally from Azerbaijan (where he was born). His father, after a career as classical music professor, decided to return to traditional music and compose his own pieces accompanied by his son. In the last few years Mark has spent some time in Greece where he studied with the maestro Ross Daly, after spending time in Azerbaijan to study with the maestro Adelt Maazirov. Despite his tender age, Mark teaches Saz at the Center for Classical Oriental Music at the University of Bar Ilan.

Ranin Hanna

Born in Rame, Israel in 1978, Ranin Hanna, as well as being a renowned vocalist, has a degree in communication. From 1994 to 2001 she took part as a soloist vocalist in *YOA'D*, a group founded in 1983 in the village of Rame, that has a repertory of progressive Arab and Palestinian songs. During this period she participated in various events in Jerusalem, Haifa, Bethlehem, Gaza, Tel Aviv and Galilee. Internationally she has performed in Spain, Jordan and Tunisia. From 2002 to 2003 she worked with the Mizaj Studio as a jingle singer for various radio stations. On October 24 and 25, 2003, she gave solo performances, accompanied by an artist from the group *Sabreen*, for the Fifth International conference of the Christian Ecumenical Foundation of the Holy Land in Washington. She sings in Arabic, English, and Hebrew and is currently augmenting her understanding of music and singing, directing her attention towards opera and classical music.

Noam Aharon

Noam Aharon, 25 years old, percussionist, originally from Afula, in the north of Israel, started playing percussion at the age of 14. Today he plays the djembé, the darbooka, the tammorra, the bongos and various drums. In addition he can play small percussion instruments like the triangle, the egg shaker, the ancient cymbals (small cymbals) as well as all types of bells. Noam also practices "vocal percussion". He is considered a multipurpose musician, influenced by Yaman, Moroccan, Indian and Arabic cultures from which his family originates. In the past

he has played with various bands and groups, including an ensemble playing traditional Moroccan music. Last summer he spent time in Italy exploring various types of melody in the music festivals and experimenting with traditional tarantellas. He currently plays as a percussionist in the band *Green Light*, which performs ethnic music with funk influences.

TURKEY

Gonca Girgin

Musician with Greco-Turkish roots (Tessalonica), she is a Sunnite Muslim. Her main instrument is the kanun, but she is also a singer and plays the bendir. She has held various seminars on different periods of Ottoman music. Author of a book which is soon to be published, *The art of musical expression through writing*, which starts from the Sumerian civilization, and looks at Chinese, Arabic and Turkish systems of musical notation. She is reading for master of ethnomusicology at the MIYAM (the research institute which is part of Istanbul's polytechnic).

Neset Kirsehirli

Of Caucasian roots and a Sunnite Muslim. He mainly plays the mey, as well as singing and playing a variety of other instruments such as the asma davul, the bendir, flute, guitar and piano. Neset participated as chorus member in the production of the opera *Enea e Didone* by Henry Purcell and in the youth choir of Radio Istanbul (TRT). He has collaborated on various album recordings. Neset is currently working on composing and writing lyrics for his soon-to-be released album.

Hakan Kaya

Of Kurdo-Persian origin, he is an Alevi Muslim. His main instrument is the darbuka, but he plays other instruments: cifte nagara, cember, def, bendir, tabla. He studied tabla at the Varanasi University in India for four months. Hakan has collaborated on various albums. He is currently working on recording the album *Orient Expression*, with Richard Hammer, Dj Yakuza and Cem Yildiz for Doublemoon Records.

REST OF THE WORLD

For the performance in Karlsruhe

Gunnlaug Thorvaldsdottir (Iceland)

Gunnlaug Thorvaldsdottir was born in Reykjavik, Iceland in 1976. Early on she started to make strange sounds with her voice and at 3 years of age she was first heard talking to the birds.

As a child she was put to violin lessons but she preferred listening to punk and progressive rock. As a teenager she gained national attention for her bird sound imitations. She studied classical singing up to 3rd grade in FIH school of music in Reykjavik and she also sang in Langholtskirkja church choir for 4 years.

While in college she made vocal sounds for radio and in 1999 she acted the role of the seagull in a radio play *The Seagull* by Jon Gnarr. She sang on the soundtrack of the film *Gooseparty* in 2001. Her singing is also featured in the recent film *Hannes Revelation* (2003) by Hrafn Gunnlaugsson based on a story by the Icelandic prime minister. In June 2003 Gunnlaug attended The Institute for Living Voice workshops in Marseille where she met David Moss and Andrea Molino.

Joy Frempong (Switzerland)

Joy Frempong, daughter of a Swiss mother and Ghanaian father, was born in the north of Ghana in 1978 where she lived until her family moved to Switzerland when she was seven. Brought up in a musical family, she started to play the piano at age seven. During in her teenage years this changed from a "must" to a passion when she discovered free improvisation. At 17 she was introduced to the world of jazz and experimental singing by her first vocal teacher. After attending a workshop with David Moss she was given a scholarship at Fabrica where she participated in several projects (with Koichi Makigami, Andrea Molino, Lucio Dalla) and created "because you are a girl" - a vocal performance on female genital mutilation. Joy is about to complete her studies in composition at the jazz school in Bern. She performs jazz and experimental music with various bands and teaches contemporary singing in Zurich.

Hugo Smit (New Zealand)

Hugo's passion for music began while singing in school and church choirs. He took up the piano and tuba before settling on the cello as his main instrument. A keen chamber and orchestral musician, he has been a member of the New Zealand National Youth Orchestra and a chamber music coach for youngsters. In 2003 he completed a music degree in New Zealand majoring in cello, having also studied digital music and philosophy. After his time at Fabrica, he hopes to further his studies abroad. He is now 21.

Raphael Camenisch (Switzerland)

Raphael Camenisch was born in Zürich in 1975 and began his musical studies at an early age. After winning the first prize in the Swiss Soloists Competition in 1992, he entered the saxophone class of Marcus Weiss at the conservatory of Zürich, where he received a teaching diploma. Since then he has received numerous awards at various national and international competitions. He has participated in masterclasses by Iwan Roth (Basel), Kyle Horch (London), Jean-Michel Goury and Serge Bertocchi (Paris). In the class of Jean-Georges Koerper, he completed his studies (a concert diploma) at the Musikhochschule Zürich. Raphael leads an active concert life as a soloist and chamber musician. He has a special interest in contemporary music and currently plays with various ensembles; Ensemble Phoenix (Basel), Ensemble für neue Musik

Zürich, Tonhalle Orchester Zürich, Duo CamenischBlum, saxophone quartet Saxemble, Zürcher Kammerorchester (at the Orpheum Sonderkonzerte 2003).

Holger Stenschke (Germany)

Holger grew up in Kaiserslautern, Germany. He later moved to Graz and Basel, where he attended artistic schools and was introduced to audio engineering, electronic music and audio design. Now 28, the manifold experience acquired during his studies has allowed him to cover a wide field of activities: composing experimental electronic music, working on sound design for film, developing audio and video software as well as complex interactive systems. He has a particular interest in performing electronic music on stage and, together with saxophonist Raphael Camenisch, he recently founded the electro-instrumental duo "Glattes Haar".

Marco Giovinazzo (Italy)

Marco Giovinazzo has collaborated with several orchestra and theatre groups. He has won awards in numerous national and international competitions and has also worked on CDs as well as various television and radio recordings. His interest in non-European culture motivated his study of African music. He is a consultant of Aosta Classica and artistic director of the Associazione Culturale Tamtando with which he does intensive research on ethnic music through seminars, workshops, recordings, concerts and collaborations with foreign musicians.

Mauro Gino (Italy)

Mauro Gino obtained a diploma in percussion instruments at the Turin conservatory, and later attended numerous specialization courses on percussion instruments and music teaching. In addition he has won awards in national and international competitions and has actualized video recordings for RAI Radiotelevisione Italiana and Bayerischer Runfunk of Monaco, Bavaria. For the last few years he has also been active in ethnic music, multimedia productions, and theatrical productions. He collaborates with the TAMTANDO project.

Giovanni Delfino (Italy)

Giovanni Delfino studied classical percussion at the Istituto Musicale di Aosta under maestro Marco Giovinazzo until 1998. In 1998 and 2000 he attended a specialization course at the Scuola Superiore di Musica where he met maestro Daniele Di Gregorio. At the same time Giovanni Delfino began an involvement with ethnic music from Africa to Brazil through Cuba and the East. As well as percussions he studied drums and attended seminars. In 1998 Giovanni Delfino became also bursary student at Fabrica. He currently organizes courses and entertainment at the elementary and junior high schools in Val d'Aosta.

FABRICA

Fabrica is Benetton's communication research centre, created in 1994 from Benetton's cultural heritage. With the completion of the vast architectural complex which houses it, just outside Treviso, restored and expanded by the Japanese architect Tadao Ando, Fabrica is currently enjoying a period of flourishing activity, positioning itself as a multicultural, international entity.

Fabrica's challenge is both an innovative and international one. It is a way of marrying culture and industry, using communications which no longer rely only on the usual forms of advertising, but transmit "industrial culture" and the company's "intelligence" through other means: design, music, cinema, photography, publishing, the Internet. Fabrica has chosen to back the hidden creativity of young artists/researchers from all over the world. Following careful selection, they are invited to develop concrete communication projects, under the direction of some of the main players in these areas.

F A B R I C A

In its role as an applied creativity laboratory (its name comes from the Latin word meaning workshop), Fabrica experiments these new forms of communication, following two parallel guidelines: a hands-on approach to training (the young grant holders are invited to "learn by practice"); cross-fertilisation and interactivity, in terms of both the projects - which are developed through teamwork, involving different roles and disciplines working on a central idea - and cultural identity, whose plurality is guaranteed by the mix of young people from countries with different languages, cultures and attitudes.

Creativity and research of new forms of expression are also the focal point of Wanted Creativity, a cycle of seminars on visual culture promoted by Fabrica. Each month, they are attended by some of the most important and eccentric figures in the worlds of arts, culture and communication who are invited to Fabrica for a workshop, a conference or a special event.

COMMUNICATION CAMPAIGNS

Fabrica's communication campaigns have involved many different partners, from non-profit organisations like FAO, UNO, UNHCR and SOS Racisme to cultural bodies and museums in various countries, earning critical praise and awards which have led it to be hailed as one of the most exciting and internationally acclaimed cultural hubs.

For the International Year of Volunteers, the celebrations of which culminated on December 5th 2001, Fabrica contributed to the creation of the Benetton institutional campaign *Volunteers in Colors* realised in collaboration with United Nations Volunteers, the UN programme that, for the past thirty years, has promoted volunteerism around the world. During the campaign's conception stage, Fabrica investigated various ways of being a volunteer in today's world, focusing on the more unusual aspects and showing that devoting one's time to others also leads to self-improvement and to achieving a better quality of life. A special issue of *Colors* published during the campaign focused on voluntary work and on December 4th Fabrica Musica presented, in the *Sala della Protomoteca in Campidoglio*, Rome, the world premiere of *Drops On A Hot Stone*, a multimedia musical event organised in collaboration with FIVOL and UNV.

In September 2002, Fabrica and Colors Magazine marked the first anniversary of the attack to the World Trade Centre with *Visions of Hope*, an exhibition of 28 photographic portraits of children, women and men from all over the world, taken while, eyes closed, they described their idea of hope for future. The exhibition was organised in collaboration with The New Yorker weekly magazine. It was held from 9th to 23rd September at the Italian Institute for Culture and, during the same period, in the lobby of Condé Nast Building in Times Square.

February 2003 saw the global communication campaign, co-developed by United Colors of Benetton and the World Food Programme, the United Nations frontline agency in the fight against global hunger. The images, taken by James Mollison, Fabrica's young photographer, in Afghanistan, Cambodia, Guinea and Sierra Leone, give testimony to the close relationship between the problems of malnutrition and the various social aspects of survival. Food aid thus becomes "Food for peace", "Food for work", "Food to go home", "Food for education" and "Food for protection". The campaign is part of a wider communications project by Fabrica, which includes an edition of Colors magazine entirely dedicated to food, with a special supplement "Hunger", which elaborates the themes of the campaign, and a book entitled 2398g, published by Electa.

CINEMA

Fabrica Cinema was created in 1998, continuing the systematic intervention in favour of the new independent voices of the cinema of the "rest of the world" (particularly Africa, the Arab world, Asia, Latin America) which has characterised the social communication policy of Benetton Group, already main sponsor and partner of the Montecinemaverità Foundation in Switzerland, together with the Division of International Cooperation of the Swiss Foreign Affairs Ministry.

Fabrica Cinema's activities include the co-production, under the supervision of Marco Müller, director of the Venice International Film Festival, of a series of important films which have taken part in the major European film festivals. The first film of the 2000-2001 collection, *Blackboards*, by the young Iranian director Samira Makhmalbaf, won the Special Jury Prize at Cannes 2000, followed by *No Man's Land* by the Bosnian director Danis Tanovic (awarded the Best Screenplay at Cannes in 2001 and in 2002 Golden Globe for Best Foreign Film and Oscar for Best Foreign Language Film), and by *Secret Ballot* by Babak Payami (Iran), Best Director Award at Venice 2001. Other award-winning films are Turkish director Yesim Ustaoglu's *Journey to the Sun* (Blue Angel Prize for best European film and Peace Prize at the 1999 Berlin Film Festival); *Moloch*, by Russian director Alexander Sokurov (Best Screenplay Prize at Cannes 1999); and *Seventeen Years* by the young Chinese director Zhang Yuan (Silver Lion for best director at the 1999 Venice Film Festival). *The Angel on the Right Shoulder (Farishtay Kitfi Rost)*, by Djamshed Usmonov (Tadjikistan), in the official selection of Cannes Film Festival 2002, "un certain regard" section, has also obtained prestigious awards from many international film festivals, such as the FIPRESCI Prize at London Film Festival 2003, the Special Jury Prize at Tokyo FILEX 2003 and the Silver Screen Awards, Best Director at Singapore International Film Festival 2003. The latest project realized by Fabrica Cinema is *Mud*, by Turkish-Cypriot director Dervis Zaim, running in the "controcorrente" section at Venice Film Festival 2003, which won the UNESCO Prize.

In addition to these are the awards received through the Montecinemaverità Foundation, including the latest, highly prestigious Golden Lion at Venice 2000 for the film *The Circle* by Jafar Panahi, protagonist of the Iranian nouvelle vague of the past decade.

MUSIC

Fabrica Musica was created with the idea of exploring new forms of communication in music through the creativity of artist-experimenters from around the world. With the arrival in 2000 of Andrea Molino, director of Nuremberg's Pocket Opera, Fabrica Musica's activities engendered a new approach. The official debut took place at the Roma-Europa Festival in October 2000 with the multimedia concert *Voices* guest-starring David Moss, the acclaimed American vocalist. On December 4th 2001, in Rome's Campidoglio, it was the turn of *Drops On A Hot Stone*, a project created in collaboration with United Nations Volunteers. Among more recent productions are Koichi Makigami's *Paradise From Vocalbox*, presented at the Klangspuren Festival and the TransArt Festival in September 2002; *CREDO*, a multimedia opera which addresses religious and ethnic conflict (co-produced with the Staatstheater Karlsruhe and the Klangforum, Vienna, for the European Days of Culture 2004) and *East aka West* by Riccardo Nova, co-produced with, amongst others, *Musik der Jahrhunderte* of Stuttgart and the Zagreb Biennale.

DESIGN

Fabrica's young designers are working on innovative projects regarding product, fashion, interiors and industrial design. One of these avant-garde projects is *Nomad*, an interior furnishings system for people on the move who need simple, temporary furniture.

During the Milan International Furniture Show in April 2001, Fabrica's designers successfully held XYZ IDEAS ON FURNITURE, a series of multi-sensory installations exploring new directions in design. Again at the Milan International Furniture Show - this time in April 2002, Fabrica presented a tableware collection exclusively designed for the Paola C. brand.

In September 2001, the first Fabrica Features opened in Bologna; a space devoted to culture and communications where concerts, videos, artists' performances, conferences, personal exhibitions and workshops become opportunities to gather and meet. Inside Fabrica Features there are also different cultural "products" which define modern life: CDs, books, videos, design objects and clothes created by Fabrica or selected across the world. These products constitute an ideal contemporary art gallery open to visitors. Fabrica Features is open in Bologna, Lisbon and Hong Kong.

The extraordinary exhibition *Gonzaga. La celeste Galeria. Il museo dei Duchi di Mantova* opened in the prestigious Palazzo Te in Mantua in September 2002. Fabrica created the installation. One year later, on 7 September 2003, the concert by Lucio Dalla and Fabrica Musica opened the multimedia installation "Nuvolari, tra la terra e il cielo", completely conceived and realized by Fabrica, again at Palazzo Te. Fabrica also handled the display-design and communication project for *Canova*, the first major anthological exhibition devoted to the great Italian sculptor, which opened in November 2003 at the Museo Civico in Bassano del Grappa and at the Gipsoteca Canoviana in Possagno.

"1994-2003 From Chaos to Order and Back" is the name of two exhibitions held in March and May 2003 in Osaka and Tokyo, at the ggg gallery and the ddd gallery, respectively, two exhibition venues that give prominence to the best in international graphics and visual communication. The same retrospective was recently shown in the *Istituto Italiano di Cultura* in Los Angeles.

Mail Me is a multidisciplinary project which evolved during the research for the design of a new mailbox, which the Spanish company Bd Ediciones de Diseño commissioned from Fabrica. The results of this work are featured in a book published by Electa and in an exhibition running from 1 to 17 April 2004 at the headquarters of FAD (Foment de les Arts Decoratives) in Barcelona.

INTERACTIVE

The exploration of the new opportunities offered by interactive media - from online-shopping to experimental artistic installations - is the focal point of the work of Fabrica's young Web designers. Apart from the development of Internet sites that have won many international awards, New Media projects also address Web design, video art, interactive games and multimedia events. Fabrica Interactive is currently working on the United People project, a video-mail system that will link Benetton stores via the Internet and MMS. Interactive video units have already been installed in the Fabrica Features spaces in Bologna and Lisbon and in Benetton's Shanghai megastore. In 2002 the Interactive team published the INOUT CD-ROM exploring sound interactivity and it won the Flashforward award for the best online story for the Colorsmagazine.com website. Projects for 2003 include, amongst others, a vast installation in the American Museum of the Moving Image in New York, a video installation at the Venice Biennale d'Arte and a CD-ROM about food.

PUBLISHING

Activity in traditional media forms, like publishing, has produced a major series of publications, for which Fabrica often handles the photography. Examples include *Preghiera* (a collection of modern prayers, distributed in 11 countries), *1000 Extra/Ordinary Objects* (the craziest objects of the twentieth century, collected during *Colors'* ten years of activity), *Lavoratori* (black and white photo report on immigrant, non-EU factory workers in north-eastern Italy) and *Kosovars* (portraits of Kosovan refugees in Albanian camps). For the fiftieth anniversary of UNHCR (United Nations High Commission for Refugees), celebrated in December 2000, photographer/researcher James Mollison prepared for Fabrica a report on refugee camps all over the world. *Fabrica Files*, the first book of a new series, was published by Electa in February 2003. These books, published twice a year, explore the creativity of the young artists who come from the four corners of the earth to work at Fabrica. Electa also published *2398 g* (a book and a CD-ROM about food) and *Mail Me*, realised by young designers, photographers and writers together with leading, successful figures in the arts and design worlds. Fabrica's publishing activities also include *Colors*, the magazine financed by the Benetton Group, sold in over thirty countries - in three editions, four languages and present on the internet.