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HUMAN	SIGNS
BY	YUVAL
	AVITAL

**GLOBAL
PARTICIPATORY
VOICE & GESTURE
ARTWORK
MARCH 2020 - PRESENT**



It's always a good time to hold high a sign:
everyone has a voice and a body - to touch
or the share things of being human and
enliven the frequencies of everyday life.

We all need HUMAN SIGNS, not just these
days, but every day.

David Moss for Human Signs, Berlin, April 2020

INTRODUCTION

HUMAN SIGNS is a global dance and voice artwork conceived by multimedia artist and composer **Yuval Avital**, and developed together with an interdisciplinary team uniting creativity, technology, design and communication, bringing together outstanding dancers and voice artists. Born during the COVID-19 seclusion, interpreting the viral aesthetic of this unique historical moment, HUMAN SIGNS has gathered till now **200 performers from over 49 countries**, each proposing a deep individual art-testimony which converges into a powerful expressive multimedia fresco.

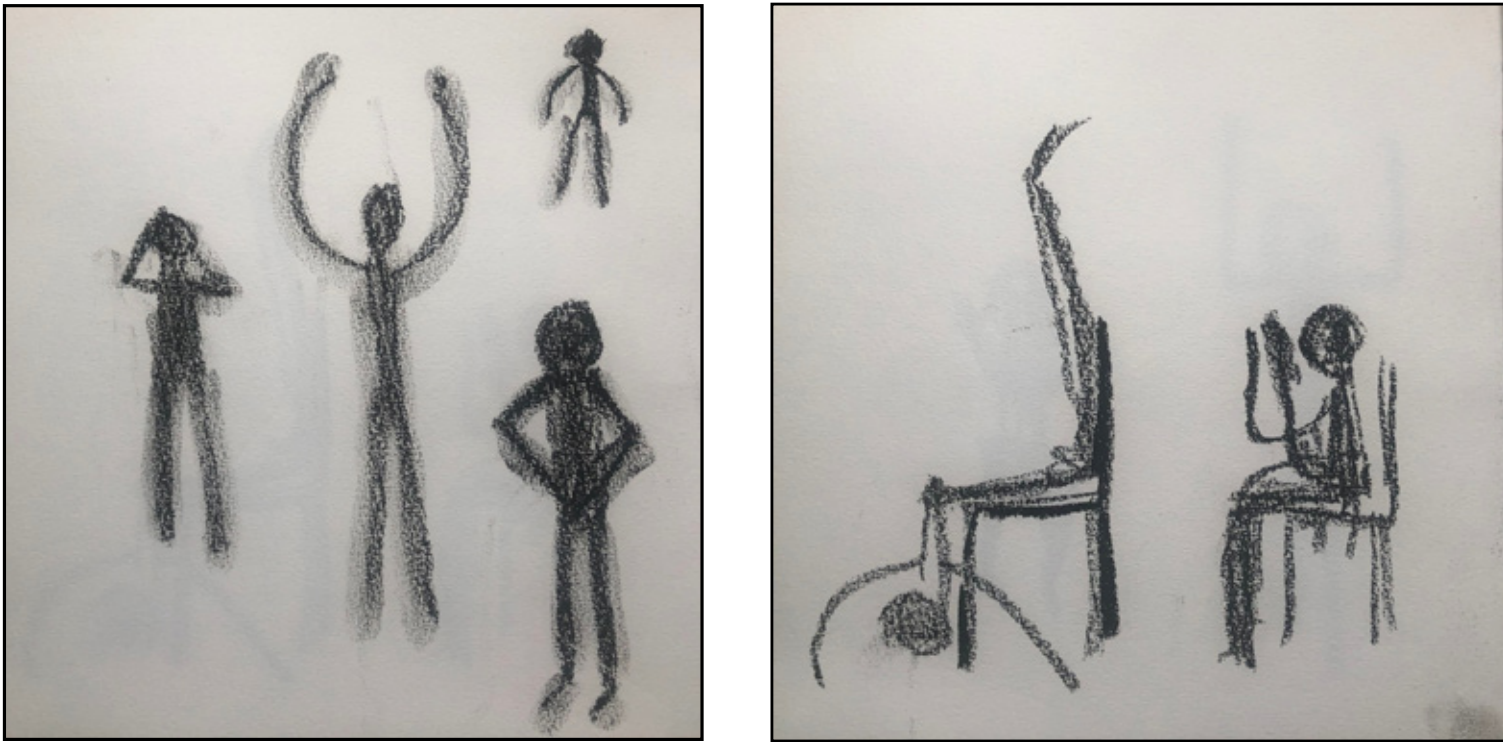
An art anomaly, not produced or commissioned by any entity, but desired by the artists themselves.

HUMAN SIGNS explores in-depth the new relationship that we have developed alone/together, the perception of our own body, interactions through technology, virtual communities, chorality and singularity, creating meaningfulness through creativity, friendship, generosity and expression.

HUMAN SIGNS starts from Yuval’s 12 minutes vocal art testimony, auto-filmed during reclusion, expressing his most intimate state. This became a fundamental layer to which all artists related to as a timeline, musicality and intensity guide

(Similar to the Renaissance concept of *Cantus Firmus*), allowing by this simple method potential interconnections between all participants, which could be combined till infinity, creating choirs, Ensembles, Constellations and intimate dialogues.

Based on the biological, human and artistic necessity of expression in any condition, HUMAN SIGNS invites artists from all over the world to manifest this need through the two most fundamental forms of human expression: **Voice** and **Gesture**.



Sketches by Yuval Avital

VOICE

Voice is our first medium of expression, archetypical and poetic. Through our voice we carry our substance, emotions, desires, cultural identity, history, physiognomy, education, thoughts.

Similar to the fingerprints, each human voice is a unique phenomenon, a profound mirror of our own being, and an instrument that we are all extremely capable of using: everyone is the master of their own voice, which comes before singing, before language, used as a universal communication medium between human beings.

In the context of HUMAN SIGNS, when vocal performances are brought together in a layered dialogue, they generate a powerful sonic experience capable of entering into deep connection within each other, creating a powerful chorus that express singularities, multiplicities, cultural diversity and a sincronicity going beyond any single cultural paradigma towards the universal, recalling archetypes, meta-structures, collectivity, as much as microcosmos, tradition, memory.



Many exponents of antique and unique traditions, together with leading experimental voices joined the chours of HUMAN SIGNS, such as Hasmik Harutyunyan, principal exponent of Armenian Folklore tradition.

GESTURE

Gestures and postures are corporeal languages that allow us to relate-to and read the other’s inner world in a very primordial level. Carrying a fundamental duality, gestures can, on one hand, be of an almost animalistic root, recalling a primitive side of humanity, and, on the other, one of the most refined and elegant forms of expression.

Gestures, similar to signs, give us the ability to express ourselves through the grammar of our body, sharing an archetypal vocabulary of emotional states and behavioural spheres through postures.

Each posture can become a universally understandable meta-symbol, which allows us to communicate through a performative action that transfigures figures, ideas, meanings.

In HUMAN SIGNS the gesture is free, but confined through four singnificant transitional sequences between initial posture and final posture, defined by Avital. By joining the vocal part, each gestural element becomes a silent narrator of hidden meanings, in deep communication with the audience.



Several principles dancers, etoiles and carriers of special traditional dances joined HUMAN SIGNS, such as Rianto, Indonesian dancer specialised in the traditional Javanese folklore dance, with a focus on the cross gender form of Lengger.

HUMAN SIGNS METHOD

The basic guideline for layered interactions between the artists departs from Avital’s HUMAN SIGNS “mantra”, an audio-visual self-recorded testimony with a duration of around 12 minutes that Avital registered during the second month of lockdown - conveying through it all the mixed feelings and emotions derived from this special moment.

The HUMAN SIGNS Mantra becomes the *first layer*, inviting the artists to film a dialogue with it, either with their voice (singing) or with their body (dancing). These self-recorded videos offers the possibility to be combined into a potentially almost infinite chain of Ensembles.

The artists are given the possibility to freely and fully express themselves, following a fundamental guideline -“**Truthfulness is more important than aesthetics**” - which makes the artists’ videos become powerful testimonies that voices the unvoiced, the artists’ fear, desires, uncertainties, inner shouts, prayers, becoming a cathartical act of interaction with their most inner selves, just as Avital’s “mantra” did for himself.

“The human voice is an essential element in both my music and art creation, but I rarely use my own voice. In this moment, however, I felt that I needed to exteriorise my fear, vulnerability, longing, moaning, hope, nudity and all the feelings emerging in these days with violence in the most direct manner, without filters” - **Yuval Avital**



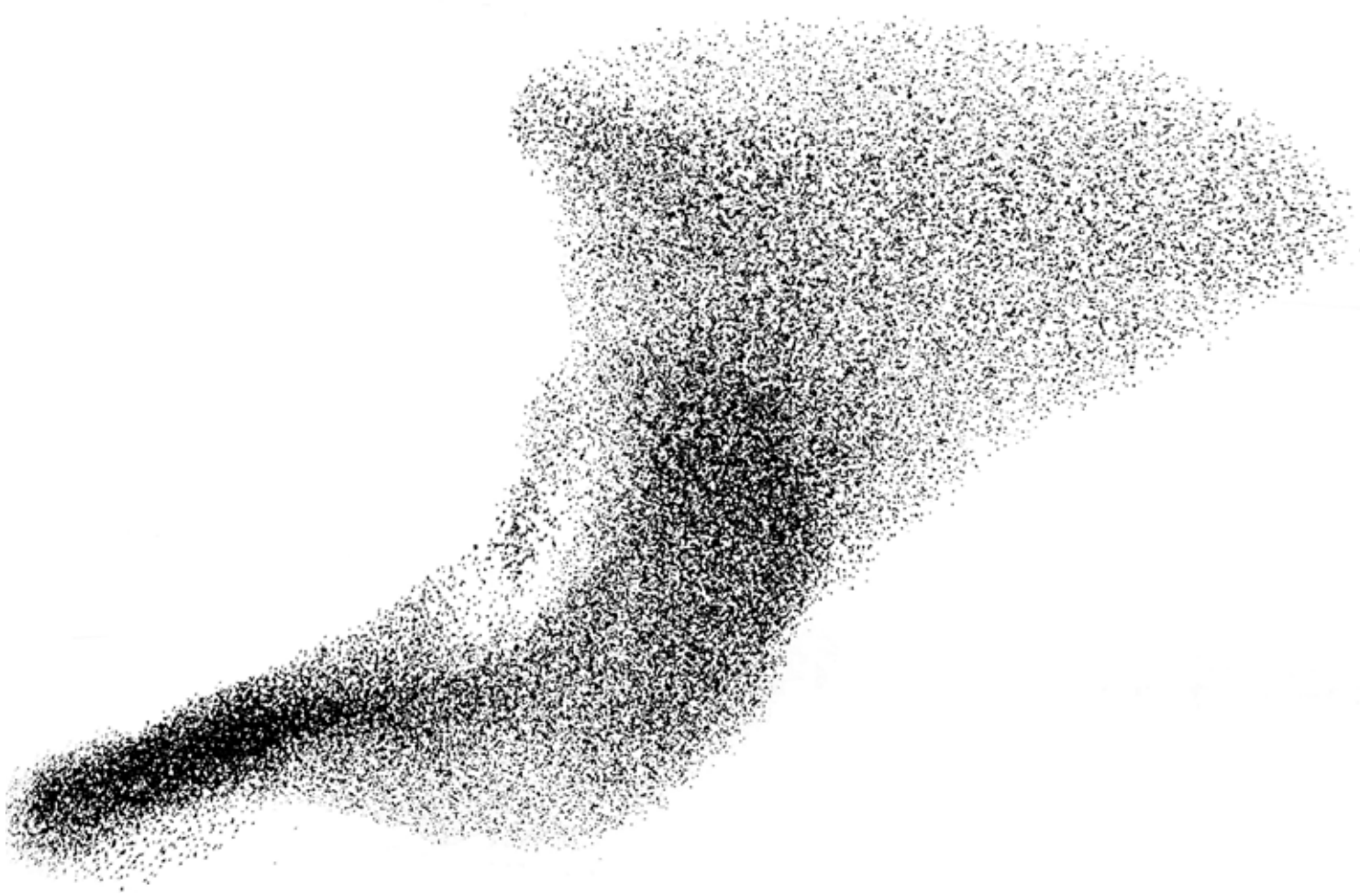
Yuval Avital - Human Signs Mantra

A HUMAN SIGN

Signs connect us to a background, a language, a territory, and to an identity that precedes our time, but can also become the basis for bonding, for collectivity between cultures and nations, a source of knowledge, experience, empathy and inspiration.

As we undertake the challenge of truthfulness, of trust, of connection with an unknown other and of the uncertainty of result, we deepen ourselves into an expansion of self, allowing interconnectivity, exposing hidden and unexpected interactions of synchronistic mechanisms: YOU and ME become US.

In a viral moment, comes viral art, both a prism and a mirror of our times, forming new signs and uniting a growing number of creative individuals into complex frescos of expression which could be observed both singularly and as a flock, a human flock. A testimony of our time, an expression born from present, an open-ended ethical and aesthetic Opera/tion.



An artwork including many individuals, united into a human flock. of a collective synchronicity.

SYNCHRONICITY / IDENTITY / COLLECTIVITY / PARTICIPATION / TESTIMONY / INTERACTION / CONNECTION

ONLINE DEVELOPMENT

HUMAN SIGNS ONLINE



Human Signs Ensemble 5

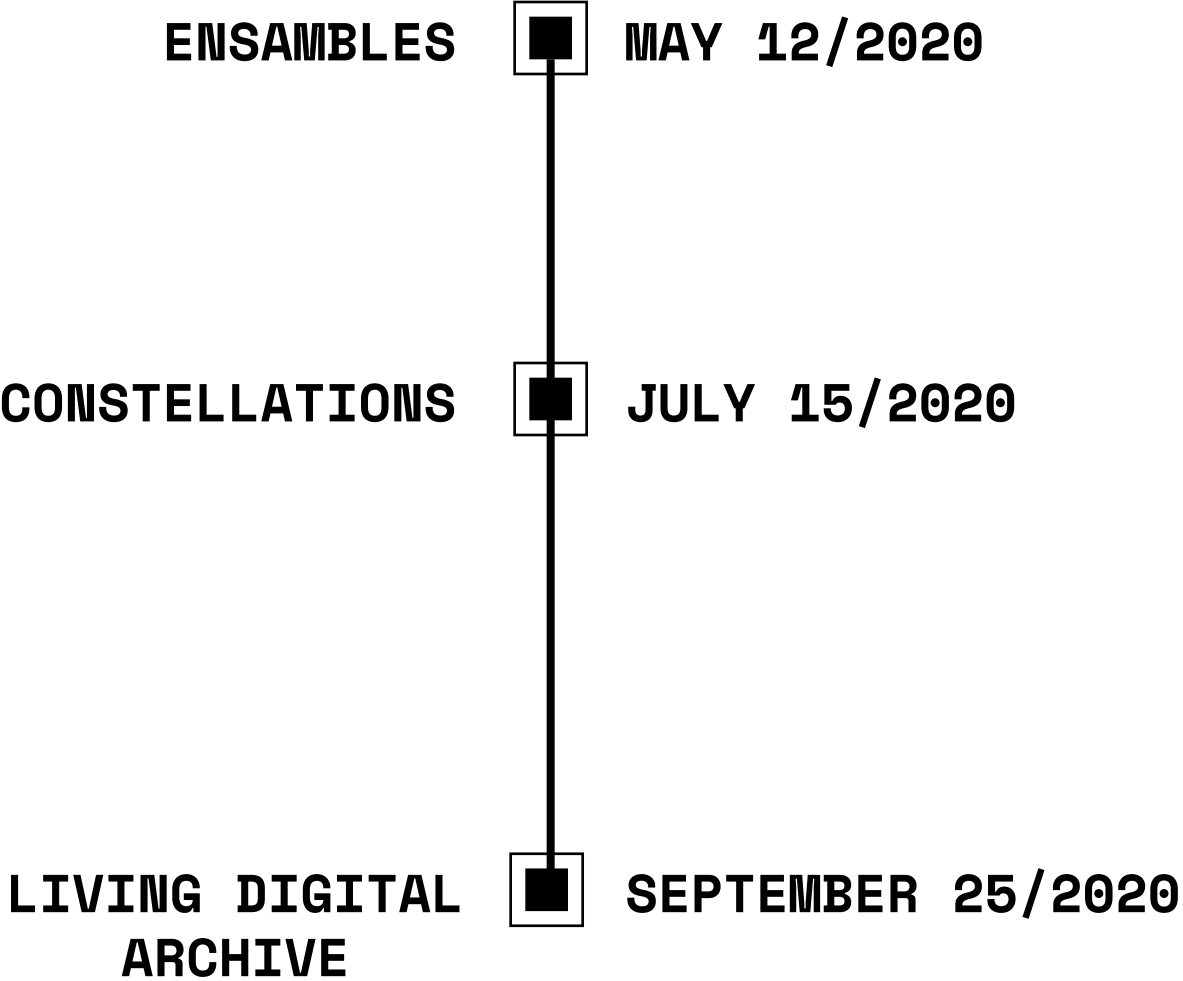
HUMAN SIGNS has been firstly developed and presented online, using virality as a medium and as an aesthetic.

Responding to the new needs and possibilities born in relation with the COVID-19, HUMAN SIGNS has been mainly developed online in his early stages: the interconnectivity of the web has allowed the connection between Avital and the team, the team and the artists, the artist with the artists and, then, with the audience, creating strong bounding relationship, friendships and meaningful encounters between humans, allowing a deep connections that overcomes the seclusion of the lockdown.

Using social media, HUMAN SIGNS had spread to audiences around the globe, sharing the artwork in many shapes, including interviews with the participating artists which became co-creators of the artwork, giving it many different perspectives of meaning and significance.

Through the last months, HUMAN SIGNS has been presented online as a multimedia artwork through the Ensembles, Constellation, and - in the near future - through the development of a new portal and a generative system.

HUMAN SIGNS ONLINE

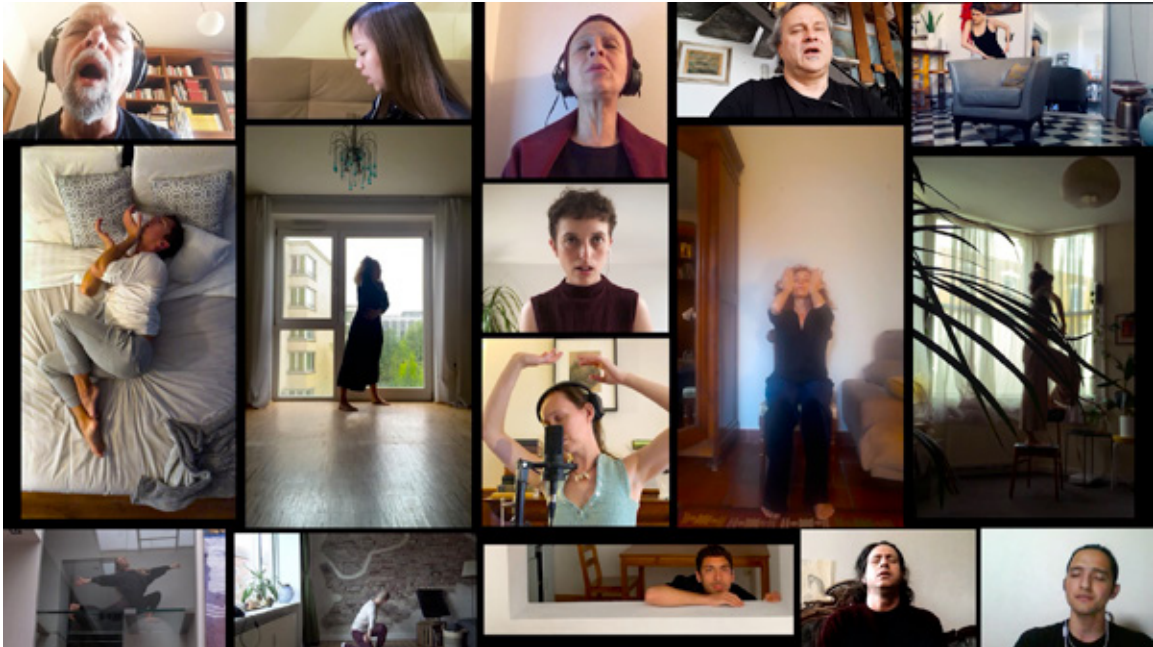


1. ENSEMBLES: Hosted on Youtube, the ensembles unite virtually between 10 and 19 artists, intertwining them together in a dynamic multimedia fresco. HUMAN SIGNS has premiered a total of 8 ensembles in livestreaming, from May till July 2020, each one with its own unique identity, offering - on a weekly basis - a 90 minutes art show.

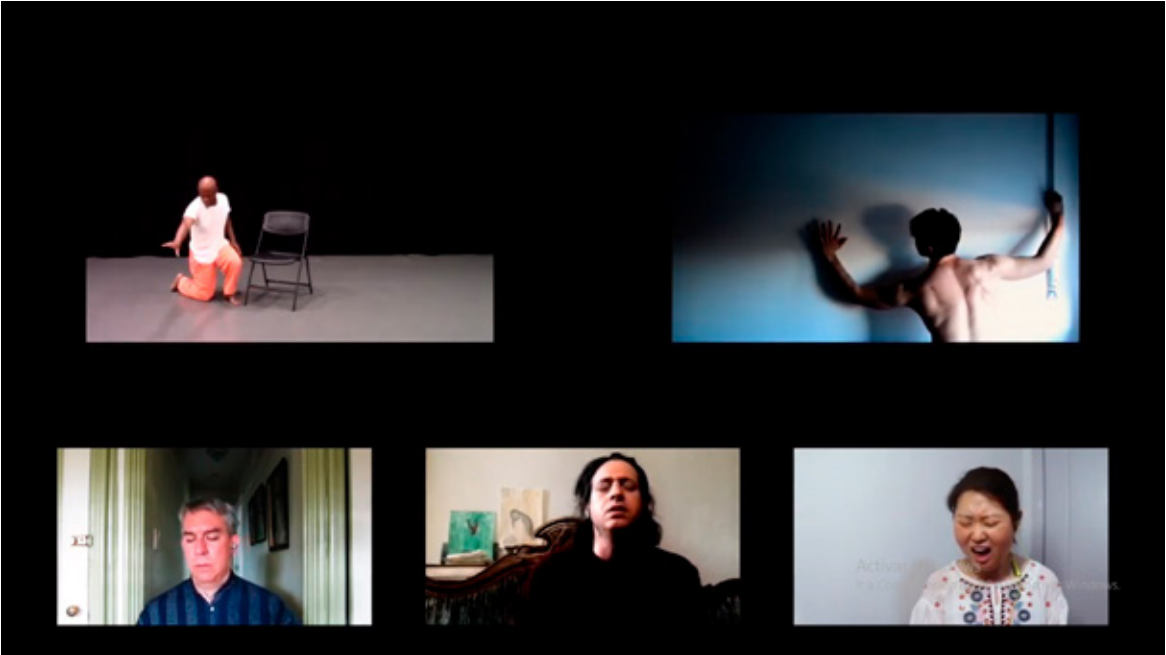
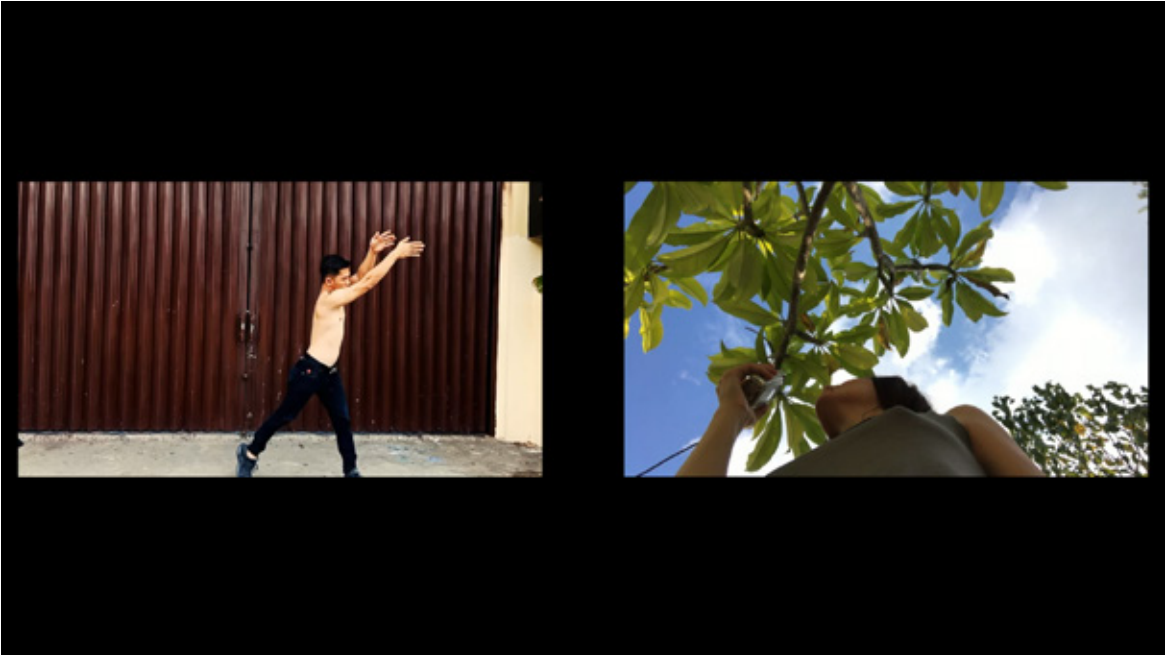
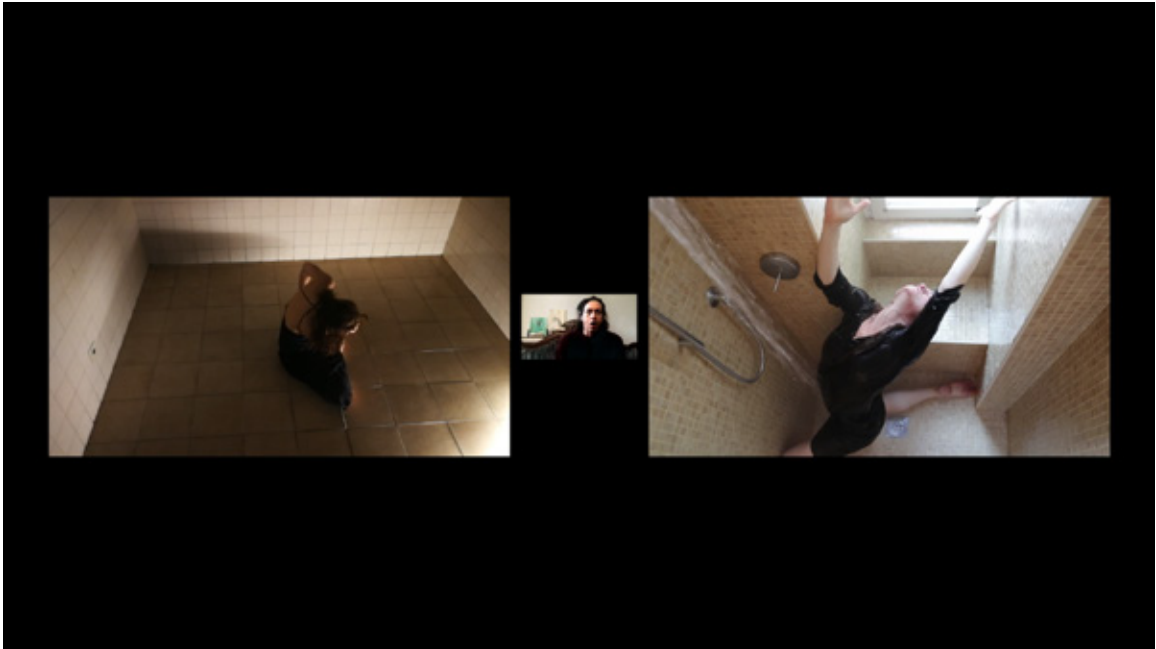
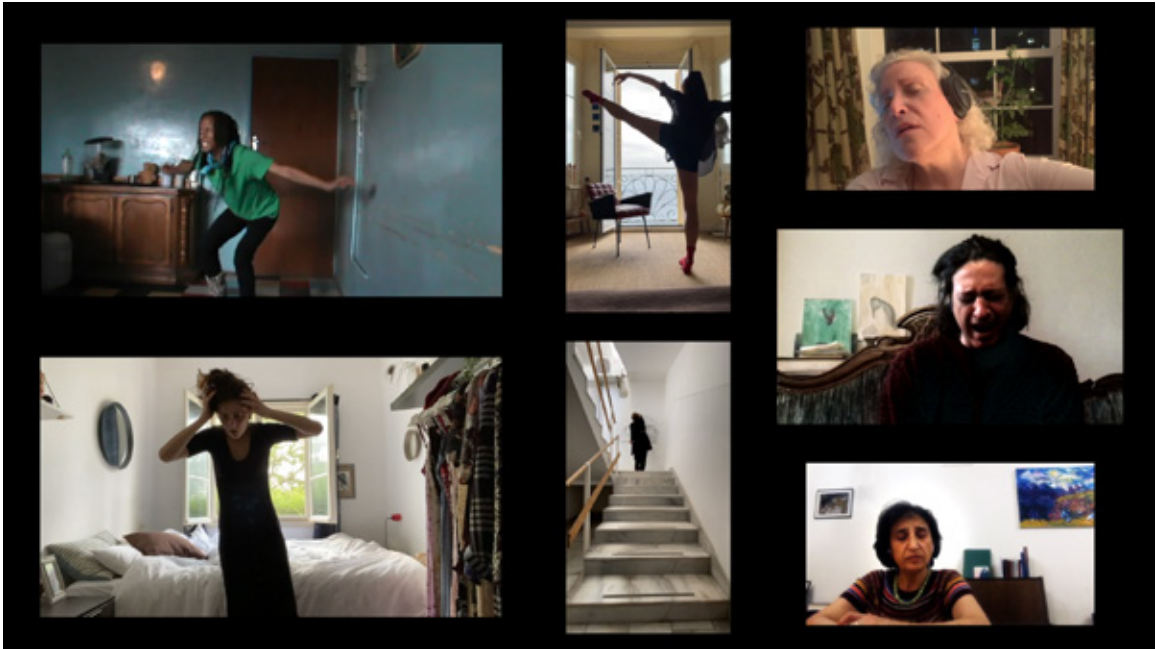
2. CONSTELLATIONS: The art testimonies are presented as solos, duets or polyphonies in a static framings - contrasting to the dynamic interplay of the Ensembles - a sort of *allegoric painting* where every audio-visual testimony becomes an icon representing a peculiar symbol, feeling, emotion, inviting the public to engage with it and capture the hidden meaning. The constellations are presented on Facebook on a weekly basis, aiming to engage and interconnect the artists and the public.

3. LIVING DIGITAL ARCHIVE: Human Signs launched its online portal that until today hosts 200 art-testimonies made by each of the artists involved in the project, together with the Ensembles, Constellations, Live Grid performances, and more. The website-as-a-museum was inaugurated on occasion of Manifesta 13 Art Biennial, within Real Utopias exhibition curated by Bianca Cerrina Feroni and Melania Rossi. The portal was developed with the collaboration of Yalp and Leftlof, Human Signs partners.

HUMAN SIGNS ONLINE - ENSEMBLES



HUMAN SIGNS ONLINE - CONSTELLATIONS



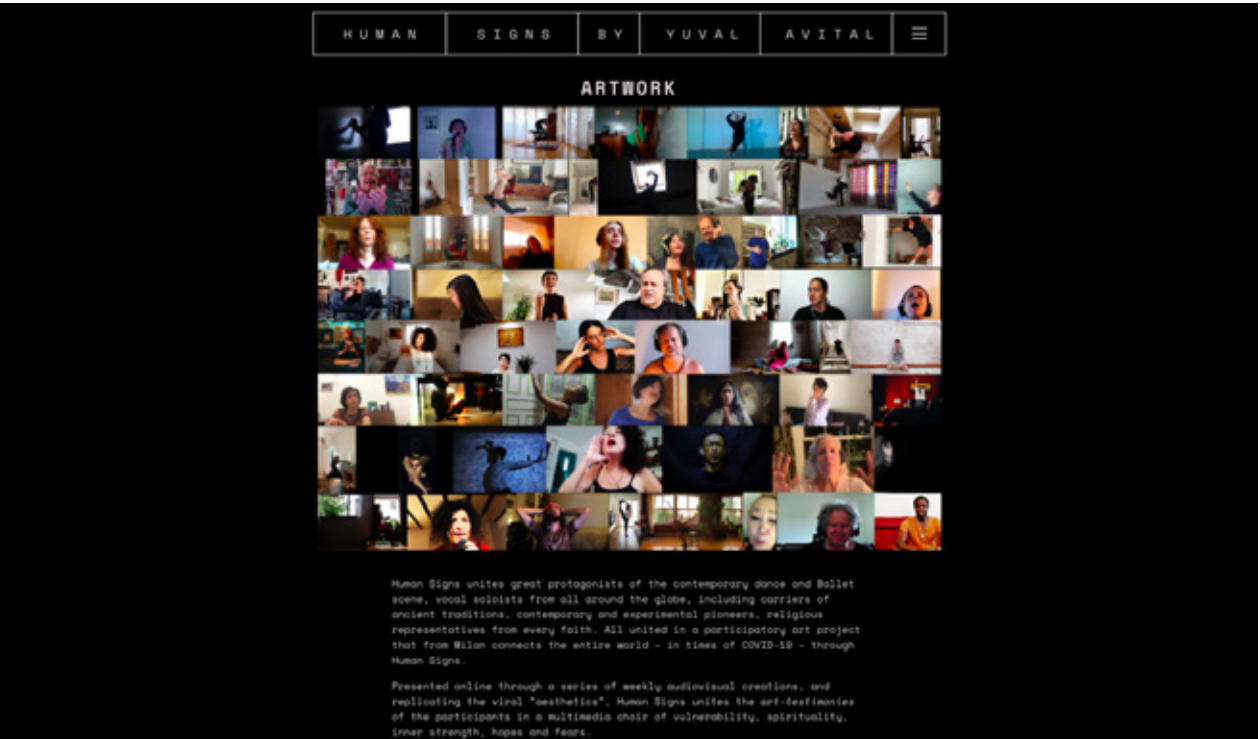
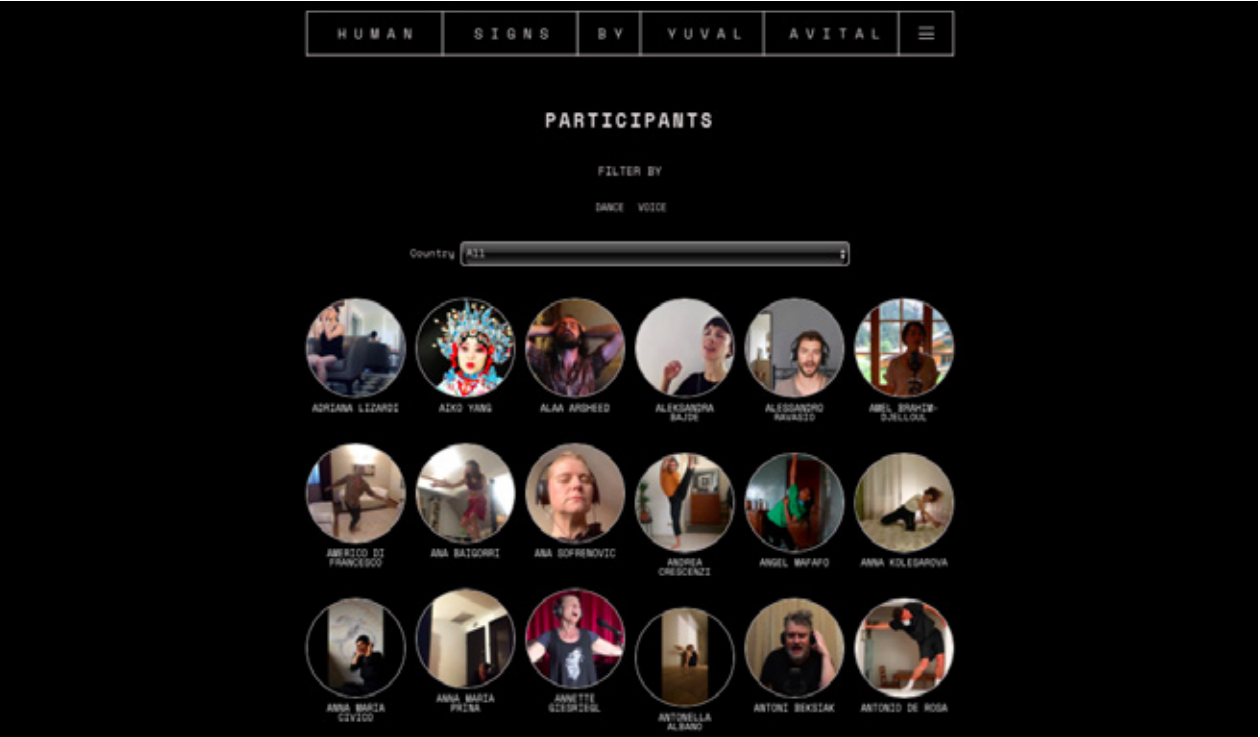
HUMAN SIGNS LIVING DIGITAL ARCHIVE

Human Signs online portal hosts, until today, 200 art-testimonies made by each of the artists involved in the project, together with the Ensembles, Constellations, Live Grid performances, artists biographies and much more.

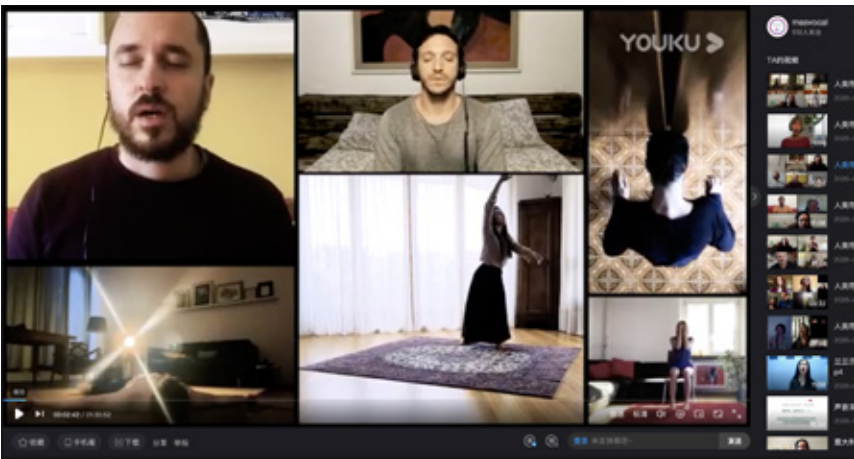
Bringing a deep sense of togetherness, Human Signs aims to overcome the physical distance and isolation. And in doing so, it invites us to explore differently the spaces, languages, and forms of interconnection.

The portal becomes a space for the audience to enter and wander among this chorus of voice and gesture expressions. The Living Digital Archive becomes a collective reflection on a unique historical moment.

The portal was developed with the collaboration of Yalp and Leftlof, Human Signs partners.



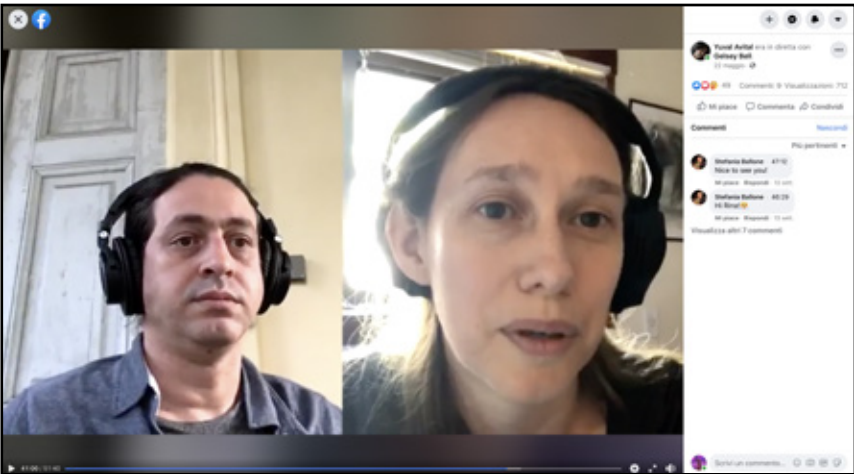
HUMAN SIGNS ONLINE PRESENCE



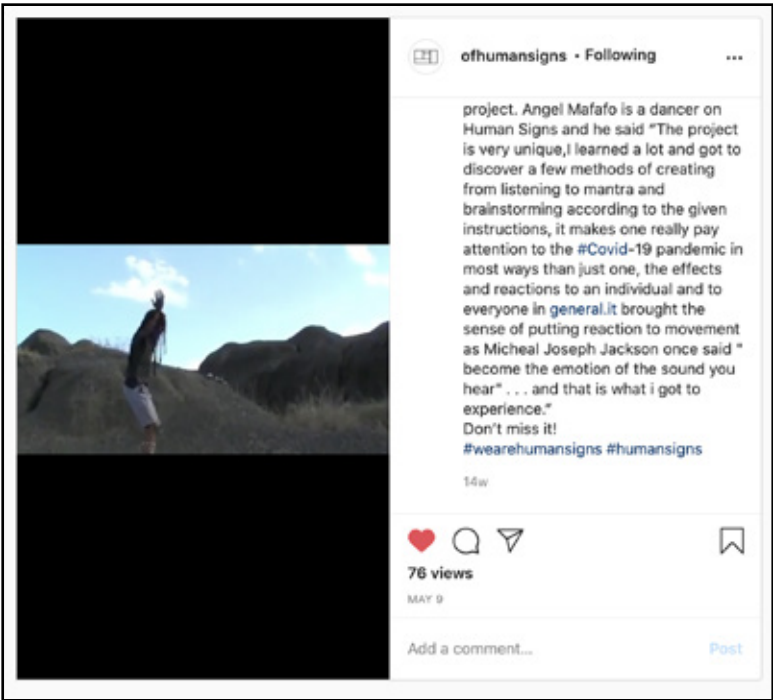
Streamings on Youku - Chinese streaming website



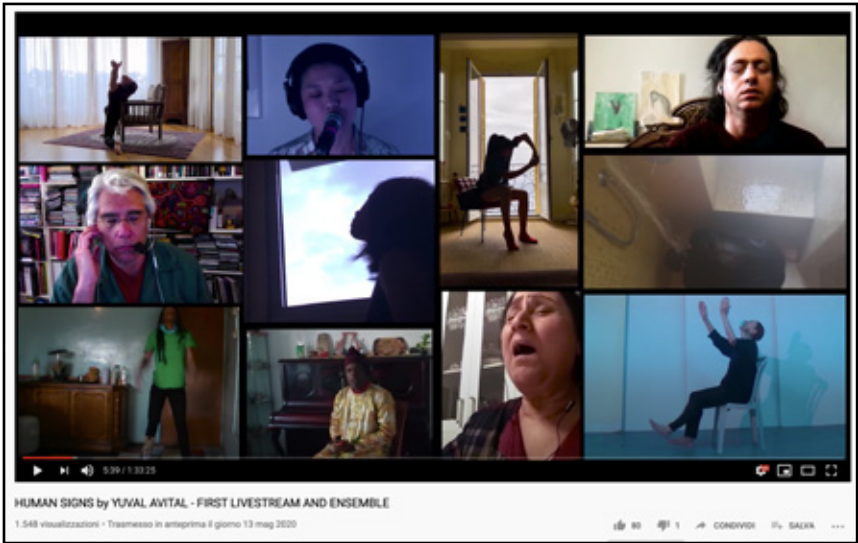
Facebook Livestreamings



Livechats on our social media channels



Instagram IGTV contents, from livechats to inspired projects created by the artists of Human Signs



Youtube premieres



Artists video-testimonies and thoughts

REAL LIFE
DEVELOPEMENT

A DOOR TO HUMAN SIGNS - MANIFESTA 13

In the occasion of Manifesta 13’Art Biennial, and as a part of the exhibition Real Utopias curated by Bianca Cerrina Feroni and Melania Rossi, Human Signs launhed its website-as-a-museum through *A Door To Human Signs*.

Contradicting the physical nature of the exhibition, the project presented itself with a series of QR codes spreaded around the city of Marseille, leading the public into the Living Digital Archive in which the spectators can meet the art contributions of Human Signs creative community.



Installation view, Real Utopias exhibition.



Photography by Guido Mencari



Installation view Real Utopias exhibition. Photography by Guido Mencari

INVADING THE CITY / SPREADING / REAL LIFE

HELLO, ARE YOU LOOKING FOR SOMETHING?																	
					I'M A DOOR.												
										OPEN ME. PLEASE ENTER.							
This is my offering. I felt the pain of the Earth. I was born from loneliness. A wider web of creation.																	
INSIDE MY BELLY GROWS A FOREST.																	
				Facing our own vulnerability, our own mortality. I cannot stay in silence in front of the loss of freedom. I have no idea how long it would last. When the wall around us was closed in this ferocious manner, also I was closed very slowly and have lost the precious opening of the gaze. Contaminating. Touches, amazes, asks questions, Helped me to dig deep into myself, disturbs, breathes, irritates, radiates warmth, gives hope, and unites.													
		YOU CAN WONDER WITHIN ME FOR DAYS, WEEKS, MONTHS.															
				A Ritual of art.Suddenly the explosion of parts of our family bodies saying no more.													
														WAKE UP.			
		It became a vaccine against the tyranny of everything which threatens to take your voice away. It had been like a prayer.															
					OUR MARVELLOUS DISSONANCES.												
YOU CAN SURRENDER TO IT.								An investigation of how to respond to myself, How and where to leave a sign of humanity in this moment of history. It is enough, enough! One sign, two signs, thousands of signs.									
	Freedom, innovation, sharing. But freedom is not a dogma. This is time for signs of resistance. Truthfulness is more important than aesthetics. Shouting at my windows. And the whole organisms live constantly through the city, And here we are hopefully waking up. I stand on my balcony, I look out and hear the sound of simultaneous birds, solo birds, passing of choirs, and the wind in the trees and I think to myself:																
NATURE NEEDS NO CONDUCTOR.									There was a feeling of peace and tranquility. We are obliged to anaesthesia. An opportunity to make an offering in a time of artistic atrophy due to the prioritisation of corporate objectives by neoliberal governments worldwide. Fear divides people and sets them apart from each other. Love, on the other hand, strengthens our interconnectedness and brings people closer What this becomes?								

Text written from the testimonies of Human Signs artists.

								SHAMEFULNESS BUT THE NEED TO BE.					
It's just a wall in the backyard, but with in right light there's all these meaningful things, all these ideas, all these shapes, almost hieroglyphics or geometric mathematical rules cut apart by angles and lines.To survive as an artist, to survive as a human being.													
	INSIDE ME IS A LIVING ARCHIVE MADE OF GESTURES AND VOICES.												
Personally, I wanted to leave space for silence. I took out the inner monsters. It Confused all my systems and I was lost or I am lost, but I'm lost on one side and on the other side I find many new creative parts in me and many thoughts, important thoughts.													
		TIME TO GIVE TIME TO TIME.											
								Learn from it. Laugh about it. Being a part of this kaleidoscope of expressions. I know that we are in different situations. Art is the first form of politics in the world.					
	The vibration is the fundament of the existence of the entire cosmos. Being able to sing a lamentation for the wailing wall of the computer screen with the community was cathartic and healing. Before it was just people doing steps. I wonder every afternoon for hours. Freedom, in general, opens up many possibilities for us, but, on the other hand, there is something scary about it, the fear of being lost among the variety of options available to you.												
CRY WITH IT. Brings you to an honest place. I feel shaken and I feel surprised. To go deeply into my sight and what emerged was, for me, something you quite unexpected. TOUCH. Creatures like us humans don't take well to sitting in silence. I felt like I wanted to wash myself. Emerging from emptiness and admission. MEET. That's great. To be alone in the space but together.DESIRE.I put myself in a corner of the house. A matrix of a living connection. RAGE. I've experienced fifteen minutes of pure physical and mental transformation. PRAY. The feeling of loneliness. LOVE. Everyone should sing. FEAR. Basic and archaic way. I had to sit still in my dark bedroom in retreat within myself. Remember.It was an internal journey. A chant is always a calling. It could be a vacation but it became a meditation.													
Watch us dancing, singing, knocking down walls, sharing a sign, human signs. I've never been so connected to the land, to the snakes, to the snails, I see every day and I smell and I touch. If inside all around us the void is filled with human signs.													
	WHEN I'M GONE PLEASE DON'T CRY, MOUNTAINS WILL BE SINGING FOR YOU.												

HUMAN SIGNS - LIVE GRID



LIVE GRID N.1 New York

Carrying the project’s characteristic streaming aesthetics into real life, Human Signs has developed a series of live performances titled LIVE GRID, taking place in different cities around the globe. In each occasion, the grid becomes a physical stage in which the artists are invited to perform live; bringing the best of the Human Sings’ experience into real life, being co-creators of the artwork as an art ritual, through voice and gesture.

The LIVE GRIDS have spread throughout the globe, starting from New York on October 25th, following in St. Petersburg on November 15th, and in Tel Aviv on November 20th, and others to come.

HUMAN SIGNS - LIVE GRID



LIVE GRID N.1 New York



LIVE GRID N.2 St. Petersburg



LIVE GRID N.3 Tel Aviv. Photography by Niki Deganit Artman.

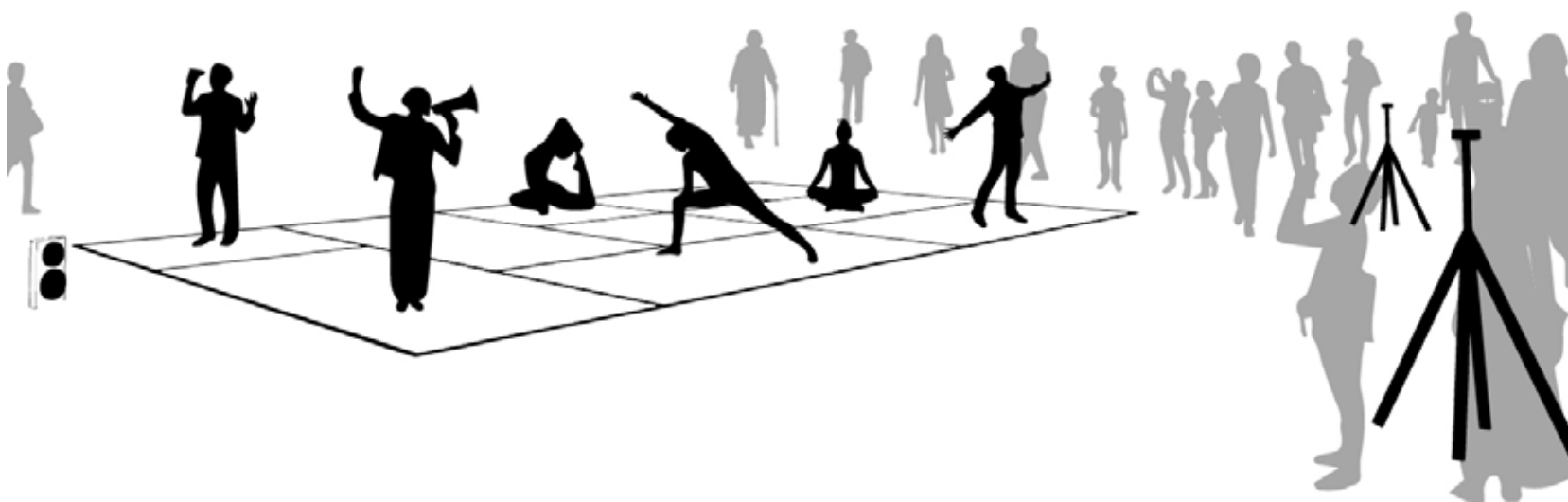
The LIVE GRID series is made as part of the program of Manifesta 13 Art Biennial, within Real Utopias exhibition curated by Bianca Cerrina Feroni and Melania Rossi.

LIVE GRID N.3 Tel Aviv was made in collaboration with Suzanne Dellal Centre for Dance and Theatre, and with the support of the Jerusalem Institute of Contemporary Music.



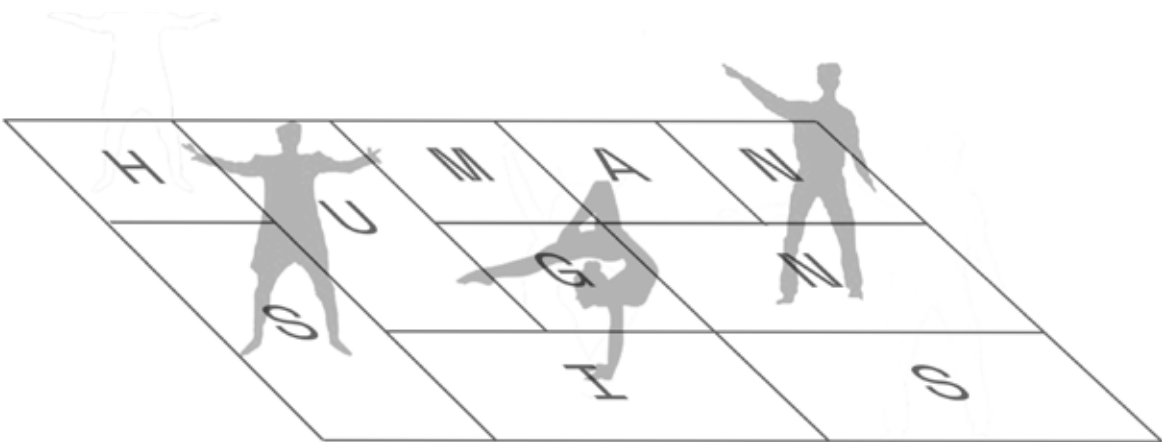
FUTURE

HUMAN SIGNS AS AN ART RITUAL



Public Performance

HUMAN SIGNS LIVE GRIS series would develop a methodology of inclusivity that can involve the public (also non-singers and non-dancers): with the aid of a compartmental score, the listening of the HUMAN SIGNS mantra and the teaching of the leading artists of HUMAN SIGNS, the public can transform from spectator to protagonist, taking part in a participative creation.



Public Performance

HUMAN SIGNS AS AN IMMERSIVE ART INSTALLATION

As an immersive installation, HUMAN SIGNS could be presented in a large/scale venue.

As a forest, the installation is both a detail, a singularity and a unity, a totality. The audience finds itself surrounded in space full of projections and loudspeakers which, in synchronicity, produce around 600.000 different possible Ensembles created by a Generative system, walking between the intimate expressions while experiencing its wholeness. In addition, a dedicated part could give to the audience the possibility to choose and combine the single solos to an Ensemble of their own creation.

During the installations, the space could serve to present a series of sight-specific dialogues of some of the HUMAN SIGNS artists - voice artists and dancers alike - artwork.

HUMAN SIGNS BECOMES A COLLECTIVE
MOMENT FOR ENCOUNTERS



The forest, as an immesrive space. A place to get lost in, where it is possible to observe a singular detail and the total experience.



Render of the installation in a space of 800 square meters.

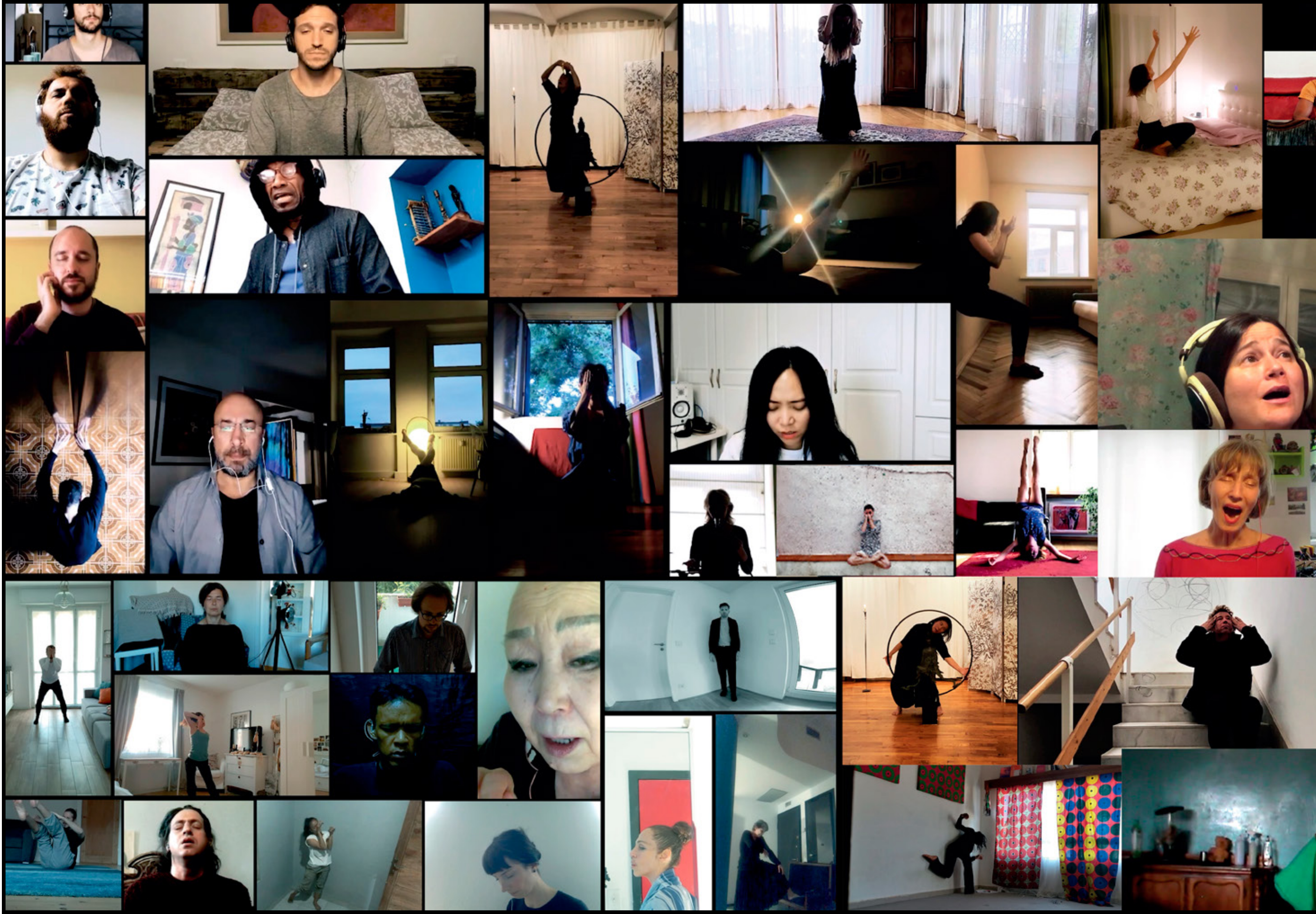
WE ARE HUMAN SIGNS

200
ARTISTS

49
COUNTRIES

Protagonists of
the world
of classical
ballet and
contemporary
dance,
experimental
vocal artists
and masters of
the most ancient
songs.

VOICE (V)
DANCE (D)



ALGERIA Amel Brahim-Djelloul (V)	BELGIUM Charlotte Lamotte (D) Maja Jantar (V)	Deng Mi (D) LanLan (V) Lulu (V) Michelle Ma (V) Oscar Zhang (V) Rose Zhu (V)	David Moss (V) Elena Cencetti (D) Etta Scollo (V) Helena Fernandino (D) Irene Kurka (V) Joseph Hernandez (D) Julia Morawietz (D) Martin Wistinghausen (V) Mirko Ingrao (D) Natascha Nikeprelevic (V) Nicole Meyer (D) Rosario Guerra (D) Sergio Antonino (D) Virna Toppi (D) Winfried Haas (D) Yun Kyeong Lee (D)
ALBANIA Endi Bahaj (D)	BRAZIL Claudia Zaccari (D) Gustavo Oliveira (D) Helena Fernandino (D)	CONGO Cruzz Taylor (D) Dorine Mokha (D) Lambick Meli (D)	FRANCE Amel Brahim-Djelloul (V) Carol Prieur (D) Elisa Lons (D) Kadek Puspasari (D) Nicholas Isherwood (V) Sofia Rosolini (D) Tim Baro Godefroy (D)
ARGENTINA Claudia Zaccari (D) Emilia Haydee Peredo Aguirre (D) Irupe Sarmiento (D) Maximiliano Baños (V)	CAMERUN Daniel Kolle (V)	CROATIA Nika Lilek (D)	
ARMENIA Hasmik Harutyunyan (V)	CANADA Deng Mi (D) Elisa Lons (D) Hari Krishnan (D) Marie Chantal Dumont (V) Vaaraki Wijayaraj-Thavakumar (V) Valeria Galluccio (D)	CYPRUS Maya Angeli (D)	
AUSTRALIA Francesco Ventriglia (D)	CHINA Aiko Yang (V) Ater Deng (V) Audrey Chen (V) Aviv Grenfield (D)	DENMARK Fabio Liberti (D) Jernej Bizjak (D)	
AUSTRIA Aleksandra Bajde (V) Annette Giesriegl (V) Claudia Cervenca (V) Martina Claussen (V) Michaela Schausberger (V) Ute Wasserman (V)		GERMANY Ana Baigorri (D) Audrey Chen (V)	

GHANA

Iddrisu Saaka (D)

GUINEA

Nabi Eco Camara (V)

INDONESIA

Ayu Laksmi (V)

Giring Fitrah (V)

Hario Efenur (V)

Kadek Puspasari (D)

Misbah Bilok (V)

Rianto (D)

Syafmanefi Alamanda (D)

Wan Harun Ismail (D)

Wirastuti Sulistyaningtyas (D)

IRAN

Farsaneh Joorabchi (V)

ISRAEL

Avi Kaiser (D)

Aviv Grenfield (D)

Chanan Ben Simon (V)

Esti Kenan Ofri (V)

Denise Klein (D)

Johanna Offer (D)

Keren Hadar (V)

Lena Rykner (D)

Liad Tavori (D)

Nicholas Garlo (D)

Nika Lilek (D)

Noa Frenkel (V)

Odeya Nini (V)

Ohad Kalmy (D)

Ravid Abarbanel (D)

Rina Schenfeld (D)

Roni Argaman (D)

Roni Ish Ran (V)

Sapir Shalev (D)

Sergio Antonino (D) Sofia

Kaikov (V)

Stephen Horenstein (V)

Yael Tai (V)

Yasmin Levy (V)

Yifeat Ziv (V)

ITALY

Alaa Arsheed (V)

Americo di Francesco (D)

Andrea Crescenzi (D)

Anna Maria Civico (V)

Anna Maria Prina (D)

Antonella Albano (D)

Antonio de Rosa (D)

Arianna di Francesco (D)

Azzurra Esposito (D)

Badara Seck (V)

Benedetta Montefiori (D)

Britta Oling (D)

Camilla Barbarito (V)

Carolina Borella (V)

Cecilia Braini (D)

Charlotte Lamotte (D)

Chiara Amazio (D)

Christian Fagetti (D)

Ciro Buttari (V)

Damiano Artale (D)

Daniel Kolle (V)

Davide di Giovanni (D)

Denise Maria Gazzo (D)

Elena Cencetti (D)

Elisa Bonazzi (V)

Eliz Erkut (D)

Emanuela Tagliavia (D)

Emilia Cadorin (D)

Endi Bahaj (D)

Etta Scollo (V)

Fabio Liberti (D)

Farsaneh Joorabchi (V)

Flavio Alberto Valentino (D)

Francesco Grigolo (V)

Francesco Ricci (D)

Francesco Ventriglia (D)

Giacomo Serra (V)

Gioacchino Starace (D)

Giulio Galimberti (D)

Laura Martinez (V)

Leo Moreno (V)

Luca Cesa (D)

Marie Chantal Dumont (V)

Matilde Lazzaroni (V)

Mattia Russo (D)

Maximiliano Baños (V)

Michele Ferrara (V)

Mick Zeni (D)

Mirko Ingrao (D)

Monica Benvenuti (V)

Nabi Eco Camara (V)

Olivia Salvadori (V)

<p>Omar Bandinu (V)</p> <p>Ornella Balestra (D)</p> <p>Paolo Marchini (V)</p> <p>Pat Moonchy (V)</p> <p>Pietro Mazzotta (D)</p> <p>Ravasio (V)</p> <p>Rebecca Marta D’Andrea (D)</p> <p>Renato Cadel (V)</p> <p>Renato Miritello (V)</p> <p>Riccardo de Nigris (D)</p> <p>Riccardo Pisani (V)</p> <p>Roberto Rilievi (V)</p> <p>Rosario Guerra (D)</p> <p>Salvatore Romania (D)</p> <p>Sergio Antonino (D)</p> <p>Sofia Rosolini (D)</p> <p>Stefania Ballone (D)</p> <p>Sveva Gaudenzi (D)</p> <p>Tony Candeloro (D)</p> <p>Valeria Galluccio (D)</p> <p>Viola Ghidelli (V)</p> <p>Virna Toppi (D)</p>	<p>JAPAN</p> <p>Mimoza Koike (D)</p> <p>Rianto (D)</p> <p>MEXICO</p> <p>Miguel Cervera (V)</p>	<p>RUSSIA</p> <p>Alena Tarasova (D)</p> <p>Arina Trostyanetskaya (D)</p> <p>Elena Churilova (D)</p> <p>Lylyia Burdinskaya (D)</p> <p>Nina Osmanova (D)</p> <p>Olga Naumova (D)</p>	<p>SPAIN</p> <p>Ana Baigorri (D)</p> <p>Antonio de Rosa (D)</p> <p>Asier Edeso (D)</p> <p>Daniel Lozano (D)</p> <p>Laura Martinez (V)</p> <p>Mattia Russo (D)</p> <p>Neus Borrell (V)</p>	<p>SWEDEN</p> <p>Britta Oling (D)</p> <p>Irène Hultman Monti (D)</p>	<p>SWITZERLAND</p> <p>Arianna Savall &</p> <p>Petter Udland Johansen (V)</p> <p>Sandra Klimek (D)</p>	<p>SYRIA</p> <p>Alaa Arsheed (V)</p>	<p>TUVA</p> <p>Sainkho Namtchylak (V)</p>	<p>PHILIPPINES</p> <p>Sarah Maria Samaiego (D)</p> <p>Stefanie Quintin Avila (V)</p>	<p>POLAND</p> <p>Antoni Beksiak (V)</p> <p>Sandra Klimek (D)</p>	<p>PUERTO RICO</p> <p>Adriana Lizardi (D)</p>	<p>ROMANIA</p> <p>Claudia Cervenca (V)</p>	<p>SENEGAL</p> <p>Badara Seck (V)</p>	<p>SERBIA</p> <p>Ana Sofrenovic (V)</p>	<p>SLOVAKIA</p> <p>Anna Kolesarova (D)</p>	<p>SLOVENIA</p> <p>Jernej Bizjak (D)</p>	<p>SOUTH AFRICA</p> <p>Angel Mafafo (D)</p>	<p>SOUTH KOREA</p> <p>Yun Kyeong Lee (D)</p>

TURKEY

Esra Yurttut (D)
Eliz Erkut (D)

UKRAINE

Katarina Gryvul (V)

URUGUAY

Nelson Lopez (D)

UNITED KINGDOM

Emilia Cadorin (D)
Maya Angeli (D)
Pat Moonchy (V)
Vivienne Corringham (V)
Yasmin Levy (V)
Yifeat Ziv (V)

USA

Audrey Chen (V)
Brian McCorkle (V)
Carmina Escobar (V)
Chanan Ben Simon (V)
David Moss (V)

Gelsey Bell (V)
Hari Krishnan (D)
Iddrisu Saaka (D)
Ir  ne Hultman Monti (D)
Joseph Hernandez (D)
Kamala Sankaram (V)
Lisa Sokolov (V)
Luisa Muhr (V)
Muna Tseng (D)
Nicholas Garlo (D)
Nicholas Isherwood (V)
Odeya Nini (V)
Peter Sciscioli (V)
Rebecca Wright (D)
Sarah Lisette Chiesa (D)
Stephen Horenstein (V)
Vaaraki Wijayaraj-Thavakumar (V)



KADEK PUSPASARI - INDONESIA/FRANCE - DANCE

HUMAN	SIGNS	BY	YUVAL	AVITAL		33
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MMIMOZA KOIKE - JAPAN - DANCE



LISA SOKOLOV - USA - VOICE



ARIANNA SAVALL AND PETTER UDLAND JOHANSEN - SWITZERLAND/NORWAY - VOICE



NABI ECO CAMARA - GUINEA/ITALY - VOICE

HUMAN	SIGNS	BY	YUVAL	AVITAL		35
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HARI KRISHNAN - CANADA/USA - DANCE



ADRIANA LIZARDI - PUERTO RICO - DANCE



ANGEL MAFARO - SOUTH AFRICA - DANCE



MUNA TSENG - HONG KONG/USA - DANCE



SYAFMANEFI ALAMANDA - INDONESIA - DANCE



AIKO YANG - CHINA - VOICE



RINA SCHENFELD - ISRAEL - DANCE

TESTIMONIES

“I am an artist instered by any project that stimule research, meetings, exchanges and critical discourse, and now more than before i want to be more involved in projects such HUMAN SIGNS that encourage exchanges and break boundaires while all countries have closed their borders and our daily life and work affected by isolation, quarantine and social distancing.

This is time to appeal to our humanity. We humans are social beings, we need social interaction.

This time for a gesture, a motion in a body, a musical note, sound.

This is time for signs of résistance, signs that allow us to be seen and heard, a vital fight against silence, inertness and disappearance.

They closed borders, let open our homes, welcome in our homes, watch us dancing, singing, knocking down walls, sharing a sign, HUMAN SIGNS”.



Dorine Mokha - Congo - Performance artist

“I need to say thank you to maestro Avital,because you are the father of this important, monumental, historic project (...) because you gave us a new possibility in this difficult moment when this coronavirus closed all the possibilities to be creative, you gave to us a possibility to be “assolo” but “together”, to be in the art, that is the first important politic in the world”.



Tony Candeloro - Italy - Internationally Renowned Etoile

“Yuval Avital’s HUMAN SIGNS overcomes isolation, distancing and anxiety by connecting us in the most direct, basic and archaic way through breath and touch, voice and movement. It emphasizes one experience of the lockdown which has been surprisingly positive for me: introspection and finding personal ways to connect and reach out for a deeper level of contact”.



Ute Wassermann - Austria - Experimental Singer

“Suddenly we have been put aside. Among those who are not indispensable. My voice had withdrawn. It was silent and so I felt better the pain around it, which was advancing in waves. Nature, meanwhile, was healing some wounds, branching. My voice had stepped aside. My first sign in quarantine was graphic. I made graffiti on the wall. Some were inspired by mythology. Drawing helped me tidy up. When then Yuval Avital called me, I listened to his story, his idea, like when you welcome a guest from far away. Listen to what he has to say and, if his intentions are good, offer him what you can. You don’t know exactly where it comes, yet it sings. A song is always a call. I have waited for its resonance in me and created the answer that could be close to that trend, to that organicity. A voice in transparency, close to another in transparency, which follows the rule of breath and the next breath. I spread the texture of my voice letting the tears appear. In a moment it became more compact and horizontal in the form of peasant singing”.



Anna Maria Civio - Italy - Singer, musicotherapist, researcher

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PRESS

HUMAN

SIGNS

BY

YUVAL

AVITAL

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Da oggi in streaming
per ogni martedì
«Human Sign»
coro multimediale
di artisti classici
e contemporanei

Mimmo di Marzio

■ «Certe cose si possono dire con le parole, altre con i movimenti, ma ci sono anche dei momenti in cui si rimane senza parole, completamente perduti e disorientati, non si sa più che cosa fare: a questo punto comincia la danza». Così la grande coreografa tedesca Pina Bausch, pioniera della moderne contaminazioni tra linguaggio del corpo, arti visive e teatro, definiva il suo concetto di segno umano, inteso come traccia visibile con cui l'artista comunica la sua sensibilità e originalità. Mai forse come in questa era di solitudine e emergenza planetaria, gli artisti possono essere testimoni profondi di un nuovo sentire collettivo, chiamati a far conoscere al mondo - come appena augurato da Papa Francesco - la «gratuità della bellezza». In questa direzione, quella di «una creatività capace di promuovere il bene comune e di contribuire a una conversione ecologica che riconosca l'eminente dignità di ogni persona» va il progetto di Yuval Avital, artista israeliano ma milanese d'adozione, che a partire da questa sera (ore 19.30) metterà in rete danzatori, musicisti e performer da tutto il mondo nella condivisione di un grande coro multimediale intitolato *Human Sign*. Il «segno umano» vuol essere un inno alla vita che mette in comunione contributi vocali di musicisti contemporanei, esegeti di tradizioni religiose e antropologiche da ogni latitudine della terra, e contributi di coreografi di estrazione classica e contemporanea. Il risultato è un'opera audiovisiva in capitoli presentata sulla piattaforma Youtube ([youtube/yuvalavital.com](https://www.youtube.com/yuvalavital)), il cui primo episodio andrà in scena questa se-

«PREGHIERA»

Yuval Avital, artista israeliano ma milanese d'adozione. Il progetto globale *Human Sign* nasce dal filmato di un mantra vocale che diviene il riferimento con cui solisti e danzatori si relazionano, senza che nessuno veda né senta gli altri

L'ARTE AL TEMPO DEL COVID

Voci, danzatori e solisti da tutto il mondo

L'opera totale di Avital

Da Milano alla rete il progetto sperimentale dell'artista israeliano: «È un inno alla vita»

ra con la partecipazione di Stefania Ballone (coreografa della Scala), Audrey Chen (Sound Artist Taiwanese-Cino-Americana), Sofia Kalikov (voce della tradizione Bukhara), Angel Mafalo (ballerino Sudafricano), David Moss (tra i migliori solisti della musica classica e contemporanea), Sa-

rah Maria Samaniego (Ballerina Filippina), Rina Schenfeld (Fondatrice della Batsheva Dance Company), Badara Seck (cantante Sufi del Senegal) e Mick Zeni (primo ballerino della Scala). Danzatori e solisti daranno vita ad un evento di grande carica emotiva seguendo il filmato di un man-

tra vocale di dodici minuti mandato in streaming da Avital, artista multimediale e compositore già messosi in luce con «opere totali» come *Alma Mater*, gigantesca installazione sonora andata in mostra alla Fabbrica del Vapore. E la multimedialità appare un canale quantomai privilegiato in



MUSICISTA

Il corpo e la voce sono gli strumenti migliori per esternare la speranza

un'epoca in cui gli artisti - musicisti in primis - sono costretti alla distanza. «Il mio filmato - spiega Avital - diventa il riferimento con cui ogni artista si relaziona, sebbene non veda né senta gli altri, proprio come in musica accade con il *Cantus Firmus*. E la voce umana, la mia e quella degli artisti che hanno aderito al progetto, è forse il modo più diretto senza filtri, per esternare la paura e la speranza di questi giorni difficili». Da oggi, per ogni martedì *Human Sign* vedrà partecipare 60 artisti da tutto il mondo: dal solista classico e contemporaneo David Moss a Rina Schenfeld, fondatrice della Batsheva Dance Company, dal performer congolese Dorine Lubumashi, insieme ai solisti di musica barocca Arianna Savall e Petter Udland Johansen in dialogo con i primi ballerini della Scala Mick Zeni e Antonella Albano.

“The Human Sign wants to be a hymn to life that brings together vocal contributions from contemporary musicians, exegetes of religious and anthropological traditions from all latitudes of the earth, together with contributions from choreographers of classical and contemporary extraction. The result is an audiovisual work in chapters presented on the Youtube platform, whose first episode will be staged this week (...) Dancers and soloists will create an event of great emotional charge, following the video of a twelve-minute vocal mantra sent by Avital, multimedia artists and composer already well known for his total works of art.”

“Art in the time of COVID-19: voices, dancers and soloists from all over the world. Avital’s total artwork, from Milan to the web, the experimental project by the Israeli artist: It is a hymn to life.”

(Il Giornale, National Daily Newspaper, May 2020, Italy)

Milano *Spettacoli*

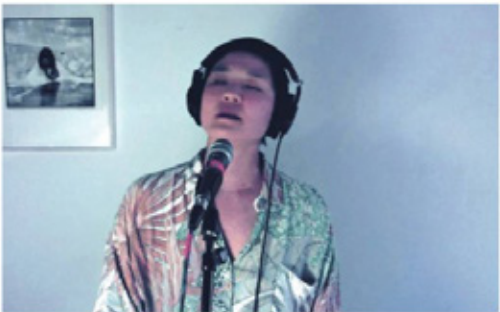
Sono più di cento gli artisti internazionali che hanno aderito al progetto "Human Signs Ensemble" lanciato durante l'emergenza Covid

di Luigi Di Fronzo

Suoni, vocalismi e vibrazioni di un mantra orientale sul quale s'intrecciano gesti, danze e coreografie in live streaming dal mondo. Una sfida all'insegna di preghiera, meditazione e creatività per esprimere paura, respiro spirituale, vulnerabilità, ma anche forza interiore e speranza. *Human Signs Ensemble* è il ciclo di performance realizzato da Yuval Avital, 43 anni, compositore e artista multimediale israeliano, milanese di residenza che ogni martedì sul suo canale Youtube manda in rete questo "inno alla vita" di circa 90 minuti (quarto appuntamento oggi alle 19,30). Suggestivo contenitore audiovisivo che vuol essere riflessione, ricerca e stimolo per artisti di ogni nazionalità, oltre che specchio dell'arte contemporanea in era Covid-19. Fra i performer che hanno subito aderito molti danzatori (la scaligera Virna Toppi, étoile dello Staatsballet di Monaco, Rina Schenfeld fondatrice della "Ratsheva Dance Company" e il sudafricano Angél Mafafé) oltre a coreografi, sound artist come la taiwanese Audrey Chen, un vocalist pioniere dell'avanguardia come David Moss, il solista di sufi senegalese Badara Seck, il songwriter Gelsey Bell e la cantante barocca Arianna Savall. «Il progetto ha raccolto circa 110 professionisti fra danzatori, performer, suonatori e coreografi, oltre a una quindicina di graphic designer e videomaker che fanno ormai parte dei volontari» dice Avital. «Ai primi ho chiesto di entrare in dialogo con la mia voce, ma sto pensando di sviluppare il progetto nel futuro: magari trasformandolo in un'installazione su una piazza o sotto una metropolitana. Ma anche la Biennale di Venezia sarebbe perfetta». Come è nata proprio questa idea del mantra?



Protagonisti
A fianco, il griot Nabi Eko Camara; a sinistra, la coreografa Stefania Ballone; sotto, il danzatore Salvatore Romana e la sound artist taiwanese Audrey Chen



L'intervista

Yuval Avital "Il nostro mantra è una preghiera per la vita"



COMPOSITORE
YUVAL AVITAL
NEL RITRATTO
DI GIORGIA
ORTOLANI

Ricevo contributi da tutto il mondo: l'assemblaggio è spettacolare

«Nei primi giorni del lockdown mi trovavo nella casa di campagna in Piemonte, con mia moglie e nostra figlia Alma di 4 anni. Non mi ero portato nulla per lavorare, stavo persino a corto di vestiti. Poi una notte, preso dall'angoscia ho iniziato ad andare avanti e indietro sul balcone di casa, circondato dal silenzio assordante rotto unicamente dal suono delle ambulanze. Avrei voluto sussurrare, gridare, piangere e riuscire trasmettere al mondo tutta la mia fragile vulnerabilità. E poi? La mattina dopo ho preso l'unica cosa a disposizione, un tablet. Mi sono messo all'aria aperta, premendo il tasto di registrazione per

riprodurre la mia voce e ne è venuto fuori un lamento che sembrava l'espressione primordiale di un segno quasi animale: con una forza simile a quando l'uomo non sapeva neppure comunicare con la parola, ma usava solo voce e gesto. Quindi parlandone con la coreografa scaligera Stefania Ballone abbiamo contattato colleghi nel mondo, che si ispirano al mantra con la loro arte. Così adesso ci arrivano i contributi audio/video che vengono assemblati (oltre a me) da un'équipe multimediale tra Roma, Birmingham e Milano. Ci sono vincoli per gli esecutori? Al contrario. Nel filmato gli artisti si relazionano fra loro senza che nessuno veda o senta gli altri, in

totale spirito di autonomia e libertà creativa. C'è anche chi ha scelto di cantare preghiere di ogni fede religiosa o anche musiche medievali legate alla pestilenza. E inconsapevolmente certi danzatori usano gli stessi gesti, quando vogliono esprimere un'emozione». Da una performance all'altra l'esito artistico è cambiato? «Abbiamo avuto tanti momenti spettacolari e altri più sfumati, intimistici. Ma provate oggi a gustare danzatori come Francesco Ventriglia e Joseph Hernandez con le voci di Natascha Nikeprelevic, Stephen Horenstein e del griot Nabi Eko Camara. Sarà sorprendente».

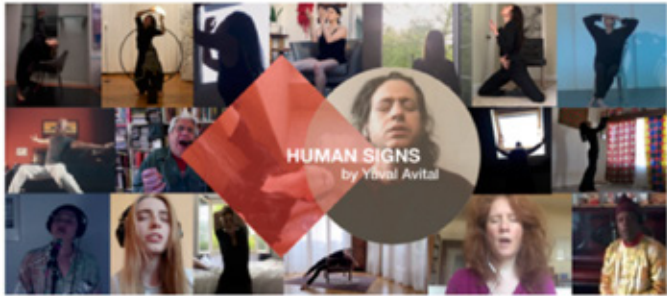
GIORGIA ORTOLANI

"Sounds, vocalisms and vibrations of an oriental mantra on which gestures, dances and choreographies from the world are intertwined in livestreaming. A challenge dedicated to prayer, meditation and creativity to express fear, spiritual breath, vulnerability but also inner strength and hope. HUMAN SIGNS is the performance series realised by Yuval Avital, multimedia artist and composer of Israeli origins, resident in Milan, that every Tuesday on his Youtube channel releases online this 90 minutes of hymn to life."

(La Repubblica, National Daily Newspaper, June 2020 ,Italy)

10 MAY 2020

HUMAN SIGNS BY YUVAL AVITAL – GLOBAL DANCE ONLINE



Words by Giordana Patumi.

The online premiere of Human Signs created by Yuval Avital in collaboration with Stefania Ballone, Niccolo' Granieri, Tychonas Michailidis and Monkeys Videolab and many international performers, will be released on 12 May 12th 2020 on YouTube at 7.30 pm CET.

In a period where connection is so important, the event will unify the great protagonists of the contemporary dance scene and vocal soloists from all around the globe, including carriers of ancient traditions, contemporary and experimental pioneers. This participatory art project, based in Milan for the entire world to share, will be presented online through a series of audiovisual creations; interpreting the viral aesthetic as a multimedia choir of vulnerability, spirituality, inner strength, hopes and fears. Imagine this utopian, virtual stage. The voices of the greatest soloists of classical and contemporary music – such as David Moss, Audrey Chen, Arianna Savalli and Petter Udland Johansen – are accompanied by Rina Schenfeld, founder of the Batsheva Dance Company; the Congolese performer Dorine Lubumashi interacting with the first dancers of Teatro Alla Scala Mick Zeni and Antonella Albano. Other notable artists who are in the project include dancers from Teatro Alla Scala, Aterballetto, Opera de Paris, Kibbutz Dance Company, Le Ballet de Montecarlo, Ballet National Soudre Uruguay, Beijing Dance Company, and Kor'sia.

Over 60 artists from all over the globe have joined this participatory creation, who in collaboration with Stefania Ballone and together with a multimedia team, inaugurate a weekly series (every Tuesday at 7.30 pm CET) of premieres of oneiric performances on YouTube, expressing an intimate and powerful reflection of the human sign.

This is the latest creation of composer and building gallery multimedia artist Yuval Avital. In a time of forced reclusion, it creates a project focused on the two most primordial forms of human expression: gesture and voice.

Human Signs started one month ago when Yuval, feeling he could not content all the contrasting emotions and sensations he was having during the first lockdown, took his tablet and filmed himself singing a wordless chant for 12 minutes.

Stefania Ballone, dancer and choreographer of the Teatro Alla Scala in Milan is the curator of the project's choreography. Thanks to her own experience, Ballone brings the world of international and high-level ballet and contemporary dance within Human Signs, coordinating the dancers throughout the process, from the moment of the selection to the finished artwork.



The chosen dancers are asked to enter into dialogue with Avital's mantra, expressing their honest and truthful testimonies through their own art.

Bringing to life this ambitious initiative required a group of volunteer experts and creatives: Tychonas Michailidis (sound editing) and Niccolo' Granieri (software programming) from Birmingham City University's Digital Media Technology Lab and the Roman Monkeys VideoLab (video editing), together with numerous collaborators and advisors that have decided to marry this artistic dream with their time and knowledge.

The artistic result is a complex artwork divided into chapters, which will be published online weekly. Talks and testimonies will be available on the social media channels, while computational generative systems will be released on the website, allowing the creations of different dialogues between the artists.

Human Signs is in constant growth. The first chapter of the ongoing project will be out on Tuesday 12 May at 7.30 pm CET, presenting the opening audiovisual ensemble that will include Stefania Ballone, Audrey Chen, Sofia Kaikov (traditional voice of Bukhara), Angel Mafafo (South African dancer), David Moss, Sarah Maria Samaniego, Rina Schenfeld, Badara Seck (Sufi singer from Senegal) and Mick Zeni, together to the omnipresent chant of Yuval Avital.

Instagram: @ofhumansigns Facebook: @facebook.com/humansignsproject/ Website: www.Human-Signs.com

YUVAL AVITAL E HUMAN SIGNS:
UN'OPERA ESPERIENZIALE PER
PORTARE NELLA SFERA DEL VISIBILE
TUTTO CIÒ CHE È INVISIBILE



Intervista a YUVAL AVITAL di Livia Savorelli

Human Signs, opera partecipativa ideata dall'artista Israele-Italiano **Yuval Avital**, è una narrazione corale, potente in quanto ibrida e contaminante, che nasce nei giorni della quarantena e ruota intorno a tre coordinate principali: **voce, gesto e rete**. Così come il Covid-19, il virus che è circolato e si è diffuso al di là di ogni barriera o confine, colpendo in ogni angolo del Pianeta indipendentemente da status e colore della pelle, anche l'artista è entrato in modo virale nelle case di tutti i performer che si sono aperti all'ascolto del suo vocalizzo mantrico e hanno spontaneamente deciso di rispondere, seguendo linee guida molto aperte e creando un dialogo attraverso la propria voce o il proprio corpo. Approfondiamo con l'artista le origini di *Human Signs*...



Human Signs è un progetto online che contamina la pratica ripetitiva del mantra con il linguaggio virale della rete e unisce performer da ogni parte del globo che hanno risposto alla tua chiamata. Come è nata l'idea del progetto e da quali necessità? Ritieni raggiunto l'obiettivo che ti eri posto?

Human Signs è nato d'istinto, di getto, da un'esigenza mia personale di mettere in voce tutto ciò che sentivo e non riuscivo più a contenere dentro il mio silenzio: la vulnerabilità mia e degli altri, la solitudine, la distanza delle persone che amo, l'incertezza del presente e del futuro, la speranza ma anche il timore che tutto ciò che sta accadendo può portarci anche sull'orlo del baratro. Dentro il silenzio assordante che percepivo intorno a me, sentivo di dover dare un segno: un giorno ho preso l'unico *device* multimediale che avevo a disposizione (da più di un mese sono nella campagna del biellese, dove mi trovavo con la mia famiglia quando è stato dichiarato il *lockdown* e dove abbiamo deciso di rimanere), e ho canalizzato nella mia voce tutto ciò che sentivo dentro. Osservando il



“HUMAN SIGNS a participatory artwork created by the Israeli-Italian artist Yuval Avital, is a choral narrative, powerful as contaminating and hybrid, which was born in the days of the quarantine and revolves around three main coordinates: voice, gesture and web. Just like COVID-19, the virus that has circulated and spread beyond every barrier or boundary, affecting every corner of the planet regardless of status and skin color, the artist has also entered virally the houses of all the performers who have opened themselves to listening to his mantrical vocalization and spontaneously decided to respond, following very open guidelines and creating a dialogue through their own voice or body.”

(Espoarte, June 2020, Interview)



Yuval Avital: con Human Signs, Voce e gesto catturano il presente

Un lungo dialogo con Yuval Avital che racconta il suo ultimo progetto, *Human Signs*: ad oggi, il suo lavoro più puro e viscerale, nato da un'intima urgenza e diventato opera d'arte virale.

Quella che segue è una lunga conversazione con **Yuval Avital**, durante la quale l'artista mi ha raccontato con la dedizione e profondità che lo contraddistingue il suo ultimo progetto, **Human Signs**, opera partecipativa che coinvolge danzatori e musicisti di ogni parte del mondo, unendoli grazie alla tecnologia digitale.

Così, un pomeriggio di maggio, abbiamo parlato di tutto: di arte e musica, certo, ma anche di voce e gesto come strumenti di espressione primordiali e universali, della situazione attuale che è franata addosso agli artisti, bloccati nella loro ipersensibilità e vittime di un sistema che li vede privati della loro professione, del trauma che investe tutti noi nella transizione tra lockdown e ritorno alla vita. E anche di speranza, della dicotomia tra individualismo e solidarietà sociale, dell'energia che spinge alla rinascita, dell'opportunità di rileggere la vita del singolo e sociale che vacilla pericolosamente tra le brame di avvento di avidità e potere, con il rischio di una deriva. Perché la musica, e l'arte in generale, sono anche un atto politico nel momento in cui nascono, raccontano e provano a cambiare il mondo. Mai come oggi.

YA. Stiamo tutti vivendo un trauma. Soprattutto per i musicisti e gli artisti, che vivono l'aggregazione, il concetto del social distancing è un nemico: arte e musica nascono nel rito, nell'unione di persone. Ho parlato con due artisti di *Human Signs*, **Etta Scollo** e **Nicholas Isherwood**, ed entrambi hanno sottolineato l'importanza di questo scambio di energia tra loro e il pubblico. Inoltre, c'è il pericolo maggiore di questo momento, il creare sostituzioni che non sono altro che adattamenti della realtà precedente. Ad esempio, fare un concerto di musica di Schubert con un live streaming su Facebook, che senso ha? Già Frank Zappa ha detto che la differenza tra andare a un concerto e sentire un disco è come visitare le Hawaii e ricevere una cartolina. A questo punto, lo streaming è dieci volte peggio, è un WhatsApp dalle hawaii! La cosa che *Human Signs* non fa è proprio creare un adattamento, anzi *Human Signs* non avrebbe potuto esistere se non in questo momento storico del Covid.

Scribacchina.it

“It is almost a matter of research, to see how many synchronisms happen in these ensembles of people who have not seen or heard anything from each other. There are things that happen that are almost impossible for me. For example, there are two singers, Anna Maria Civico from Calabria and Yael Tai from Jerusalem, who are silent and then, after one minute and 27 seconds, both attack at the same time, one with a fourth parallel and the other with a parallel fifth, and they begin to create an organum between them and with me. Nothing has been suggested, it's not a jam session, it's completely organic.”

(Scribacchina.it, June 2020, Interview)



HUMAN SIGNS was born in the moment of Covid-19, I never dreamed of doing Human Signs four months ago, it is a demopraxic work - as Pistoletto says - there is precisely the practice of the demos, the action of the people, the creative people, and it's becoming one of the most important artworks I've ever done in my life."

(Save The Date, RAI5, National Television, Interview to Yuval Avital, June 2020)

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Il nuovo progetto di Yuval Avital *Human Signs*

Annunciando la riapertura BUILDING segnala, inoltre, il progetto di Yuval Avital, artista della galleria, Human Signs, online dal 19 maggio – *Second Ensemble* su youtube premiere -: un'opera partecipativa globale online di danza e voce, in collaborazione con Stefania Ballone, Franco Covi, Niccolò Granieri, Tychonas Michallidis e Monkeys Video Lab.

Potete trovare qui sotto uno dei video.

«Il progetto suddiviso in più capitoli sarà presentato online ogni martedì alle ore 19.30 con delle prime assolute di performance oniriche in premiere sul canale dell'artista. Oltre 100 grandi protagonisti della scena internazionale di danza contemporanea e balletto, solisti vocali provenienti da tutto il mondo, tra cui corrieri di antiche tradizioni, pionieri sperimentali, rappresentanti religiosi di ogni fede: tutti uniti in *Human Signs*, progetto artistico partecipativo che, partito da Milano, collega il mondo intero ai tempi del COVID-19. Presentato online attraverso una serie di creazioni audiovisive, un coro multimediale di eccezionale potenza espressiva interpreta l'estetica virale di un momento storico unico, trasmettendone speranze, paure, vulnerabilità, spiritualità, rabbia e forza reattiva», si legge nel comunicato stampa.



“With half of humanity closed in their homes in order to adapt to distance, seclusion and silence, we dance and sing the fear, the prayer, the belonging, the sense of void, the compassion, the desire and the vulnerability, the rage and pain, trembling and vibrating as a body of HUMAN SIGNS.”

(Corriere della sera, May 2020)

“The project divided into several chapters will be presented online every Tuesday at 19.30 with the first ever of dreamlike performances premiered on the artist’s channel. Over 100 great protagonists of the international contemporary dance and ballet scene, vocal soloists from all over the world, including couriers of ancient traditions, experimental pioneers, religious representatives of all faiths: all united in HUMAN SIGNS, a participatory artistic project that started from Milan connects the whole world at the time of COVID-19. Presented online through a series of audiovisual creations, a multimedia chorus of exceptional expressive power interprets the viral aesthetic of a unique historical moment, transmitting hopes, fears, vulnerabilities, spirituality, anger and reactive force.”

(Exibart, June 2020)

Israeli composer gurgles, hums and howls at coronavirus; then his friends join

As Milan resident Yuval Avital rides out the pandemic in a tiny Italian village, his seclusion produces a raw expression of sound that grows into an online musical collaboration



After a month of COVID-19 seclusion with his wife, four-year-old and in-laws in Zumaglia, a village of 400 in the Piedmont region of northwest Italy, Jerusalem-born musician Yuval Avital couldn't take it anymore.

He took the only computer he had with him, a simple tablet, "and I made a wordless prayer, a mantra with elements of shouting, even choking sounds," said Avital, a composer and guitarist. "It was 12 minutes of non-filtered expression."

What it expressed was his feelings about the coronavirus, its death toll, the closure of Italy, where he has lived for the last 17 years, and his own unexpected seclusion with his family.

But he soon realized he could create something bigger with this raw expression through collaboration with fellow artists from around the globe.

Avital turned that personal, vocal expression — which sounds like wordless humming, echoing and sound — into "Human Signs," a composition created together with more than 100 singers and

dancers he's worked with over the years around the world.

Every Tuesday evening, Avital reveals another episode of "Human Signs" on [Facebook](#) and [YouTube Live](#), in which the various artists offer their own interpretations of Avital's recorded moments of sound.

The end result is an hour-and-a-half-long recording of the participating artists' interpretation of Avital's chant with their own sounds or movements.

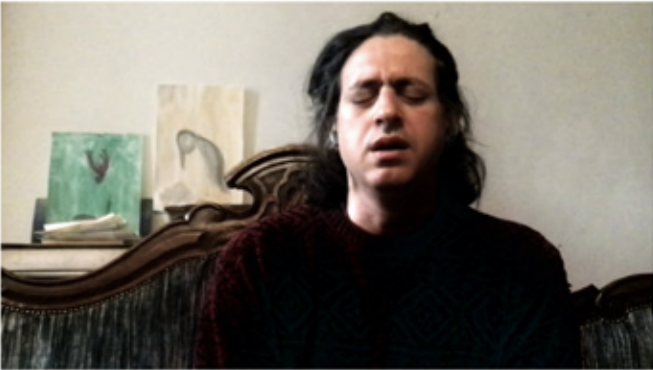
"I don't usually offer my own voice in my compositions," said Avital. "This is about humanity, about being creative, open, truthful, vulnerable and all the rest is secondary. It's one of the small, coronavirus miracles."

All told, artists from 38 countries have been involved in the experience, including participants from China, New York and Israel. Avital also reached out to his network of sound and video technicians, from England and Italy, and gathered a crew of about 15 people who donated their time to work on the project.

Avital has been living in Milan for the last 17 years, developing his musical compositions and exhibits in a variety of spaces — from public venues to archaeological sites to theaters and museums — and working with a wide network of other artists, dancers, singers and musicians.

He turned to that network for "Human Signs." He aimed to find a contact point with each participant, and asked each one to take his 11 minute, 43 second chant "to their place" — with some general guidelines.

"For each artist, I said truthfulness is more important than aesthetics," said



In the end result of each artist's piece, "nothing gets edited or moved around," he said. "It's about vulnerability and intimacy, sometimes about getting nuts and being caged, all the repressed

layers."

The project will eventually be gathered in a website, and perhaps a post-COVID-19 exhibit, with 19 screens of this human choir.

There have been complications along the way, said Avital, including the fact that he has to wander around his in-laws' house seeking a spot with decent WiFi in order to speak to people and review recordings.



Israeli-born guitarist and composer Yuval Avital (Courtesy)

Avital had come to Piedmont with his wife and daughter to visit his in-laws for a weekend in March, and has remained there for the last three months as Italy sealed its towns and cities due to the coronavirus.

They came for the weekend with an old guitar, a tablet and a small suitcase of clothing.

"At first I thought of it as an art residency," said Avital, a graduate of the Jerusalem Institute of Contemporary Music, who first arrived in the tiny town of Zumaglia when he came to Italy 17 years ago to study guitar, and ended up meeting his wife there. "I had my old guitar, paper to do drawings, music sheets. I thought I would cook and be in the intimacy of the family."

But when the numbers of coronavirus victims began to grow, and a year's worth of concerts and exhibitions were canceled, Avital felt like he had "a ton on my chest," he said. "The silence of the empty towns and cities were hurting my ears."

At the same time, as he consumed more social media in order to feel more connected to the world at large, he found that the relief concerts and singing celebrities didn't answer any of the questions at large about the virus, government control over the cities, or the hope that humanity could reset itself.

"Mankind is a guest of the planet," he said. "'We're no longer the lord of the planet.'"

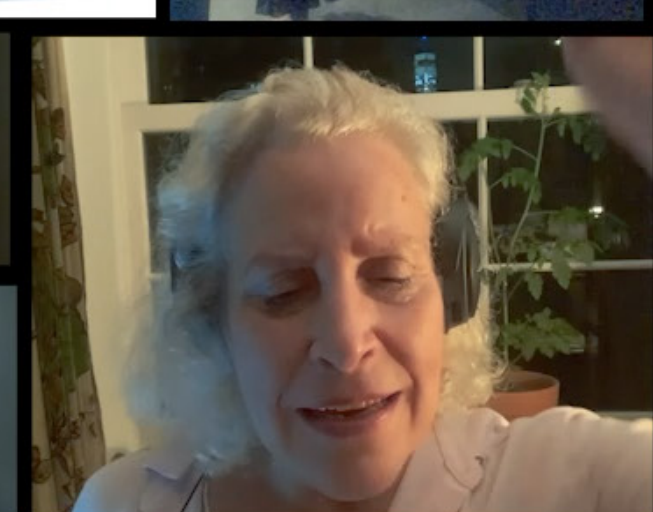
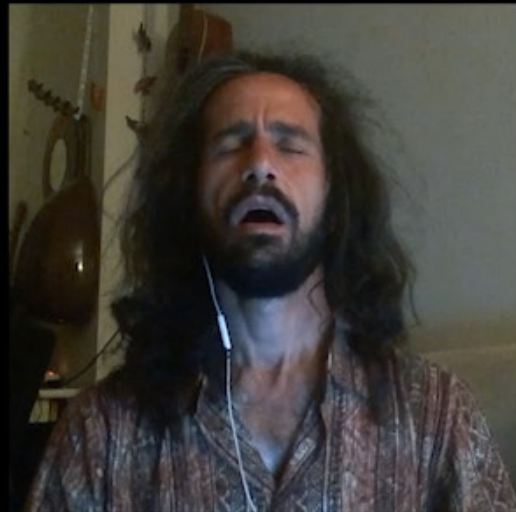
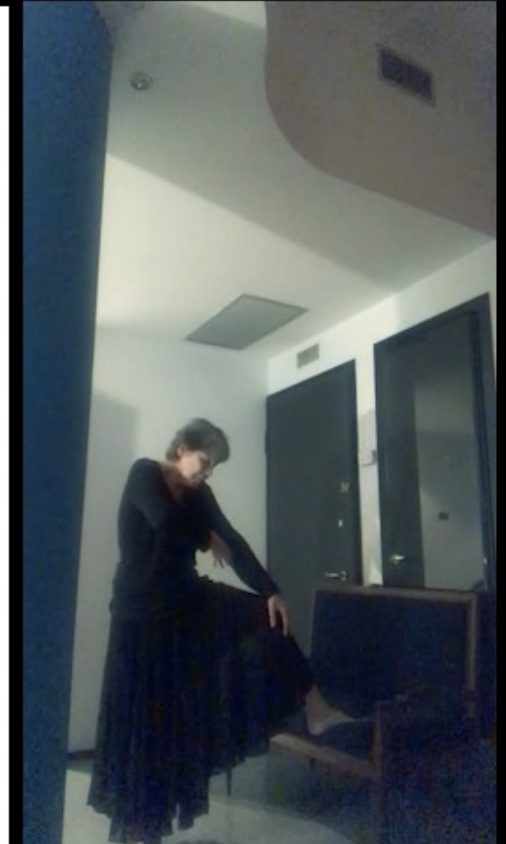
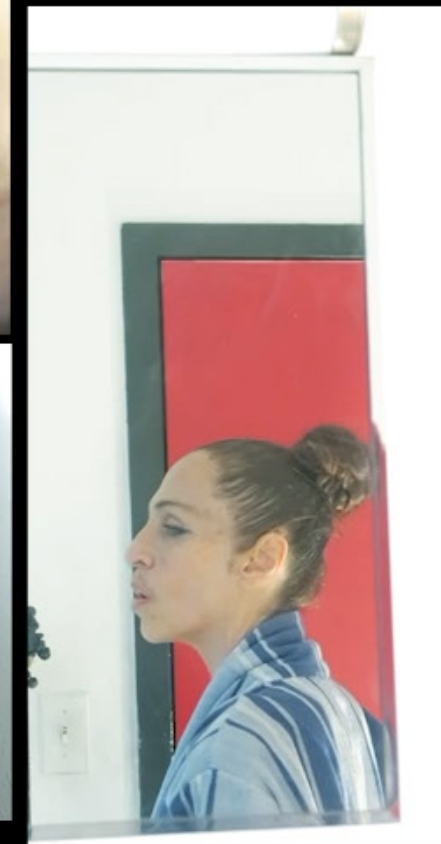
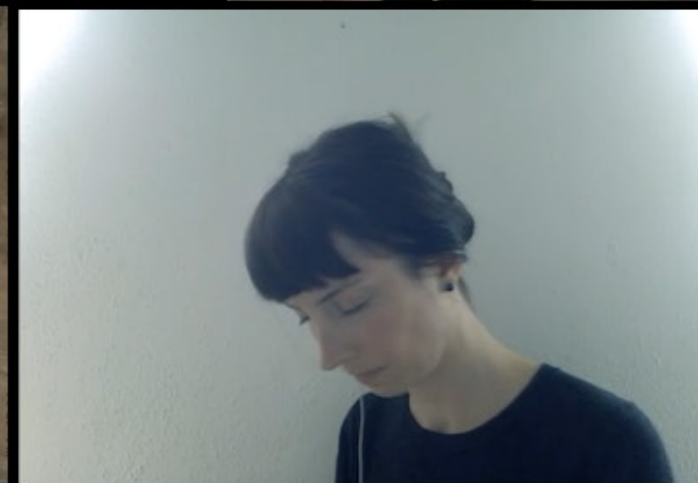
“Israeli composer gurgles, hums and howls at coronavirus; then his friends join: as Milan resident Yuval Avital rides out the pandemic in a tiny Italian village, his seclusion produces a raw expression of sound that grows into an online musical collaboration.”

(The Times of Israel, June 2020)

With half of humanity locked down, adapting
in silence, distance and seclusion
to support the civil effort, we sound
and move with fear, prayer, longings,
emptiness, compassion, desire,
vulnerability, rage and grief: trembling
and vibrating as a body of HUMAN SIGNS.

Yuval Avital, Zumaglia, April 2020

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HUMAN

SIGNS

BY

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