

## PRICE

<http://theworkofprice.com/>

### **Prologue: Mantras for a Club**

exhibition at Stadtgalerie Bern CH

August 14th - Octobre 3rd, 2020

<https://stadtgalerie.ch/de/ausstellung/prologue-mantras-for-a-club/>

four curtain installation in various fabrics suspended on curved theatre curtain rails

ten channel sound score over three rooms on an one hour loop

seven perfumed soaps lying on the floor after greasing areas of the floor and wall

soundscore

<https://soundcloud.com/price-music/prologue-mantras-fro-a-club-stadtgalerie-bern-sound-score-in-stereo/s-C3LMxOVWQMD>

video walk through

<https://vimeo.com/user16299518>

































PRICE is a fictional character who appears in various performances. His work is characterized by elaborate soundscapes, costumes and stage design often developed in collaborative constellations. His productions play with the audience's expectations of the exposed, ostensibly authentic self of the performer, who emotes before their eyes. They are interspersed with pop-cultural set pieces, mechanical sounds, rhythms and his own singing voice. The voice forms a central element of his work. PRICE views it as an acoustic form of emotional communication outside language's imperative to create meaning.

In PRICE's work, different spaces—each with their own economies, mechanisms of historization and exclusion, norms and potentials—overlap: the stage of theater and performance, the club, digital space, the fashion runway, the exhibition space. The drama known as PRICE unfolds against the backdrop of spaces divided into their individual, constituent parts.

His performances alternate between total immersion and the abrupt unmasking of the means of theatrical staging. Part of this involves the emotional work that has to be invested in order to maintain the fiction of the performer's individual identity—a genuine expenditure that is always also an effect, like the artificially shimmering sweat on his forehead. These are not the irreconcilable oppositions of artificial and authentic around which he moves. Rather, PRICE is interested in the conflicting relationship between these socially normative categories, the realm of which is the (queer) self, the (queer) body.

Misfit costumes reference a variety of other possible forms of wearing by different bodies; instances of stumbling and struggling sneak into PRICE's work. For him, failure is always also part of a queer strategy: an indifference to assimilation, rigid identities and the demands on the self in digital capitalism. It is a second-degree failure that is always part of the presentation.

The exhibition *Prologue: Mantras for a Club* at the Stadtgalerie opens up acoustic landscapes. The performing body is absent. Present only through voice, it searches for new spaces, alliances and resonances among visitors: a game of access, proximity and volatilization. As prologue, the exhibition is the first of a series of performances entitled *Mantras for a Club* to be presented at the Neumarkt Theater in Zurich and the Arsenic in Lausanne 2021.

**Music composition and production in collaboration with** Cecile Believe, Sebastian Hirsig, Tobias Koch, Modulaw

**Curtain design in collaboration with** Victor Barragán

**Production Consulting** Eva Buehler

**Production** Rebecca Ammann

**Production assistants** Olivia Bertschinger, Paolo Mereu

**Soap and scent concept in collaboration with** In'n'out Fragrances

**Photography** Reto Schmid

**Co-Produced by** Stadtgalerie Bern, Arsenic Lausanne, Theater Neumarkt Zürich

***Mantras for Club (Sequences)***

solo Performance MDT Stockholm SE, September 04, 2020

duration 36:50 min

one brown fake leather curtain installation suspended in the middle of the space

five channel sound score on loop

the performer engages phisicly and sonicly with this installation

<https://soundcloud.com/price-music/overture-mantras-for-a-club-vertical-sound-score-mdt-stockholm/s-em7IVWay9Hm>











**Music composition and production in collaboration with** Cecile Believe, Sebastian Hirsig, Tobias Koch, Modulaw  
**Soap and scent concept in collaboration with** In'n'out Fragrances  
**Curtain design and costumes in collaboration with** Victor Barragán  
**Shoes I S E**



***Mantras for Club (Sequences)***

Solo Performance MDT Stockholm SE, September 01, 2020

duration 50 min

one brown fake leather curtain installation on floor in the middle of the space  
five channel sound score on loop  
fifteen chairs across the entire room are arranged in a grid  
the performer engages physically and sonically with this installation





**Music composition and production in collaboration with** Cecile Believe, Sebastian Hirsig, Tobias Koch, Modulaw  
**Soap and scent concept in collaboration with** In'n'out Fragrances  
**Curtain design and costumes in collaboration with** Victor Barragán  
**Shoes I S E**



***Melodies are so far my best freind***

2019

Perfromance with Cecile Believe and Sebastian Hirsig

duration 75 min

extract clip: <https://vimeo.com/manage/356196556/general>

In the middle of the room of this performance installation there is an 11-15 meter long table that climbs into the grandstand. Four 4-8 meter curtain fabrics made of imitation leather, latex, cotton, velvet and sweat are laid out as the performer PRICE physically and sonically surrounds the room while creating a mood with theatrical acts and restructuring of the theatre.

Guest performer/vocalist Cecile Believe and pianist Sebastian Hirsig create a live audio landscape.

The visitor sits at the table on stage with the performers and musicians.

The grandstand remains empty.

























**Music and performance** PRICE

**Music production** Cecile Believe

**Piano** Sebastian Hirsig

**Light and camera** Mirjam Graf

**Stage and costume design in collaboration with** BARRAGÁN

**Shoes** I S E

**Dramaturgy** Tom Engels

**Movement research** Isabel Lewis

**Photo** Reto Schmid

**Co-production** Arsenic – Contemporary Performing Arts Center, Lausanne, Tanzhaus Zürich, Life Long Burning EU

This project is supported by Pro Helvetia, Swiss Cultural Foundation and Foundation Nestlé pour l'Art and the Creative Europe programme of the European Union





***Where Do You Wanna Go Today (Variations)***

performance, 70min, 2017

The performance ***Where Do You Wanna Go Today (Variations)*** works with a Pop Musical Audiobook (2017). The album is comprised of different acts, songs and stories but is treated as a single work rather than a collection of individual pop hits of perfect length, structure or quality, and adopts a playful approach to comment on the ways music is perceived today. The title hints to the music's composition in relation to the acts' structure, length, melodies, words and themes of geography, texture and, most importantly, the contemporary disorientation of identities.

By restructuring pop songs and zapping through different architectural worlds, this album evokes feelings of dislocation, instability, fear and the struggles involved in love and relationships.

It advances a queer anonymity freed from any fixed cultural identity in an age of accelerating media exposure fixated on fame.







**full documentation** <https://vimeo.com/266997744>

**audio '82, 2017** <https://soundcloud.com/price-music/sets/price-where-do-you-wanna-go-today>

**video '25, a cinematic situation part one 2017** <https://vimeo.com/232490861>

**video '15, a cinematic situation part two 2017** <https://vimeo.com/232487548>

**audio '24, 2016** <https://soundcloud.com/price-music/price-where-do-you-want-to-go-today-act-1>


















na Go Today  
 Seven-teen  
 woof, woof, woof, woof, woof,  
 woof, woof, woof,  
 woof, woof, woof,  
 woof, woof, woof,  
 woof, woof, woof,  
 "Shut up!"  
 "Shut up!"  
 (Whistles)

PRICE - Where Do You Wanna Go Today

OS. M. M. ZIMENIC  
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PRICE



Act Seventeen  
 Act Eighteen  
 Act Nineteen  
 Act Twenty  
 Act Twenty-One  
 Act Twenty-Two  
 Act Twenty-Three  
 Act Twenty-Four  
 Act Twenty-Five  
 Act Twenty-Six  
 Act Twenty-Seven  
 Act Twenty-Eight  
 Act Twenty-Nine  
 Act Thirty  
 Act One  
 Act Two  
 Act Three  
 Act Four  
 Act Five  
 Act Six  
 Act Seven  
 Act Eight  
 Act Nine  
 Act Ten  
 Act Eleven  
 Act Twelve  
 Act Thirteen  
 Act Fourteen  
 Act Fifteen  
 Act Sixteen



**Music and performance** PRICE

**Dramaturgy & character coach** Mira Kandathil

**Movement research** Ivan Blagajčević

**Voice coach** Katarzyna Sitarz

**Music production** Alban Schelbert, Modulaw

**Costume design in collaboration with** BARRAGÁN

**Photo** Senta Simond

**Co-production** Arsenic – Contemporary Performing Arts Center, Lausanne STUK – House for Dance, Image & Sound, Leuven

**This project is supported by** Pro Helvetia, Swiss Cultural Foundation, the City of Zurich, Canton of Zurich, Ernst Göhner Foundation







## ***Mantras for a Club***

sonic sequences (demo versions of an ongoing sonic work. Not published)

<https://soundcloud.com/price-music/sets/mantras-for-a-club/s-4H5NmHIOqYc>

Maybe the most important thing about this body of work is my interest in poetry dealing with the loss of words. Holding meaning through rhetorics, phonetics, and its melodies. How the other, a misfit and misunderstanding is to be perceived as something noisy and fatiguing. How words hold orientation, power, and at the same time exclude race, class, age, and gender is the work of these soundtracks. A private journey of associations, reflection, affection. A space questioning the agency of language. A vocal etude bringing the poetry of language closer to the body. What vibrates in language today? Some altered versions of these soundtracks are involved in Sequences of ***Overture: Mantras for a Club*** and ***Prologue: Mantras for a Club***



**Music composition and production in collaboration with:** Cecile Believe, Sebastian Hirsig, Tobias Koch, Modulaw

Sequences of ***Overture: Mantras for a Club*** is the starting point into a new series of listening situations where embodiment, sound and voice embrace a constant state of trial and error. Stuck in the theatricality of domestic and emotional spaces, singing individuals explore their state of exposure and offer a testing ground for flatness, artificiality and affect. Through physical repetition and phonetics, the intimate setting opens an imaginary journey and the initial steps into a reflection on collectivity, interiority and inter-subjectivity.

– November 2019 ***Overture: Mantras for a Club*** (40 min) at PAM Los Angeles, with Thibault Lac and Cecile Believe

– December 2019 ***Overture: Mantras for a Club*** (160 min) at How to Show Up, Amsterdam NL with, Ivan Cheng and Stefan Govaart

– March 2020 ***Overture: Mantras for a Club*** (120 min) at Galpao Bela Maré, Rio de Janeiro BR with, Águi Berenice, Leonardo Bento, Filipe Nanttel, Idra, Davi Pontes, Wallace Ferreira, Irmãs Brasil / Supported by COINCIDENCIA Pro Helvetia





**PRICE** (Mathias Ringgenberg) 1986, Rio de Janeiro, lives and works now between Rome and Zürich. For PRICE, performance including the rigors of rehearsal and physical discipline provides a necessary corrective, at a moment when the Internet has enhanced the cultural dominance of the image, now more easily produced and disseminated than ever before. The presence of the artist's body not only acts as a crucial point of orientation for navigating the practice but also serves as a reminder of the material register crucial to identity, emotion, and communication. Mathias Ringgenberg studied at the Gerrit Rietveld Academy Amsterdam before receiving an MA Performing Arts and Theater from HKB, Bern in 2015.

**Performances, inter alia**, at Swiss Dance Days 2019, Kunsthalle Basel, 1.1 Space for Zeitgeist, Dampfzentrale and Stadtgalerie Bern; Helmhaus, Tanzhaus, Kunsthalle Zürich, KARMA, Bar3000, Cabaret Voltaire Zürich; Arsenic – Contemporary Performing Arts Center and Le Bourg, Les Urbaines Festival Lausanne; Centre for Contemporary Art and KEM Warsaw; Centre Culturel Suisse, Paris; Le Commun, Geneva; Vrankrijk, FLAM Festival Amsterdam; Beursschouwburg, Performatik festival, Batard festival, Rosa Brux, Brussels; STUK – House for Dance, Image & Sound, Leuven; MAD House Helsinki; Human Resources, NAVEL, and PAM Los Angeles; MDT Stockholm, mumok within ImPulsTanz Vienna and Galpao Bela Maré, Rio de Janeiro.