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## **DANCITY FESTIVAL**

27-28-29 GIUGNO 2013 - Foligno (PG)

### **A UNITARY URBANISM**

## **BIOGRAFIE ARTISTI**

### **ANDY STOTT**

Andy Stott made his debut for the Modern Love label in 2005 with the 'Replace EP' - a 4 track exposition of his uniquely slanted production style taking in Chi-Town and Motor City influences with an obtuse genetic code at its core. In the years since he has released over a dozen EP's and two albums under his own name, as well as several productions under the Andrea moniker for Modern Love's 'Daphne' sublabel. Refusing to settle, his output has veered from deepest Techno to broken Garage, slowed down House and hyperactive Footwork - always referencing his unique stylistic signatures: deep, complex and oddly beautiful. 2011 saw the release of two EP's 'Passed Me By' and 'We Stay Together' - companion pieces which saw a shift of sound into ever more frayed territory, slowing the tempos down for a set of tracks that grabbed the attention of many and ended up on countless year-end charts. The following year produced what is by now regarded as a landmark album 'Luxury Problems', - a record that introduced new elements; most notably the vocals of Alison Skidmore, Andy's piano teacher from back in his school days. A combination of accessible yet inherently deviant tropes and a production style which has become more individual and identifiable with the passing of time and has attracted a huge amount of interest, with countless features in publications as diverse as Pitchfork, Vogue and the New York Times, as well as appearances at numerous festivals and shows for the likes of SXSW, Unsound, Mutek, Pitchfork MOMA events and so on continuing to expose his work to an ever-growing and often bewitched audience.

### **ARTTU**

Previously producing under the name of Lump, Arttu has been making music, animations, art pieces, films, graffiti, and waves since late 80's. Raised in northern Finland, in 1998 he moved to London to work as an animator and sample the club scene with all its different musical genres. The bass heavy Jamaican dub sounds of London infused him with a desire to create, and he released his first record as Lump in 2002 on Cologne's Sub Static label. After 10 years in London he built a music studio in Lisbon, Portugal. Breaking from animation Arttu focused fully on music production with the intent to grow his musical vision. In early 2011, his music had transformed into something so different that he began to release under a new name, his own - Arttu. Rejecting the wonders of the latest music software he went back to his roots and made old hissy analogue gear the foundation of his new sound. First up two records came out on Soulphiction's Philpot label. On top of his solo music, Arttu formed Lisbon Alien Orchestra with 2 fellow foreigners in Lisbon: Jerry the Cat and another Finn, Jari Marjamaki.

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As a live act Arttu presents a 100% hardware set which combines the raw analog beats with jacking house rhythms and scatter shot explosions of soul.

## **BEN KLOCK**

Berlin born DJ, producer and label owner Ben Klock is without a doubt one of the most significant characters in techno's recent history. A resident at Berghain since its opening in 2004, he has been able to leave his mark on the club's unique sound, in turn the special space influenced Klock's approach as a DJ and producer as well.

Playing techno sets full of hypnotic, deep and heavy grooves, releasing records on OstGut Ton and last but not least the aesthetics of his own label Klockworks (founded in 2006), have earned him an excellent international reputation over the last few years. Supported by stringent and enthralling tracks, remixes for such diverse artists as Kerri Chandler, Martyn or Depeche Mode, the revered debut album "One" on OstGut Ton and his Berghain mix, Ben Klock's name is synonymous with the vitalization of an essential definition of techno.

His music is free of crippling nostalgia and rather wins you over with consistency, tension, and dynamics and time and time again with a sensibility, one would usually expect from house music. In this vein, Klock pursues an unexacting fusion of quantum jumps and tradition - including effortless melodies or hook lines. Being able to harmonize this method of industrial austerity, natural musicality and an impressive physicality is Ben Klock's great art and skill.

And of course his monthly marathon sets at Berghain that escort all what's being said with pure sound and consistently motivate Ben Klock to skip the trapdoor called routine.

## **CHROMB!**

CHROMB!'s music is heartfelt more than brain-made. Pop evidences or raw noise are banned. Influences go through Jim Black, Soft Machine and the Residents, stealing jazz its freedom, rock its energy, and all kind of deviant music their insanity, in order to build a mutant and living sound, with melodies, screams, silence and weirdness.

Their first album was released in February 2012 (vinyl, cd, digital) and was followed by a series of concerts and tours.

On stage, CHROMB! delivers a huge load of energy and sound, making each concert a unique moment. They have already opened for The Oscillations, Young Marble Giants, Jean-Charles Richard, Triviale Beauté, and many others.

CHROMB! Will record a new album in July 2013, that should be out in early 2014 on Gnougn Records.

## **CLARO INTELECTO**

Claro Intelecto is an experienced head when it comes to music production. He learnt the hard way, playing around with tracker programs, wrestling with various sequencers, toying with Octomed and later sampling using Cubase. The results are that now, when performing live, he combines analogue and digital techniques on the fly into some of the most cohesive moments of dancefloor techno you can imagine. In the studio he is no slouch either, with albums to his name on Modern Love and Delsin. The most recent,

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Reform Club, was widely lauded for its rich and lush musicality, deep house and techno vibes and devastating emotional content.

## **CRAIG RICHARDS**

You can't talk about Fabric without mentioning Craig Richards. In addition to being resident DJ at the famous club, which has allowed him to reach unprecedented success, he is also artistic director of Fabric Saturday Nights. Every week he creates a soundtrack, an inspiring, ever-changing and stimulating musical score for the venue's audience, especially during his now legendary morning sets, which have become the talk of London. Nowadays Craig is working on his first album and a parallel music, poetry and art project called "A Short Run" with Howie B. Craig fell in love with Foligno and Umbria back in January 2013 during his stay for his gig at Serendipity club. He will perform and Dancity every day as Festival resident DJ. An eclectic and dramatic artist, Richards will experiment with different styles and genres in his sets, from jazz to reggae, encompassing the multiple facets of music to achieve his classic and incomparable performances.

## **DAVE SAVED**

Dave Saved is a promising young talent from Naples, a mix of psychedelia, funk and unusually mature cut-up rhythms. His Untitled collection is surprisingly classic and innovative at the same time. Davide has an attitude that sets him apart from a scene that sometimes is too closed in around itself, and which moves into other more established and safer fields. Instead, Dave continues on his own way, with personality to spare. His first release is coming up on UK label Astro:dynamics.

## **DEEPALSO**

DeepAlso is Andrea Sartori, born in Verona and currently living in Bologna. Expert on the application of digital technology to audio, he starts his own music research in 2000, while studying Information Technology at the University of Bologna. Immediately attracted by experimental electronic music, in few years he becomes a leading artist of the Italian electronic scene after releasing "Il Tagliacode" (2007 Persona Records), which allows him to perform at main Northern Europe digital art festivals. His music is made of polished rhythms, evocative sounds, reverberations and hypnotic synth lines, something that can hardly be trapped into a genre label. After founding Homework, a decennial cultural association promoting digital art around Bologna, he begins to work as a sound designer. This activity, which brought him to Berlin for two years, leads him to further his electronic music research and to look for new impulses. Andrea is strongly convinced of the computer's expressive potential and, after collaborating with various sound engineers, he dives into designing new machines able to interact between human movement and sound synthesis. In 2010 he creates his own first prototype of musical instrument, the "Sartofono", which can translate percussions, accelerations and transfers in empty space into sound modulations. At the moment he's involved in different live projects with musicians such as Julian Carax, and recently Giovanni Guidi, Beppe Scardino, Cristiano Calcagnile, Joe Rehmer and John De Leo for the project "Il Bidone", lead by trombonist Gianluca Petrella. His second prototype came to light after meeting with Petrella: the "Trombofono", an advanced electronic trombone able to produce very powerful bass

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sounds. Recently, his absolutely eccentric remix of “Grand Prix”, the soundtrack of a famous TV program whose melody is inevitably impressed in the Italian collective imagination, has been released with the Italian-German label “Slowmotion”.

## DEERHUNTER

Defining Deerhunter forces one to space between noise, shoegaze and post-punk, only to inevitably return to pop. Just saying, the band is self-defined “ambient-punk”. When they got together in 2001, their intent was to blend hypnotic ambient moods, minimal music and garage rock noise and propulsion. Their first album, a low-fi experiment not originally intended for the wider audience, came out in 2005 for Stickfigure, a local Atlanta, GA, label. Officially untitled, it is known as “Turn it up, Faggot” – the phrase does not appear on the album sleeve but is an insult that Cox claimed was often thrown at the band during their early gigs, according to frontman Bradford Cox. Cryptograms, considered the real Deerhunter debut, comes out in 2006, year of the move with Chicago’s indie label Kranky. The meeting with the cult 4AD label in 2008 marks the beginning of their music’s distribution outside of the States, and the launch of Microcastle/Weird Era Cont., a 25-track colossus. The band’s uncontainable creativity and productivity leads them to produce the EP Rainwater Cassette Exchange the following year, and to begin touring worldwide in Europe, Japan, and Australia. Halcyon Digest comes in 2010, and is described as their best work to date: based on atypical instrumentation (banjo, acoustic guitar, electronic percussions, autoharp, harmonica, sax) Deerhunter create an album of overwhelming emotional depth, where pop sounds are even more organically integrated with the elements that make up the band’s unique sound. To announce the release, the band fully embraced the DIY mentality of their 70s and 80s New Wave heroes, making Cox-designed, cut-and-paste, Xeroxed flyers. A three-year hiatus follows, during which Cox and guitarist Lockett Pundt produce their own albums, respectively under the names Atlas Sound and Lotus Plaza. In January of 2013, Deerhunter reunites with a new line-up including bassist Josh McKay and guitarist Frankie Broyles, alongside Cox, Pundt and veteran drummer Moses Archuleta. In the middle of the night, at Rare Book Studio in Brooklyn, NY, they record the new album Monomania, out in May. Defined by them as “avant-garde rock n’ roll”, the LP recalls the band’s scrappy punk aesthetic; a perfect nocturnal garage rock album full of the layered and hazy vintage guitar sounds that define Deerhunter.

## GHOSTPOET

Obaro Ejimiwe, aka Ghostpoet, laughs when he remembers how Gilles Peterson “took a risk on a random maverick” back in 2010 by signing him to the Radio 1 DJ’s Brownswood imprint. Within a year, that risk paid off: Ghostpoet’s debut album, Peanut Butter Blues & Melancholy Jam, marked him out as one of the most distinct, uncategorisable and forward-thinking voices to emerge in British music this decade, and it was rewarded with a surprise Mercury Prize nomination in 2011.

Two years on, having moved on from Brownswood to Play It Again Sam, Ghostpoet’s creativity has blossomed even more. On his second album, ‘Some Say I So I Say Light’, he pushes even further in all directions than on ‘Peanut Butter Blues’, mixing the abstract and the concrete with uncanny skill. Industrial beats, sonorous piano lines and hyper-detailed ornamentation provide a backdrop for an artist who sounds ever more like a man old before his time.

Ghostpoet attributes the album’s experimental bent to the change in his recording situation. Whereas



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'Peanut Butter Blues' was entirely self-produced on a computer in Ghostpoet's bedroom, 'Some Say I So I Say Light' is a studio-based work co-produced with the talented Richard Formby (Wild Beasts, Darkstar, Egyptian Hip-Hop).

Immediately captivating and uniquely honest - the musings of Ghostpoet truly come to life when he performs live.

## **INFINITE LIVEZ**

Infinite Livez is Bethnal Green-native and Berlin-based MC, musician and artist Steven Henry. A Chelsea Art College graduate, he has been described as a "surrealist rapper" - his influences come in fact from such diverse sources as Surrealism, P-Funk, and continental philosophy. Big Dada records released his first album "Bush Meat" in 2004 to immediate critical acclaim in the UK and abroad, and "Art Brut fe de Yoot" in 2007, the same year as the collaborative project with the Swiss electro jazz outfit Stade. Recorded over a series of improvised sessions it has been recognised as a unique achievement in both experimental Hip Hop and whacky humour. The follow up album entitled "Morgan Freeman's Psychedelic Semen" was released in 2008. At the beginning of 2009, the live album "Live At La Guinguette", again recorded with Stade and guest vocalist Joy Frempong, came out of a residency in Geneva. Infinite Livez has performed in the UK and all over Europe at events such as Montreux Jazz, the North Sea Jazz Festival and The Sonar Festival. Other collaborations within a wide range of producers and musicians include David Murray, Jahcoozi, Part 2, Nils Peter Molvar, Elliot Sharp and Kid Acne. He has supported artists such as Kool Keith, Talib Kwali, Dj Krush and Mulatu Astatke. As an artist, Infinite Livez also makes comic books, short films, soft toys, prints and illustrations (for magazines such as Hip Hop Connection and The Wire). July 2009 saw his first solo exhibition "Salvador Dali Was Half Bengali" at Pebbledash Gallery in London, where he presented a series of madly surrealist silkscreens referencing the aesthetics of old school comics, Japanese woodcuts and Hans Bellmer. In September 2009 he took part in the group show "7 Styles for 7 Brothers" at Archipelago Art, Scheffield, and also launched "Glorious Mono", his own weekly 2 hour radio show on Herbstradio in Berlin, where he djs and presents exclusive live sessions and interviews. In 2011, he released the mini-album "Warehouse Music" with Exotic Pylon. This latest missive proved that Infinite Livez's music continues to be inordinately difficult to put into brackets as he skates through dubstep, reggae, abstract electronics and industrial sounds without even a pause for breath.

## **JAMES HOLDEN**

The career of the legendary James Holden begins in 1999, at the age of 19, with the trance single "Horizons". Various tracks and remixes followed over the years (while James studied mathematics at Oxford) for different labels such as Lost Language, Perfecto Recordings and Positiva Recordings. Then, Holden launched Border Community with his single "A Break in the Clouds", and began to collect personal victories and success: "James Holden at the Controls" was named "Album of the Month" for Mixmag, and in 2006 The Guardian presented "The Idiots are Winning" as "best electronic debut" after "Music Has the Right to Children" by Boards of Canada. James Holden will release his second album, The Inheritors, through Border Community in June. Named after a William Golding book, the album was crafted using Holden's analogue modular system and hand-coded computer programs, which he used to build a series of unique analogue-digital machines.ndo

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## LUCKY DRAGONS

"Lucky Dragons" means any recorded or performed or installed or packaged or shared or suggested or imagined pieces made by Luke Fischbeck, Sarah Rara, and/or any sometimes collaborators who claim the name.

Lucky Dragons are about the birthing of new and temporary creatures--equal-power situations in which audience members cooperate amongst themselves, building up fragile networks held together by such light things as skin contact, unfamiliar language, temporary logic, the spirit of celebration, and things that work but you don't know why.

Fischbeck and Rara have presented interactive performances and installations in a wide variety of contexts--including MOCA Los Angeles, The Smell, Smithsonian's Hirshorn Museum and Sculpture Garden, the Whitney Museum of American Art (as part of the 2008 Whitney Biennial), The Kitchen and PS1 in New York, the Walker Art Center in Minneapolis, REDCAT and LACMA in Los Angeles, Frankfurt's Schirn Kunsthalle, ICA London, ICA Philadelphia, and the Centre Georges Pompidou in Paris. Lucky dragons' sister projects include "Sumi ink club"--a weekly collaborative drawing society, and "Glaciers of nice"--a small press and internet community.

## LV

Based in South London, England, LV is a trio of producers -- Gervase Gordon, Will Horrocks, and Si Williams -- who began to make music around 2000, while attending university. From 2007 through 2010, the group issued just under a dozen 12" releases on well-regarded labels like Hyperdub, Keysound, 2nd Drop, and Hemlock. They debuted with "Globetrotting," a dub reggae track featuring Errol Bellot, and they continued to collaborate with other vocalists while churning out material that drew from Jamaican and African sources. LV's first album, Routes, was released in 2011 on Keysound and featured Josh Idehen throughout. For Sebenza, released in 2012 on Hyperdub, they teamed with South African vocalists Okmalumkoolkat (also heard on 2010's "Boomslang") and Spoek Mathambo, along with production/MC duo Ruffest.

## MATHEW JONSON

Mathew Jonson's music offers a rare fusion of populist intensities and nuanced musicality. With a keen understanding for the needs of the dancefloor and the universal laws of house and techno, he's thrown out the rule book time and time again, sneaking tricks learned from electro and even drum'n'bass into minimal clubs, and loading up his B-sides with tracks that do what they damned well please. (No kick drum? No problem.)

It was in Victoria (BC, Canada), when he was 19, that Jonson met up with the crew that would help guide his musical trajectory: Tyger Dhula, Danuel Tate and Colin de la Plante. The four started playing in clubs together, an early version of the group that exists today as Cobblestone Jazz and the Modern Deep Left Quartet. His first record, in 2001, was the first release on the B.C. label Itiswhatitis, appropriately titled "New Identity." Another followed in 2002, and in 2003. That year, he also made his first appearance on Perlon, "Alpine Rocket" - a track he recorded alongside Luciano. And then, suddenly, Jonson was everywhere: Itiswhatitis, Sub Static, Arbutus, Kompakt, M\_nus. Despite his quick ascent through the ranks of the techno elite, Jonson has devoted much of his energy to supporting his own close musical family and

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the Wagon Repair label, which he cofounded with Jesse Fisk, Graham and Adam Boothby, Frank Meyerhofer and Konrad Black. Jonson is behind some of the biggest techno tracks in the 2000s, including 2005's "Marionette". Despite his decade-plus of experience, however, Her Blurry Pictures, out in June 2013, is only his second solo album, following 2010's Agents of Time. For this one, he's made a move to Crosstown Rebels, which he first appeared on back in 2011 with his single "Dayz." The LP is a mixture of recent songs recorded in his current home of Berlin as well as older tracks that date back to his time in Vancouver. Jonson says Her Blurry Pictures marks "a transition from darker states into something filled with light" in his life. - See more at: <http://www.dancity.it/festival/2013/eng/artisti/209/mathew-jonson.html#sthash.emTRRITK.dpuf>

## **METRO AREA**

Metro Area, the duo responsible for setting many standards across the dance music spectrum (particularly disco and house) in the last decade, has been mostly quiet since their sole album was released in 2002. However, the ever-growing crop of worldwide club-goers still find themselves drenched in the reverberations of Metro Area's influence, still echoing today in the output of dance music's most popular labels and artists and through DJs playing their influential 12"s. With each member in pursuit of solo endeavors - Morgan Geist via his increasingly popular Storm Queen alias, and Darshan Jesrani with his distinct, punchy remixes and his new Startree label - Metro Area find themselves driven in new directions individually. However, despite regular DJ gigs together, an unexpected itch has returned to perform their own creations live. Geist and Jesrani felt there could be no better way to scratch it than to revisit and reinvigorate the Metro Area live set. Metro Area's live performance remains talked about and continues to be requested regularly worldwide, despite 10 years since the duo stopped performing it. This new live set, consisting of re-worked and enhanced "classics" from their early records alongside new, live-only material, will see the duo embrace the the same ethos of their celebrated live performances, but without the creative shackles of late 20th-century technology. By using new hardware and software tools, Metro Area hope to create a truly spontaneous experience of their inimitable sound. Once again, Metro Area will set out to rock theories of time and space.

## **ONE CIRCLE**

A self-proclaimed three-headed sonic monster, "O" a.k.a. One Circle is an exclusive Club to Club production. The trio was born in Istanbul from the Italian minds of Vaghe Stelle, Stargate & A:RA - but as One Circle, you can't tell where one ends and the other begins. O made their debut in Turin, Italy, during the 2011 edition of Club to Club festival to worldwide critical acclaim. Later on, they were described by Resident Advisor as "a rough and ready collision pitched somewhere between Daft Punk, Nathan Fake and Sunn O)))".

Combining the sound of producers hailing from different territories, One Circle rides the post-everything wave. Their original musical productions are a language crossroads of sound and lights, a unique blend of new dancefloor "psychedelia" (Vaghe Stelle), deep fragmented rhythm and bass (A:RA), and post trance drifts (Stargate). Their first EP is being mixed as we speak, in mid-2013.



## **PINCH**

Pinch is known for many things bass related - whether it's his productions/remixes, DJ sets, labels or events, he has excelled at all levels. His Subloaded night, operating since 2004, brought dubstep to Bristol - the scene's first destination outside of London's conceptual FWD>> at Plastic People. Carving a unique niche in forward-thinking electronic music, his Tectonic label, established in 2005, showcased early releases from the likes of Loefah, Skream, 2562, Digital Mystikz, Distance, Flying Lotus, Joker, Addison Groove, and Peverelist. Recently Pinch launched a new imprint, Cold Recordings, as an outlet for darkside bass driven mutations of house and techno. Pinch's own productions have always been well received by the press over the years, having sprawled across the likes of Planet Mu, Soul Jazz, Punch Drunk, Deep Medi, Swamp 81. Similarly he has remixed a range of music styles for labels including Ninja Tune, Warp, Wichita, Wax, On-U Sound and 2 Kings - always to devastating effect. Pinch is prolific in his collaborative work too, most notably working alongside Shackleton for late 2011's 'Pinch & Shackleton' album, released on Honest Jons to much critical acclaim. Pinch also works with Distance under the guise 'Deleted Scenes' as well as having released collaborations with Loefah, Peverelist, Roska, Photek and most recently, alongside UK dub legend Adrian Sherwood (as 'Sherwood & Pinch') on a forthcoming album. Pinch's DJ sets are highly regarded worldwide, bending genres and expectations with his always fresh cut selection of acetate dubplates and highly sought after vinyls. He's been invited to record mixes for BBC R1, 1Xtra, Kiss FM, Resident Advisor, FACT, Red Bull and the Fabriclive CD series in Jan 2012 (Fabriclive61).

## **PTWSCHOOL SHOWCASE**

Ptwschool.com nasce come idea nel 2008, come blog nel 2009, ma è dalla fine del 2010 che vede crescere esponenzialmente la sua attività e di conseguenza il suo bacino d'utenza. PTW è l'acronimo di PLAY TO WIN, che tradotto significa GIOCA PER VINCERE. Una sorta di incoraggiamento a fare qualsiasi cosa si voglia, al meglio delle proprie possibilità, perché tutti sono capaci di partecipare ma non tutti di distinguersi. Ptwschool.com parla di musica, lifestyle, arte, design e moda, con un approccio originale e divertente.

## **MEZE**

Meze proviene da qualche parte tra Londra e il Nord Africa. Il suo sound è stato in giro per molto tempo, sempre con diversi pseudonimi. Ha lavorato come parte attiva del leggendario collettivo con base a Londra di nome Bradfod Bahamas. Crepitio di suoni, ritmi distorti, musica da ballare: questo è il modo in cui definisce il suo sound. Sempre alla ricerca di nuovi possibili strumenti per produrre musica, Meze è davvero uno sperimentatore del ritmo. Ispirato dai fantasmi di ritmi africani, è un'identità oscura in costante viaggio e movimento. Scoppiettanti e rotolanti suoni di umidità mozzafiato.

## **IAMSEIFE**

Iamseife è un artista italiano, ma con un suono che è radicato oltremare. Andrea Barbara inizia la sua carriera musicale da ragazzino, suonando la chitarra in una band ska core nella propria città natale. L'amore per la musica gli ha permesso di spaziare tra vari generi, dal rap al soul al funky, fino a quando ha scoperto la musica breakbeat. Così, insieme al suo amico Seth, ha iniziato un duo elettronico dal nome Pink a Pad's. Nel 2010 la ricerca della propria identità musicale conduce Andrea ad iniziare il proprio progetto solista chiamato Iamseife, in cui fonde sonorità mainstream verso l'underground, dall'electro, allo UK bass alla Nu House.

## **AYARCANA**

Anthony Arcana, aka Ayarcana, è un ragazzo italiano innamorato del "linguaggio duro" nella musica.

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Secondo Antony, non ce n'è per etichette o mode, soltanto i suoni pesanti e la scura materia contano veramente. In pochi anni Ayarcana ha avuto diverse collaborazioni nella scena underground europea e le sue produzioni sono state supportate dai più importanti nomi dell'elettronica sotterranea. Una delle sue tracce è stata suonata da artisti del calibro di BBC1, Rinse FM, RBMA Radio, Nasty FM, Sub fm. Attualmente sta preparando l'uscita di due EP con una forte componente di dark-n-dirty techno e naturalmente anche di radici post-dubstep, alla quale appartiene. Nell'aprile 2013 ha pubblicato un EP con il download gratuito su ptwschool.com, che comprende grandi remix di Unstable Compound, King thing e Cloaka. Attualmente sta lavorando ad una nuova collaborazione, un side project orientato verso la techno, con una prossima uscita su Concrete Records.

## **ROBERT HOOD**

Robert Hood needs little introduction. Founding member of the legendary group Underground Resistance as a 'Minister Of Information' with 'Mad' Mike Banks & Jeff Mills, his seminal works on Jeff Mill's Axis and his very own M-Plant imprint paved the way for a wave of stripped-down dancefloor minimalism that directed much of techno's path throughout the late Nineties. Robert Hood makes minimal Detroit techno with an emphasis on soul and experimentation over flash and popularity. Having recorded for Metroplex, Jeff Mills's Axis label, as well as Patrick Pulsingers 'Cheap' label, Peacefrog, and more recently Music Man, Hood also owns and operates the M-Plant imprint, through which he's released the bulk of his solo material. He has only ever released 2 CD mixes, one for French label Logistic, and a mix for the club 'Fabric' mix series. In the early 90's he began to concentrate on his own production 'Vision EP'. The 'Riot EP' and X-102 were big stepping-stones for him as they were the first releases he worked 100% on his own. X-101 to X-102 were Waveform Transmission projects with Mills for Tresor. He slowly progressed to work more and more on his own, but collaborated on some of the first Axis releases with label owner Jeff Mills as H&M (Hood & Mills) with 'Tranquilizer EP' and 'Drama'. He soon decided it was time for him to start his own label to focus on what was in his soul musically. M-Plant started in '94. Releasing singles such as "Internal Empire," "The Protein Valve" "Music Data," and "Moveable Parts", "The Pace", more recently "Range", "Alpha" and that isn't even touching his other monikers Floorplan, Monobox, The Vision, etc. Although his desire to remain underground has been replaced by an urge to reach a wider audience, Hood remains fiercely critical of artistic and economic movements destructive to inner-city communities and has combined his musical enterprises with outreach and social activist ends. With this in mind, the seminal 'Nighttime World Pt.1' in 1995 and 'Nighttime World Pt.2' in 2000 incorporating Jazz, Soul, Hip Hop as well as Techno and House. More recent projects with M-Plant include the apocalyptic-minded techno album "Omega" in 2010 (inspired directly by novel "I am Legend" by Richard Matheson and film "The Omega Man"), "Omega: Alive" in 2011, a new interpretation of the film-inspired album in 2011, and "Motor: Nighttime World 3" in 2012, the latest album to date, described as masterful, painfully human machine music.

## **SHACKLETON**

Stooges, Can, Throbbing Gristle, Kraftwerk and Faust were all favorites of Sam Shackleton growing up. His first encounter with music happened at 14 when he started playing guitar in a punk band. His music partner moved away, and not wanting to be a one-man karaoke outfit, he bought a computer and realized



that it allowed him to make the music that he wanted. With his friends, including Laurie "Appleblim" Osborne, he began to go to the FWD nights in late 2003, enjoying some of the stuff that Youngsta and Hatcha used to play, though they just called it all garage. Sam liked the heavy percussive tracks best, what the MC Crazy D would call "Oingy Boingy". That's the context in which Skull Disco, his independent dubstep record label, was set up, from 2005 to 2008. Shackleton was pleasantly surprised when Fabric asked him to play in room 1 back before most other London venues had probably heard of him. Since then he has become a regular and was asked to put out a Fabric CD, Fabric 55. Intricate, snaking percussion, hypnotic melodies, seriously deep bass lines and dubwise sensibilities characterize his music. Since the Skull Disco days he has collaborated with various labels such as Less Music, Woe To The Septic Heart!, Honest Jon's, and others. Shackleton's most recent works include a notorious collaboration with Pinch, who will also be attending DF13, and the Drawbar Organ EPs in 2012.

## **SCHROEDERS**

Schroeders è il moniker di un progetto composto da due giovani produttori italiani, Niccolò Tramontana (Infinite Delta) e Stefano Galli (Giesse/Otolith), passati attraverso vari progetti solisti e non, elettronici e non. Dal confronto artistico coltivato all'interno di Dancity nasce quindi un duo pieno di ansia e contemporaneità.

Navigando tra live club-oriented e performance ambient, al Dancity Festival avranno l'occasione di presentare un live più fedele a quelle che sono le proprie produzioni.

## **SVEN KACIREK**

Sia che lavori al suo progetto solista sia che si esibisca con coreografi del calibro di Antje Pfundter, Sven Kacirek crea la propria musica utilizzando, con le mani e con la mente, le bacchette della batteria. Niente di cui stupirsi, visto che stiamo parlando di un musicista che ha costruito la propria fama a partire da uno straordinario talento come batterista di jazz e drum'n'bass. Eppure, non si sente molta batteria classica nelle sue produzioni recenti. Kacirek, infatti, al posto della batteria ha scelto di adoperare un'enorme quantità di piccoli oggetti di carta, legno o vetro, da battere, colpire e strofinare. Il loro suono va oltre quello di semplici colpi: tutti gli elementi che compongono i suoi pezzi, persino le melodie e i ritornelli, vengono costruiti casualmente a partire da piccoli schemi percussivi. In certi casi il suono, nonostante egli faccia totalmente a meno di sintetizzatori, risulta talmente elettronico che si potrebbe pensare di creare un nuovo genere, l'"elettronica acustica", se ciò avesse senso. Sono molte le idee di Kacirek che prendono vita durante i concerti quando, servendosi di campionatori, moltiplica se stesso improvvisando e generando, con totale disinvoltura, strutture molto elaborate. Considerata la sua immensa passione per tutto ciò che riguarda le percussioni, ci appare del tutto normale che abbia voluto fare un viaggio in Kenya, nel 2009, per poter lavorare insieme ad alcuni musicisti locali. Il risultato di queste collaborazioni lo si può ascoltare nell'album "The Kenya Sessions" del 2011 (Pingipung/Kompakt). Il suo ultimo album "Scarlet PitchDreams" è uscito lo scorso 23 aprile.

## **TIGRAN HAMASYAN**

Although first moved as a child by the rock sounds of the giants -- Deep Purple, Led Zeppelin, the Beatles--

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Tigran Hamasyan would focus his sights musically on jazz, becoming an adept (child prodigy, if you will) piano player in the style. Born in 1987 in Gyumri, Hamasyan was Armenian by descent, but had jazz in his soul. Moved by the sounds of Thelonious Monk, Charlie Parker, Art Tatum, and Miles Davis (just a few of jazz's giants) Hamasyan found himself as part of the festivities at the 2nd Yerevan Jazz Festival in 2000. He would go on just a few years later to win a number of contests, one of which was at the 2003 Montreux Jazz Festival. He plays mostly original compositions, which are strongly influenced by the Armenian folk tradition, often using its scales and modalities. In addition to Tigran's folk influence, he is much influenced by American jazz tradition and to some extent, as on his album *Red Hail*, by progressive rock. His most recent album, entitled *A Fable*, which is a solo album, is most strongly influenced by Armenian folk music. Even on his most overt jazz compositions and renditions of well-known jazz pieces, his improvisations often contain embellishments based on scales from Middle Eastern/South Western Asian traditions.

## **TRUS'ME**

It was the much reputed CD sampler "Nards" that was responsible for initialing releases on Chicago's Still Music label, which inevitably sparked off Trus'me's promising musical career. Seeing support from respected names such as Ashley Beedle, Juan Atkins, Mad Matts, Gilles Peterson and Chez Damier plus his productions selling out at record stores from Manchester to Tokyo, led to the highly successful release of his debut album, "Working Nights", on Fat City Recordings. Not one to rest on his laurels, the label Prime Numbers was set up and quickly gained an unfaltering reputation for highly collectable and exceptional music from artistes such as Move D, Actress, Linkwood, Fudge Fingas, Motorcity Drum Ensemble. In 2009, his highly anticipated follow-up album, "In The Red" that further cemented his place in the House scene and set off a flurry remixes for acts such as LCD Soundsystem, Motor City Drum Ensemble, Alton Miller, Anthony Shake Shakir and more, including non-stop touring to clubs and festivals alike in Asia, Australia, Canada, Europe, North America, South America and of course, in his backyard, the city of Manchester where it all began.

## **VINCENZO VASI presents DERVISHI**

**Vincenzo Vasi:** theremin, electric bass, voice, electronics, toys, ukulele, Dervishi

**Valeria Sturba:** theremin, violin, voice, toys, electronics, Dervishi

From a completely manual kind of Lo-Fi Dolby Surround, intense and penetrating sound rotations begin to take form, and while following different speeds and directions, they immerse the listener into a unique sensory experience, which forces the oblivion of one's own sound perception and the total lapse into that of the Dervishi. Created by electronic engineer Sandro Grassia, this new analog audio effect, made by placing a series of amplifiers in a circle formation around the audience, is one of the ingredients of "Ooopopoiooo", the project in which two explosive theremin players express themselves in a visceral research of their own instrument, focusing on the interactions of tone, melody and harmony.

And so we mention Vincenzo Vasi, one of the most eclectic musicians in the vast galaxy of heterodox music of all kinds: his style embraces surprising genres, from experimental electronic music to cult pop. Active in music research (Trio Magneto, Ella Guru, Gastronomi, Orchestra Spaziale...) since 1990, he has made over 40 CDs and often collaborates with Vinicio Capossela, Mike Patton, Mauro Ottolini, Sousaphonix and Roy Paci; he produced the album "Vince Vasi qy lunch" (Etnagigante/v2). Other than

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playing with artists of uncanny talent (Chris Cutler, Tony Coe, Butch Morris, Antonello Salis, Pierre Favre, Phil Minton, Paolo Angeli, Gianluca Petrella, Cristina Zavalloni, Otomo Yoshihide, Lol Coxill, OminoStanco, Steve Piccolo, Wang inc., Joey Baron, Ikue Mori, Lukas Ligeti, John Zorn...) he recently published the solo theremin project "Braccio Elettrico" and "PerFavoreSing" along with pianist Giorgio Pacorig, and the aforementioned "Ooopopoiooo" (2011), a mix of electronic, noise, ambient and minimal music, rich with moments of improvisation during which Valeria Sturba, the other part of the duo, joins in with her violin. This is in fact the instrument chosen by the young musician for her studies at the Pescara Conservatory before moving to Bologna, where she collaborated with various singer-songwriters (Cesare Livrizzi, Federico Sirianni, Germano Bonaveri, Paolo Fiorucci, Daniele Faraotti), and was able to expand her own musical horizons, from rock to tango, with the audacious and charming addition of the violin to the theremin. Having participated in a number of festivals (Lugo Contemporanea, Frequenze Parallele, Spore...) and played with many artists (Dimitri Sillato, Giancarlo Bianchetti, Pepe Medri, Fabrizio Puglisi, Diego Cofone, Filippo Monico, Tiziano Popoli...) she is currently involved in a series of projects, including Caligari Caligari Bros, Vale(2), I Musicanti di Braina, ItanosTango, Musica Libera and others.

## ZOMBIE ZOMBIE

**Cosmic Neman:** drums, percussion, vox, rototoms, bongos, maracas, tambourine

**Etienne Jaumet:** synthesizers, analog modular drum machines, effects, vox

**Doctor Schonberg:** drums, percussion, rototoms, bongos, maracas, tambourine

Last year, while all the prophecies were to be fulfilled, Zombie Zombie released a new album on Versatile Records, entitled "Rituels d'un Nouveau Monde".

Behind this mysterious title, the band offers a vast program, no frills, but the urge to take a new direction in their instrumental music after their masterful 2010 effort at horror movie music ("Zombie Zombie plays John Carpenter").

At the helm, Etienne Jaumet (synthesizers, analog modular drum machines, effects, vox) and Cosmic Neman (drums, percussion, vox, rototoms, bongos, maracas, tambourine...) and the French electro-wizard Joakim behind the controls in his own analog studio "Labyrinth" in Paris.

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