

Creation
at Vidy

**MASSIMO FURLAN/
CLAIRE DE RIBAUPIERRE**
*European Philosophical
Song Contest*



Premiere September 2019

CONTACTS

THÉÂTRE VIDY-LAUSANNE

DIRECTION:

VINCENT BAUDRILLER

PRODUCTION:

DIRECTOR OF ARTISTIC AND INTERNATIONAL PROJECTS

CAROLINE BARNEAUD
C.BARNEAUD@VIDY.CH
T +41 (0)21 619 45 44

TECHNICS:

TECHNICAL DIRECTION

CHRISTIAN WILMART / SAMUEL MARCHINA
DT@VIDY.CH
T +41 (0)21 619 45 16 / 81

PRESS:

DIRECTOR OF AUDIENCES AND COMMUNICATION

ASTRID LAVANDEROS
A.LAVANDEROS@VIDY.CH
T +41 (0)21 619 45 74
M +41 (0)79 949 46 93

COMMUNICATIONS ASSISTANT

PAULINE AMEZ-DROZ
P.AMEZ-DROZ@VIDY.CH
T +41 (0)21 619 45 21

European Philosophical Song Contest on tour

5-14.09.19	Théâtre Vidy-Lausanne (CH)
24-28.09.19	La Comédie de Genève (CH)
8-9.10.19	Le Carré-Les Colonnes, Saint-Médard-en-Jalles (FR)
23-24.11.19	Festival de Otoño, Madrid (ES)
23-24.01.20	Equilibre - Nuithonie, Villars-sur-Glâne (CH)
28-31.01.20	Les 2 Scènes, Scène nationale de Besançon (FR)
6-7.02.20	Teatre Lliure, Barcelone (ES)
13-14.02.20	NT Gent, Gand (BE)
22-23.02.20	ERT Fondazione - Teatro Stabile Pubblico Regionale, Modène (IT)
27-29.02.20	MC93 - Maison de la culture de la Seine-Saint-Denis, Bobigny (FR)
6-7.03.20	TLH-Sierre (CH)
19-20.03.20	Scène Nationale de Bayonne & du Sud-Aquitain, Bayonne (FR)
23-24.05.20	Theater der Welt, Düsseldorf (DE)
25-27.09.20	Teatro Nacional D. Maria II, Lisbonne (PT)
2-3.10.20	Teatro Municipal do Porto, Porto (PT)
23-24.10.20	Rosendal Teater, Trondheim (NO)

NUMERO23PROD.

WWW.MASSIMOFURLAN.COM

ARTISTIC DIRECTOR

MASSIMO FURLAN
MASSIMO@MASSIMOFURLAN.COM

DRAMATURG

CLAIRE DE RIBAUPIERRE
CLAIRE@MASSIMOFURLAN.COM
T +41 (0)78 819 03 62

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DOCUMENTATION AND HD PICTURES

To download on <https://vidy.ch/en/european-philosophical-song-contest-0> (page of the show, tab « Press and pro »)

EUROPEAN PHILOSOPHICAL SONG CONTEST

Concept, Direction and Scenography

Massimo Furlan

Concept and Dramaturgy

Claire de Ribaupierre

Assistant

Nina Negri

Song Lyrics

Jean Paul Van Bendegem (Belgium, Flemish region), Vinciane Despret (Belgium, Walloon region), Philippe Artières (France), Leon Engler (Germany), Michela Marzano (Italy), Kristupas Sabolius (Lithuania), Ande Somby (Norway), José Bragança de Miranda (Portugal), Mladen Dolar (Slovenia), Santiago Alba Rico (Spain), Mondher Kilani (Switzerland)

Musical Composition

Monika Ballwein (lead), Maïc Anthoine, Gwénolé Buord, Arno Cuendet, Davide De Vita, Lynn Maring, Bart Plugers, Karin Sever, Dylan Monnard

Musical Direction

Steve Grant, Mimmo Pisino

Coordination and Musical Supervision

HEMU – University of Music Lausanne: Laurence Desarzens, Thomas Dobler

Movement Coach

Anne Delahaye

Lighting and Scenography

Antoine Friderici

Video creation

Jérôme Vernez

Costumes

Severine Besson

Make-Up/Wigs

Julie Monot

Technical and Set Construction

Théâtre Vidy-Lausanne

With

Massimo Furlan
A local co-presenter
Students and teachers of HEMU

– University of Music Lausanne:
Davide De Vita, Dylan Monnard
(voice, alternating)
Dominique Hunziker, Lynn
Maring (voice, alternating)
Mathieu Nuzzo,
François Cuennet (keyboard,
alternating)
Arno Cuendet, Martin Burger
(guitar, alternating)
Jocelin Lipp, Mimmo Pisino (bass
guitar, alternating)
Hugo Dordor, Steve Grant
(drums, alternating)

With the participation of a local
jury at each performance
(4 thinkers)

Production:

Numero23Prod.
Théâtre Vidy-Lausanne

In collaboration with the jazz and pop
music departments at HEMU – University
of Music Lausanne.

Coproduction:

MC93, Maison de la Culture de Seine-
Saint-Denis, Bobigny - Emilia Romagna
Teatro Fondazione, Modène - Festival de
Otoño, Madrid - NTGent, Gand - Lithua-
nian National Drama Theatre, Vilnius -
Rosendal Teater, Trondheim - Théâtre de
Liège - Mladinsko Theatre, Ljubljana - Co-
médie de Genève - Équilibre-Nuithonie,
Fribourg - Les 2 Scènes, Scène nationale
de Besançon - Teatro Nacional D. Maria
II, Lisbonne - Teatro Municipal do Porto -
Theater der Welt 2020, Düsseldorf

With the support of:

Ville de Lausanne - État de Vaud - Pro
Helvetia, Fondation Suisse pour
la Culture - Loterie Romande - Fondation
Leenaards - Pro Scientia et Arte -
Fondation du Jubilé de la Mobilière

Production supported by the Interreg
Program France-Switzerland 2014-2020
with funding support from the ERDF.

**With the production, technical, commu-
nication, and administration teams at
the Théâtre Vidy-Lausanne**

Creation 5th September 2019

On tour 2019/2020 and 2020/2021

TO SING A THOUGHT

This new project harks back to our previous show 1973, created at the Festival d'Avignon in 2010, which was a reenactment of the 1973 Eurovision Song Contest. So why return to the idea of the Eurovision Contest? Because it allows us to get a better idea of the commercial and standardised features of today's music. Because it raises questions about identity: of the different participating countries and of Europe as a community - especially as Europe is becoming more fragile and notions of what it means are being reassessed. Because the idea of competition affects all aspects of our contemporary world: political, social, economic, sporting and cultural.

Just as with 1973, the visual dimensions of scenography, lighting, costumes and choreography are a vital part of the project. However, this time it is not about recreating past performances, but rather making up an entirely new contest that will focus on the song lyrics. We have given the task of writing these texts to thinkers (philosophers, historians, anthropologists, etc.). For form, the texts follow the poetical codes of song, that is, a structure including verses and a chorus, which may be rhymed. For content, however, it is not a question of poetry, lyricism or emotions, but rather of considering sociological, anthropological or philosophical aspects of our contemporary world. The authors have therefore begun with an idea and then have sought to give it the form of a song.

With the *European Philosophical Song Contest*, our aim is to respond indirectly and with humour to the growing contempt that populist discourse displays toward intellectuals and to the disappearance of thought from the public space in favour of entertainment. Using the ruse of the Trojan horse, we are reintroducing thought and philosophical reflection into the heart of entertainment by means of a musical show that is both entirely credible in terms of the standards of popular music (rock, pop, latino, disco, etc.), but that at the same time through the lyrics stresses the importance of thought and reflection. The most important thing for us is for thought to be present in the public space and for it to be heard, shared and understood. In order to do this, we have also put thought and thinkers in a position that required from them to deal with popular culture, taking it seriously and using it intelligently.

A jury is also present at the contest. It is made up of intellectuals - specialists in contemporary history, philosophy, ecology, anthropology, environmental science, etc. After each song, the members of the jury comment on and discuss the themes evoked by the lyrics. This panel of experts reflects the many televised programmes that use specialists to comment on the performance of candidates in all kinds of domains, from music to sport, from dance to cooking. The critical dialogue developed by the members of the jury plays a key role in the show and is a further opportunity to put thought and reflection at the centre of the proceedings. They lead, at every performance, to unique debates, learned and fascinating, funny and unexpected. Along with the songs, they help take stock of contemporary thought by showing, with humour and yet serious consideration, the beauty and pleasure of thinking and reflecting.



© Laure Ceillier & Pierre Nydegger



© Laure Ceillier & Pierre Nydegger

UNIQUE PERFORMANCES OF A EUROPEAN PROJECT

LYRICS WRITTEN BY 11 EUROPEAN PHILOSOPHERS

11 theatres or festivals, each from a different European country, have taken part in the creation of the project, by asking a leading thinker of their country – a philosopher, historian or sociologist, for example – to write the words for a ‘philosophical’ song in their language.

A TEAM OF MUSICIANS AND COMPOSERS FROM LAUSANNE

These texts have then been put to music and orchestrated in different styles by a composition team put together in collaboration with the jazz and pop music departments at the HEMU – University of Music Lausanne.

The creative team has then worked with the singers and musicians from the cast to create the staging and choreography of these songs and ensure a high-quality performance, though with a quirky and burlesque air.

A LOCAL CO-PRESENTER AND A LOCAL JURY

The show is staged like a TV competition between the different songs, which are performed live and in their original language (with surtitles) by the singers and musicians of the cast. Each venue hosting performances is in charge of forming a local jury comprising well-known figures from the intellectual world. This jury with its four members will comment during the show on the song lyrics and then vote with the audience to decide the winner. The host venue provides also an actress or female TV presenter to co-host the evenings alongside Massimo Furlan.

A GUEST STAR?

All the songs in the show will be performed by the singers and musicians of the cast. However, if the host venue wishes, they may suggest a local singer to perform their country’s song and thus better integrate the show into local popular culture.

A COMPETITION EVENING MIXING ENTERTAINMENT AND THOUGHT

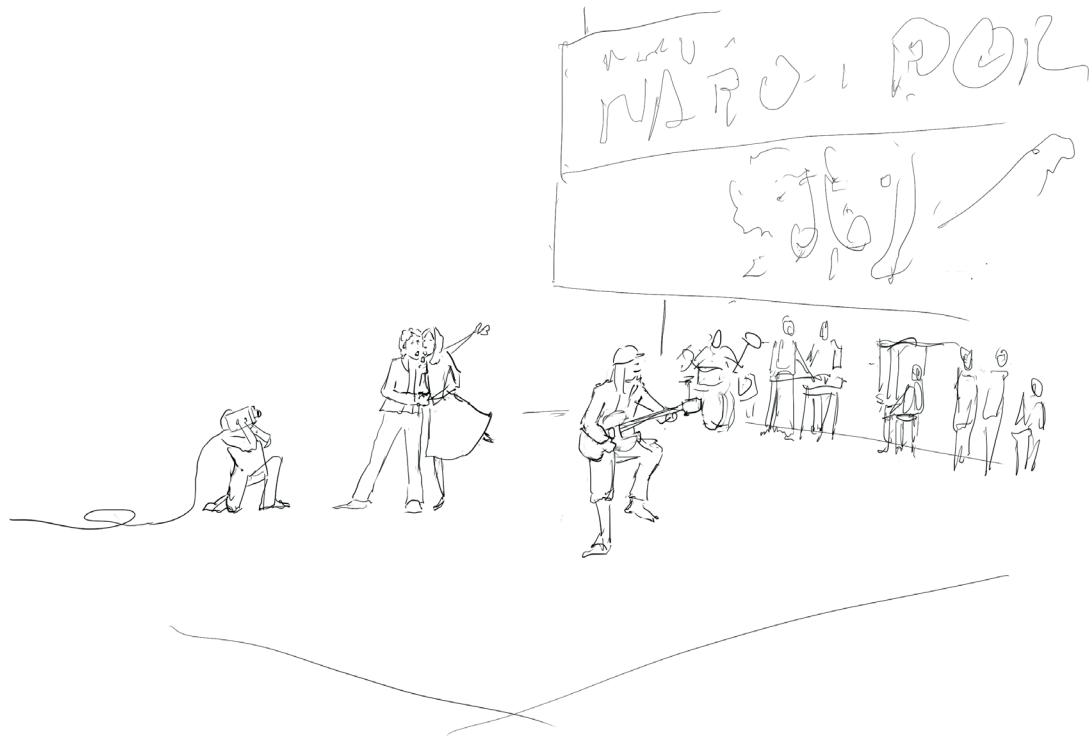
To the tune of the hymn from the contest, Massimo Furlan and the co-presenter appear on stage. They welcome the audience to an international evening of music and present the members of the local jury overseeing the evening’s performance, before introducing the first competitor and briefly commenting on who wrote the lyrics. A singer will appear on stage, performing the first song in the language it was written in, accompanied by live music. At the same time, the audience can watch live video projections and a translation of the lyrics on moving screens. Once the song has finished, the presenters turn the floor over to the panel of experts, who begin their comments on the song just performed. The ensuing discussion, dialogue and anecdotes develop the theme outlined in the lyrics, continuing with a live debate focussed on the modern world.

After a few minutes of discussion, the presenters once again take the floor and announce the following competitor. From one song to another, the singers change identity and costumes, just as the musical style, languages and themes change. Throughout the evening, moments of entertainment are followed by a time for reflection.

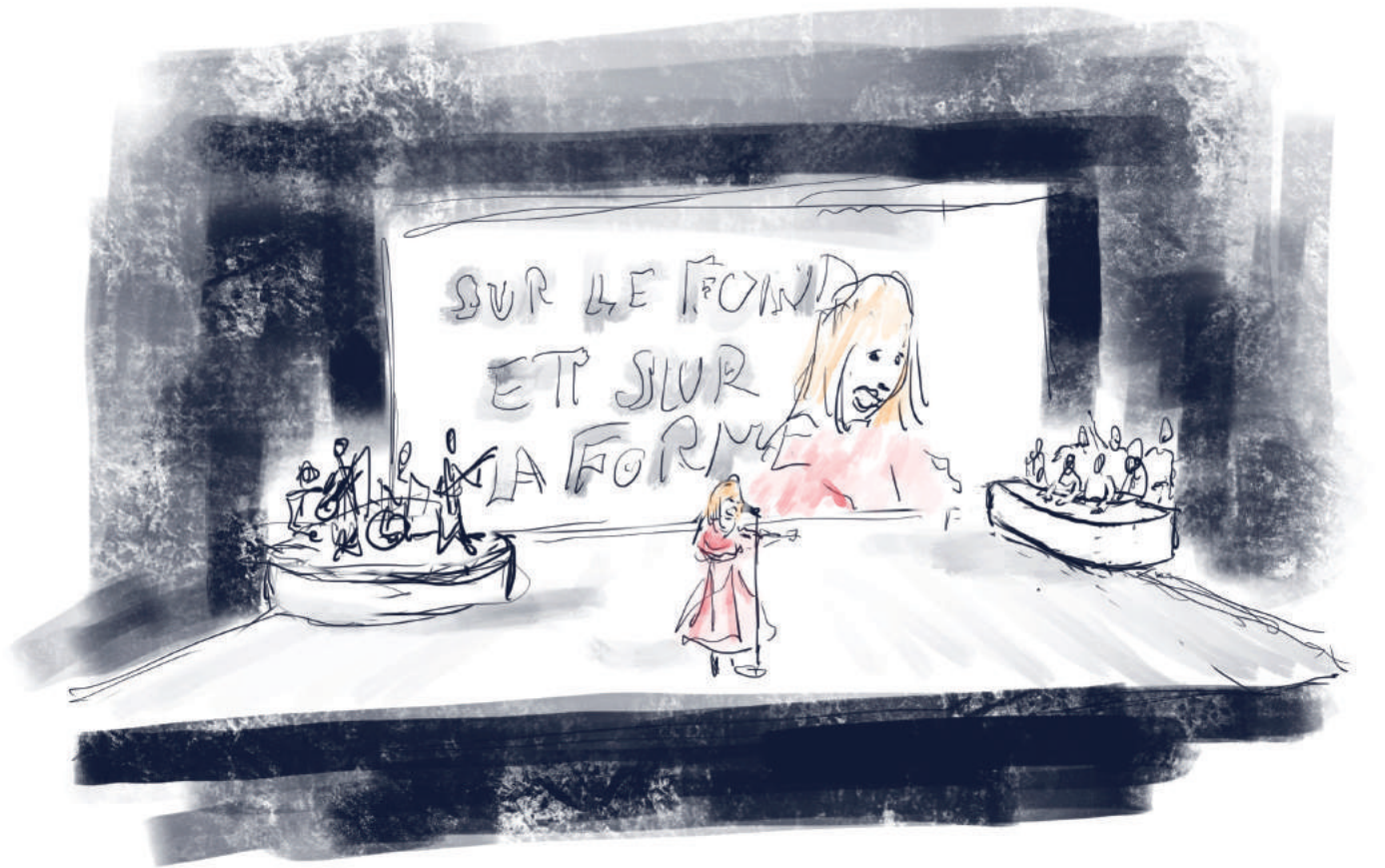
A WINNER

Once all the competitors have performed, the public and jury vote to decide the winner of the competition. As Eurovision Contest tradition has it, the winner performs their song again.





Set design sketch © Massimo Furlan



Set design sketch © Massimo Furlan

THOUGHT AS A CREATIVE APPROACH

Reflecting on thought and how to provoke it within the context of theatre is one of Massimo Furlan and Claire de Ribaupierre's creative approaches. With a starting point of appreciation, interest and conviction, their aim is to position intellectuals differently, outside of academic circuits, and to make their voices heard in the artistic scene, open to a larger and often uninformed public. Everyone should have access to these thoughts, which should in turn provoke reflection and create a community that is not afraid of new ideas and that seeks to understand the major issues in today's world.

For the project *Singer rather than Actor* at the Festival d'Avignon in 2008, they created a real fake debate on questions of transmission, genealogy and lines of descent, inviting anthropologist Marc Augé, philosophers Bernard Stiegler and Serge Margel, as well as historian Pierre-Olivier Dittmar. In 2010, again in Avignon and for the creation of *1973*, a reenactment of the 1973 Eurovision Contest, Marc Augé, Serge Margel and Bastien Gallet were invited to appear as fictional characters to conduct a philosophical and anthropological debate on the phenomena of trance, possession, icons and music.

With the performance *Les Héros de la pensée*, created in 2012 at the Centre d'Art de Neuchâtel and later performed at the Théâtre de la Cité Internationale in Paris, as well as the Théâtre Amandiers in Nanterre in May 2018, Massimo Furlan and Claire de Ribaupierre have also created unique instances for speaking out and developing conversations. One version inspired from these was developed for the Nuit Blanche in 2015 and called *Après la fin, le congrès*. These projects last from 8 to 26 hours and require a constant presence from performers who improvise and move their words and knowledge about in a room or in the open, surrounded by a public that either comes and goes or that settles in and commits to spending the whole night in front of the performance. Historians, anthropologists and philosophers convey, exchange and build ideas, which later take the form of an alphabet book containing the world and its 'inhabitants', states, desires, and history: leading to such varied subjects (out of order and from a mix of versions) as anarchists, bastards, cannibals, dromedaries, chess, melancholy, the north, obsessions, rain, bedlam, Western films, xenophobia and zones. The following people have participated in these different projects: Philippe Artières, historian; Marc Augé, anthropologist; Ludivine Bantigny, historian; Vinciane Despret, philosopher; Pierre-Olivier Dittmar, historian; Daniel Fabre, anthropologist; Barbara Formis, philosopher; Bastien Gallet, philosopher; Thomas Golsenne, art historian; Jacques Hainard, ethnologist; Sophie Houdart, anthropologist; Christophe Kihm, critic; Arnaud Lambert, film-maker; Christine Lapostolle, writer; Camille Louis, philosopher; Chloé Maillet, historian; Serge Margel, philosopher; Yoann Moreau, anthropologist; Jean-Claude Schmitt, historian; and David Zerbib, philosopher.



The jury, different every night © Laure Ceillier & Pierre Nydegger



The Europhilo Orchestra © Laure Ceillier & Pierre Nydegger



Discussion *Philosophy and engagement* © Laure Ceillier & Pierre Nydegger

OFFSTAGE EVENTS - AT VIDY AND ONLINE

The companion book to the show, *11 Philosophical Songs* Éditions art&fiction, 2019

11 Philosophical Songs is a book published by Éditions art&fiction, a publishing house in Lausanne. It is part of their new collection “Mille et un plateaux”, which aims to share and extend the life of a theatrical work through books. *11 Philosophical Songs* is the first work in the series and accompanies Claire de Ribaupierre and Massimo Furlan’s creation. It is available in tour venues and online at the art&fiction website.

The book was launched on Friday 6 September at Vidy.

www.europhilo.eu

The blog has been live since opening night and is updated by the show’s artists and crew. It allows you to follow the performance online as it travels to different locations and countries. You can listen to all the songs, as well as find additional information about offstage activities, interviews, and press reviews.

Please contact us for access to the blog: c.bellini@vidy.ch

Philosophy and Political Commitment, a debate among philosophers

A debate, presented in association with the Groupe vaudois de philosophie, along with Mondher Kilani, Vinciane Despret, Philippe Artières, Mladen Dolar, José Bragança Miranda, Kristupas Sabolius, and Ande Somby, philosophers and authors of some of the show’s songs.

The debate took place on Saturday 7 September at Vidy and is available on europhilo.eu

Discussion with the artists and crew

Thursday 12 September after the performance

Audio description of the show, preceded by a hands-on tour of the set

This audio description was created by Juliette Soulat (Association Les Souffleurs de mots) so that blind and visually impaired people could attend a performance. By its very nature, the show is accessible for people with visual impairment. This accompaniment is not essential for understanding the show, but gives listeners access to a greater wealth of information. The audio book developed by the Bibliothèque Sonore means that theatre-goers can prepare for their visit in greater depth.

The performance on Saturday 14 September featured audio description.

Audio book for print-disabled people

An audio book was developed in collaboration with the Bibliothèque Sonore Romande to accompany the audio description of the show. It is available for members of the Bibliothèque Sonore Romande and its partner libraries.

www.bibliothequesonore.ch

MASSIMO FURLAN

Director

Massimo Furlan's work often emerges from his childhood memories: he begins from the point of view of his personal lifestory - he was born in Switzerland to Italian parents in the 1960s - and goes on to touch the collective memory of a whole generation, by producing visual and stage creations that mix burlesque and philosophy, poetic and popular aesthetics. He draws on ideas, dreams and anecdotes from his childhood and teenage years that especially marked him, and whose vibrant intensity today still generates surprise among his audience, as well as a kind of jubilation. His mode of operation is the performance sphere, for example, replaying an iconic match from football's history in a stadium without a ball, or portraying all the competitors in the 1973 Eurovision Song Contest. In his stage projects, he invites dancers and other performers to create what he calls 'long images', long shots similar to cinema and installation art. He also invents ingenious procedures and systems for words that he develops for in-situ projects like *Madre*, *Blue Tired Heroes* or *Les Héros de la pensée*.

Massimo Furlan taps into the dynamic created by the Numero23Prod. company to tackle various issues around shows, performing arts, installation art and video.

Called on to work in different domains and on diverse projects from varying artistic fields, Massimo Furlan and his company engage with a large number of organisations; international festivals, theatres, museums, art centres, and schools.

His work attracts lively interest from the public and media not just in Switzerland but throughout Europe. This interest no doubt comes from the fact the Numero23Prod. produces radical and uncompromising art that is accessible to a wide public and that deals with themes residing in our collective imagination. The language that develops around his work concerns memory and recollection, by way of popular culture.



© Joana Abriel

These considerations produce art that has many varying forms but that stems from the same origin and the same world.

Thanks to the synergy between the people at Numero23Prod, with such various backgrounds as dance, theatre, music and other areas, they are able to go beyond the limits traditionally imposed by genre and convention.

CLAIRE DE RIBAUPIERRE

Dramaturg

Claire de Ribaupierre has been a dramaturg and performer in Massimo Furlan's creations since 2003. She has a doctorate and carries out research in the fields of anthropology, imagery and contemporary literature. Her work *Le roman généalogique. Claude Simon et Georges Perec* was published in 2002 (Brussels, La Part de l'Œil), and she has led a number of collective works on grief and ghosts (*Le corps évanoui, les images subites*, Paris, Hazan, 1999), the character of the idiot (Paris, Léo Scheer, 2004) and on anecdotes (Zurich, JRP, 2007). In October 2012 with the Centre d'Art de Neuchâtel, she published *Les Héros de la pensée*, a work covering the 26 hours of performance in Neuchâtel. She has been a research assistant and lecturer at the École cantonale d'art du Valais as well as at HEAD (Haute École d'art et de design, Geneva). She has organised a number of meetings in art spaces (for example, l'Arsenic) that gather together artists and theorists to discuss a specific issue (for example, anecdotes, archives, animals, accidents, excess). From 2008 to 2010, she was funded by the Swiss National Science Foundation and worked as a researcher on artistic practices in archiving, as well as on a project about improvisation practices with several art, theatre and music schools. Currently, she teaches methodology, playwriting and anthropology at La Manufacture (Haute École des Arts vivants), for Bachelor degrees in theatre and dance, as well as for Masters in directing.



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NINA NEGRI

Assistant

After studying philosophy at the Sorbonne and dramatic arts at the National Academy in Rome, Nina Negri joined the Rencontres Internationales de Danse Contemporaine in Paris and studied performance at the Accademia Teatro Dimitri.

As an actress and performer, she has worked with Thomas Ostermeier, Blandine Masson, Jan Lauwers, Cesar Brie, Barbara Nicolier, Giorgio Rossi, El Conde de Torrefiel, Gary Brackett, Kai Berdholt (Odin Teatret), and Ricci/Forte, among others.

In 2014 she created Cie AlmaVenus, a theatre company that questions the relationship between the body and images, gender studies and cross-disciplinary thinking. Her performance *GirlisaGun* was presented at the CND in Paris and at the Festival Assemblaggi Provvisori in Tuscany.

In 2016 she completed a Master in directing at La Manufacture, where she met Robert Cantarella, Barbara Van Lindt, François Gremaud, Das Plateau, Christian Geffroy Schlittler, Massimo Furlan, and the Cie Motus.

She has also assisted Pascal Rambert, Nicolas Zlatoff, and Ricci/Forte in direction and choreography, and directed several theatre and Butoh dance workshops in France and Italy.

Her latest performance, entitled *Carto-graphies Migrantes* and co-produced in collaboration with artist Kahena Sanaa and the CNRS Institut ACTe, was presented at the Musée des Arts et Métiers de Paris as part of the *Le Corps Dessinant* exhibition.



© DR

JEAN PAUL VAN BENDEGEM

Song lyrics for the Belgian song (Flemish)

Jean Paul van Bendegem, was born in Gent (Belgium) the 28th of March 1953. Although his first interest was mathematics, his “true” field of study was and is still today the philosophy of mathematics. It has always been his ambition to try to be a good researcher and a good teacher.

He studied mathematics and philosophy at the University of Ghent (Belgium) and defended his doctoral thesis in philosophy in 1983 at the same university. From 1990 onwards he became full professor at the Vrije Universiteit Brussel (Belgium) in the department of philosophy.

Since October 2018 he is retired and enjoying his philosophical freedom. His life-long research focuses around two themes: understanding what infinity is (in mathematics, but also in art) and understanding the practices of mathematicians.

Philosophy has the great advantage that it easily creates links to mathematics, art, music in particular, but also to politics and society. So the philosopher cannot be absent from the public forum, because he has to improve the quality of the discussion.



© DR

VINCIANE DESPRET

Song lyrics for the Belgian song (Walloon)

Vinciane Despret was born in Anderlecht in 1959. After studying philosophy, which led to unemployment, she began a psychology degree. She was so fascinated with ethology that it became her subject of research. Since completing a thesis on human and animal emotions, she has continued her career in research and lecturing at the University of Liège. Her thesis was the subject of two books: *Ces émotions qui nous fabriquent. Ethnopsychologie de l'authenticité* and *Quand le loup habitera avec l'agneau*. These were followed by further publications including *Que diraient les animaux si on leur posait les bonnes questions ?* and her latest book, *Habiter en oiseau*.

The common thread connecting her fields of study is the question of appropriate research tools: how are we able to make beings interesting (or not)? How can research bring added value to the situation it is attempting to describe? To her great sorrow, she was not able to become a pop singer or even just a singer (which is actually probably for the best). She consoles herself by organising karaoke sessions, preferably alone.

In answer to the question of the role of intellectuals in social and political debates, she replies that this role, like other tools of knowledge, must be carefully constructed, avoiding the twin traps of giving an opinion on everything or suppressing debate.



© DR

PHILIPPE ARTIÈRES

Song lyrics for the French song

Philippe Artières was born in Orléans in 1968. As a child he liked playing with toy soldiers, but he also loved dressing up as a fortune teller and conversing with himself in front of a mirror, dressed as a woman. He can't really say that this is why he became a historian, so let's instead say that he was born on 16 June 1968 and that the reason can be found in the whole chain of events that took place that year in France, the day work started up again and that the Sorbonne opened up after the strikes.

His work has always involved erecting monuments to those anonymous figures in history, subjects who have been excluded from our collective history: delinquents, the mentally ill, non-conformists, ordinary individuals. Being a historian is for him a way to turn our attention to this mass of silent people by examining the traces they left behind, and conveying their hidden lives through publications such as *Le Livre des vies coupables*, *Attica, USA, 1972* or *Miettes*.

Seen from this angle, music often emerges as a heartfelt cry from the world; he likes the songs that recount fragments from people's lives. They leave traces that can be shared. From this point of view, music is like an archive, it grabs your entire attention. You can't hold out for long - you have to pay attention.

If we had to define the role of intellectuals today, it is the word 'attention' that he would emphasise. A duty to be attentive to the world and to those that history has put to one side. Not to speak out for them, as Foucault said, but to make them heard by using all the tools we have available and by modifying the order of discourse.



© Richard Dumas

SANTIAGO ALBA RICO

Song lyrics for the Spanish song

Santiago Alba Rico was born in Madrid in 1960. He chose philosophy in response to two different needs: to be able to reflect on the literary works that shaped him intellectually and emotionally, and to record them in a world where their full meaning can be found. He completed a masters in philosophy at the Complutense University in Madrid. He lives in Tunis, Tunisia. His areas of research are philosophy, literature, anthropology and politics. His published works include *Las reglas del caos*, *Capitalismo y nihilismo*, *Leer con Niños*, *¿Podemos seguir siendo de izquierdas?*, *Penúltimos días : mercancías, máquinas, hombres*, and *Ser o no ser (un cuerpo)*.

The proletarianisation of production, described by Marx in the 19th century, was in the 20th century accompanied by what French philosopher Stiegler called the 'proletarianisation of the otium', a process that has deprived individuals of their, let's say, 'means for leisure' and has associated their pleasure with an industry and technology that is totally outside their control, such as Markets or gods. We no longer suffer nor benefit from our own efforts; we no longer remember our own memories; and we no longer even love with our own bodies. In this 'proletarianisation of the otium', music plays a vital role - for obvious reasons. But emancipation must also be sung, and thoughts must be sung, because the true 'common wisdom' of humanity is music, that space in which the body and its conditions for freedom reside. This is why it is a good thing when philosophers make songs.



© DR

MICHELA MARZANO

Song lyrics for the Italian song

Michela Marzano was born in Rome in 1970. She studied philosophy at the SNS in Pisa where she received her doctorate. In 1998, she arrived in France as a researcher at the CNRS, later becoming a professor in moral and political philosophy at the University of Paris (René Descartes).

She was elected as a member of parliament in Milan in 2013, but left in 2018 to begin teaching and research again full-time. She is convinced that each individual must engage in social and political debates and believes that today, more than ever, knowledge and values must be passed on to future generations.

Her research and work aim at developing thought on normativity and the moral justifications for an individual's choices and decisions. Her approach is therefore based on a philosophical programme that strives to understand the ethical and normative basis of human behaviour in order to identify the norms and values that can be followed when faced with a specific situation. This programme is particularly well-suited to those moments of indecision caused by new medical and biological techniques, but they can also be applied to more classical moral, social and political situations, such as a person's right to control their own body or the practice of violence.

Her works include *Je consens donc je suis: éthique de l'autonomie*, *Dictionnaire du corps*, *Extension du domaine de la manipulation*, *Le Contrat de défiance*, *Lé-gère comme un papillon*, and *L'amore che mi resta, Idda*.



© DR

KRISTUPAS SABOLIUS

Song lyrics for the Lithuanian song

Kristupas Sabolius was born in Vilnius in 1979. He began writing while at secondary school and soon became interested in the origins of creativity, which led to several collaborations with artists, theatre and film directors. At the same time he worked on philosophical research on the imagination.

In 2003, he completed a diploma at the University of Vilnius and in 2008 was awarded a doctorate in philosophy. He is currently a professor agrégé in philosophy at the University of Vilnius.

His recent publications include *Matter and Imagination: Hybrid Creativity Between Science and Art*, *Proteus and the Radical Imaginary*, *The Imaginary*, and *Furious Sleep: Imagination and Phenomenology*, as well as many essays highlighting the contradictory function of the imagination, which appears in all of the major theories in Western thought. He has also written novels, plays and screenplays, including *The Gambler* and *Invisible*.

This song weaves together a variety of elements that have emerged from research projects he'd been working on recently: new realisms, (im) potentialities, virtual theory, plasticity, actor-network, and, most certainly, an eco-systematic thought that questions the centrality of humankind in our world. Today, although a state of permanent crisis has become capitalism's driving force, an intellectual may play a role in suggesting critical practices as ways of replying to the radicalisation of the public sphere.



© DR

ANDE SOMBY

Song lyrics for the Norwegian song

Ánde Somby was born in 1958, in Polmak/Buolbmát (Norway). As a little child, his family lived a nomadic life following the reindeer's seasonal migration from the inlands to the coastal areas of Finnmark in North Norway. Ánde Somby is known both as a traditional Sami joiker, as well as a specialist in legal philosophy. He currently lives in Tromsø where he holds a position at the Arctic University of Norway. His field of interest focuses on indigenous rights law, which includes the legal status of the Sami people within the Norwegian state, and indigenous philosophies of justice. In 1999 he published *Jussom retorikk* (Law as Rethoric).

Somby's ethos is to co-exist. He regards as fellow beings both humans, animals as well as plants, and thinks that they are valuable in their own rights. In all beings there is something inviolable. For Somby, music is a way of being in the world, and in this he is inspired by Sartre and Heidegger. As an intellectual he sees it as obligatory to take part in the debates about society, and that a society where this happens is a healthy one.



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MLADEN DOLAR

Song lyrics for the Slovene song

Mladen Dolar was born in Maribor, Slovenia (ex-Yugoslavia) in 1951. He is professor and senior researcher at the Department of Philosophy, University of Ljubljana, Slovenia. Ljubljana is his place of residence, but he often also teaches and gives talks at a number of universities across Europe and in the US (regularly at the European Graduate School in Switzerland and at the University of Chicago). His principal areas of interest are German idealism, psychoanalysis, contemporary French philosophy and theory of art. His interest in philosophy stems from having been born into a strange world that still keeps amazing him. He published a dozen books or so, most prominently *A Voice and Nothing More* (MIT 2006), translated into ten languages.

« If music be the food of love » runs the opening line of Shakespeare's *Twelfth Night*. If music's relation to the intimacy of love seems evident, one should also always keep in mind that it less evidently at the same time stands at the core of the social antagonism and political struggles.



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MONDHER KILANI

Song lyrics for the Swiss song

Mondher Kilani was born in Gafsa, Tunisia, in 1948. He soon became interested in cultural diversity, as part of an approach that is both universalist and emancipatory. As an anthropologist, he continually moves between local and global in order to understand the processes by which cultures and the basis for social connections are made. He held the cultural and social anthropology chair at the University of Lausanne from 1991 to 2013. He was also dean of the faculty of social and political sciences at the same university. He is currently an honorary professor and member of the Beit al-Hikma Tunisian Academy of Science, Letters and Arts.

His research has focused on Papua New Guinea, the Swiss Alps, the oasis regions of southern Tunisia, the Nigerian Sahel, and Penang and Malacca in Malaysia. The theories he is interested in are related to religion and symbolism, war and extreme violence, ethnicity and multiculturalism, and on the epistemological founding principles of the discipline. He recently carried out a study on the place of cannibalism in contemporary culture and imagination.

His recent publications include *Du goût de l'autre. Fragments d'un discours cannibale, Pour un universalisme critique. Essai d'anthropologie du contemporain, Tunisie. Carnets d'une révolution, and Anthropologie. Du local au global.*

He enjoys song even though his relationship with it is relatively passive. As for the role of the intellectual, he believes that intellectuals should apply their skills to help make more intelligible the social, political and cultural environment in which social actors move.



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JOSÉ AUGUSTO BRAGANÇA DE MIRANDA

Song lyrics for the Portuguese song

José Augusto Bragança de Miranda was born in Lisbon in 1953. He began reading at a young age: poetry, philosophy, politics and art, in that order (and later disorder). He started studying medicine in Mozambique, first with a degree in sociology, followed by a PhD in communication and then an agrégation in the theory of culture. He lives and works as a teacher in Lisbon.

His research is currently focused on theories of media and philosophy of techniques, as well as on contemporary art and the theory of images. He has published works including *Analítica da Actualidade, Política e Modernidade, Teoria da Cultura, Corpo e e Imagem* and *Jorge Molder habla con José A. Bragança de Miranda.*

Is being an intellectual a vocation or a profession? Unfortunately, he has read Rimbaud: "I have a horror of all trades and crafts. The hand that holds the pen is as good as the one that holds the plow. – What a century for hands!" As the revolution progressed, with regret he came to understand the danger in suppressing thought, to the benefit of specialists and professionals of thought. Later, in front of the television, the confidence of analysts and their bizarre certainty made him understand how pretending to think actually uses up an enormous amount of thought. It would be an error, however, to give up everything and, in disgust, limit oneself to gardening. Thought is everywhere, everyone thinks, and, for him, being responsible for thought implies putting thought into practice. This act does not imagine the world, it joins with it through an unusual phrase, a luminous image or a pure movement.



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LEON ENGLER

Song lyrics for the German song

Leon Engler was born in 1989 in the farmhouse of a Bavarian village populated by a lot of cows and a few strange people. He grew up in Munich, and in its' perfect facade he discovered his love of melancholy and world-weariness. He left the land of beer and permanent employment to go to New York, Paris, Berlin and Vienna, where he studied the unprofitable humanities. He completed his studies with a thesis on the romantic ideal of love in the West with the suggestion that the situation is difficult.

Meanwhile he teaches creative writing at the University of Vienna, writes plays and audio books, with mediocre success, which is why he has now gone among the hoteliers and, no kidding, runs a luxury hotel in Bali. When he doesn't spell out the wifi password for his guests, he sits under palm trees reading Musil's *The Man without qualities*. It is indeed a very long book. Like every cultural pessimist, he is deeply convinced that true intellectuality has no place in today's world and that culture is doomed to decline. But since more than 99 percent of all species that have ever lived are already extinct, the Great Auk for instance, a nice little fellow that looked like a penguin, mankind will probably be overcome too and nature will be released from the hostage of human reason. Until then, every era will get the art it deserves.



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HEMU – UNIVERSITY OF MUSIC LAUSANNE

Music

The HEMU - University of Music Lausanne teaches at university level (Bachelors / Masters) in the fields of musical performance and pedagogy. It is the only higher education institution for music in the French-speaking part of Switzerland to offer professional courses in all styles of music: classical, jazz and contemporary.

As a renowned educational institution with an internationally respected reputation, it has more than 500 students with 39 different nationalities. It has strong ties with many prestigious partners, such as the Opéra de Lausanne, Montreux Jazz Festival, Orchestre de Chambre de Lausanne (OCL), Cully Jazz Festival, Société de Musique Contemporaine Lausanne (SMC) and the Radio Télévision Suisse (RTS).

Present in three cantons - Vaud, Valais and Fribourg - the HEMU provides its students with modern facilities, including state of the art practice and teaching rooms. Its jazz and contemporary music departments are grouped together in Lausanne, in the Flon neighbourhood, resulting in a campus atmosphere conducive to individual and group creation.



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MONIKA BALLWEIN

Composition/Musical Direction

Monika Ballwein is an Austrian singer and vocal coach. She studied jazz voice and instrumental and vocal pedagogy at the Franz Schubert Conservatory in Vienna and later continued her studies in Copenhagen.

As a back-up singer she has performed alongside Nina Hagen, Christina Stürmer, Udo Jürgens, Chaka Khan, Bill Ramsey, and Jennifer Rush. Her voice can be heard in over 1500 songs, as well as in jingles for more than 20 radio stations in Austria and Germany. She also performs as a soloist in the Dancing Stars orchestra for the TV series of the same name. In October 2013, Monika Ballwein released her first single, *Coming Home*.

In 2004, she founded her own singing and entertainment academy. She has appeared as the vocal coach on many TV programmes, such as Starmania, Helden von Morgen, Popstars, and Herz von Österreich. She also works with bands, soloists, and choirs. She participates in musicals, both as a vocal coach and a performer.

Monika Ballwein has taken part in five Eurovision Song Contests for Austria: four times as a choral singer and most recently as vocal coach and mentor for Conchita Wurst, winner of the 2014 competition.

Monika Ballwein is the lead singer and musical director of the ensemble Live Spirits, founded in 1997, with whom she has recorded several albums.

She is a singing teacher in the pop music department of the HEMU - University of Music Lausanne.



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STEVE GRANT

Musical Direction/ Drums (alternating)

Steve Grant is a self-taught drummer, born in Liverpool in 1966, who started to play professionally at the age of 15.

From 1982 to 1995 he recorded many albums and each year played in more than 200 concerts for the likes of Supercharge, Juke, Mari Wilson, Gene 'Mighty Flea' Connors, Ben E. King, and Screamin' Jay Hawkins.

In 1995 he moved to Switzerland and began working with artists with varying musical styles, including Chris Farlowe (Colosseum), Daniel Küffer Quartet, Christian Lohr, The Electric Dog Allstars, Funky-brotherhood, Polo Hofer, Philipp Fankhauser, Freda Goodlett, Bastian Baker, Fabian Anderhub, The Kruger Brothers, Christina Jaccard, David Ruosch, and Henri Dès.

Throughout his career, Steve Grant has performed in prestigious festivals, such as Glastonbury and the Nordsea Jazz, and on some of Europe's largest stages (Olympia de Paris, London Palladium), as well as up-close and personal in clubs like Quasimodo in Berlin and the Philharmonic Pub in Liverpool.

Steve Grant is a drum teacher in the jazz and pop music departments of the HEMU - University of Music Lausanne.



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MIMMO PISINO

Musical Direction/ Bass Guitar (alternating)

Mimmo Pisino was born in Neuchâtel in 1965. On stage and in the studio, he has appeared alongside Simon Gerber (CH), George Clinton (USA), Wooloomooloo (AUS), Polo Hofer (CH), Lee 'Scratch' Perry (JAM), Stress (CH), Michel Bühler (CH), Roy Herrington (GB), Nina Dimitri (CH), Juke (GB), A Few Good Men (CH), Dodo Hug (CH), Rhonda Dorsey (USA), Daniel Küffer (CH), Juan Mungia (CUBA), Toni Martinez (CUBA), Unfaithful Film de David Lynn (USA), Aurelia Ikor (FRA), Pascal Auberson (CH), Stéphane Pompougnac's Hotel Costes (FRA), Major Boys (CH), Napoleon Washington (CH), Albie 'Mr Supercharge' Donnelly (GB), B-connected (CH), Stevie Cochran (USA), Guess What (CH), Jean-Pierre Huser (CH, FRA), Pippo Pollina (ITA), Yvonne Moore (CH), Vocal Flight (USA, FRA), Regina Ribeiro (BRA), Phil Collins (GB), Mike Rutherford (GB), Youssou N'Dour (SEN), Kuno Lauener (CH), Malcolm Braff (CH), Dress (CH), Gabriel Zufferey (CH), and Sam Blaser (CH). He worked for many years with the rapper Stress.

Mimmo Pisino is a bass teacher in the jazz and pop music departments of the HEMU - University of Music Lausanne.

ANNE DELAHAYE

Movement Coach

Anne Delahaye studied contemporary dance at the Conservatoire National Supérieur de Lyon.

She is regularly involved in performances in the French-speaking part of Switzerland, for the Philippe Saire Company, Collectif Utilité Publique, Alias, Marco Berretini and Nicole Seiler, but also in France with Paolo dos Santos, Sylvie Giron, and Annabelle Bonnery, and in Germany with Isabelle Shad.

She has been involved as a performer in Massimo Furlan's projects *Live me/Love me* (2001), *Gran Canyon Solitude* (2004), *Girls Change Places* (2004), *Palo Alto* (2006), *Les filles et les garçons* (2007), *Sono qui per l'amore* (2008), *Make Noise, Be a Girl* (2009), *Concerto pour un violon et cinq chaises* (2009), *We Are the World* (2009), *You Can Speak, You Are an Animal* (2009), *1973* (2010), and *Schiller Thriller* (2011).

In 2008, she created La Compagnie de Genève with Nicolas Leresche. Their production *Magica Melodia*, performed at the Festival de la Bâtie, won the 2008 Cirque Europe Young Talent Prize.



ANTOINE FRIDERICI

Lighting

Lighting designer Antoine Friderici has worked with directors Massimo Furlan, Muriel Imbach, Christian Geffroy Schlitter, and François Gremaud, as well as with choreographers Young Soon Choo and Estelle Héritier. He has worked as stage manager in many Swiss and European theatres.

From 2005 to 2009 he was lighting manager at the Théâtre de l'Arsenic before becoming technical director of the Festival Les Urbaines from 2007 to 2010. He is currently technical director at the Théâtre Sévelin in Lausanne and for the Compagnie Numero23Prod.

SEVERINE BESSON

Costumes

Severine Besson is a graduate of the École Nationale Supérieure des Arts et Techniques du Théâtre de Lyon and has worked with Marco Berrettini, Melk Prod, Marielle Pinsard, and the Compagnie Les Voyages Extraordinaires. She has also been assistant for costume creation at the Opernhaus in Zurich and at the National Theatre in Stuttgart. She has developed the costumes for many of Massimo Furlan's productions.

JULIE MONOT

Make-Up/Wigs

Julie Monot lives in Lausanne where she was born in 1978. In 1997 she travelled to London where she completed a BTEC diploma in make-up. She then spent 3 years assisting and travelling with various international make up artists. Once back in Switzerland, she developed new technical skills such as wig-making and the creation of masks and prosthetic elements. Since then she has worked with a cross-section of the art world from performing arts to photography and cinema, and collaborated with plastic artists and directors such as Massimo Furlan, Dries Verhoeven, Jacques Lassalle, Philippe Sireuil, and Sibylle Stoeckli, among others.

In 2014 she began studying for a bachelor of visual arts at the Haute École d'Art et de Design in Geneva, before completing her studies with a Master at the École Cantonale d'Art in Lausanne. She practises her art in various media including performance, video, photography, and artistic installations. She questions the body and the diverse identities it can adopt. Beyond simply representation, she is interested in how the tension between reality and fiction creates a space for confusion.