

Creation 2025

See the sound, Hear the movement

ERROR#440

Chilowatt Company

An indoor show: theatres and non-
traditional spaces
Duration: 60 minutes
For all audiences

Co-produced by:

Les Thérèses, Toulouse

CITA, Association of Italian Artists

**Juggling, object
manipulation,
and live music**

Supported by:

ESACTO Lido, Toulouse

Compagnie Jérôme Thomas

La Grainerie, Toulouse

Spazio non c'è, cultural association, Turin

Arterego, cultural association, Bologna

La Virgule, Toulouse

Claps, residency center

Mirabilia, festival and production center

Manicomics Teatro, theatre company and cultural
center

Written and performed by: Lorenzo Crivellari and Beppe Vetti

Directed by: **Christian Coumin**

Original music, installation creation: Lorenzo Crivellari and
Beppe Vetti

Pure Data programming: Beppe Vetti

Ableton Live programming and mixing: Lorenzo Crivellari

Lighting and audio design: Andrea Ugolini

Scenography: Jacopo Valsania



post-modernism *n.* – a cultural and artistic movement that developed between the 1960s and 1990s as a reaction to modernism; it breaks traditional rules and hierarchies, experiments with different styles and meanings, often with irony and a plurality of perspectives.

Postmodern Conference on Sound

Error#440 is a **surreal conference-show** combining contemporary circus, live music, and improbable inventions. Two eccentric presenters blur the line between visual and sound, turning **everything that is seen into sound and everything that is heard into movement**.





.....
*Sound like you've
never seen it before.*
.....

Synopsis

The show begins with **Anastasia Niétrowsky**, a forgotten Franco-Russian scientist, and her question: *Is sound invisible?* The stage opens onto experiments, historical stories, and sound inventions.

The audience explores gestures that produce sound and traverses historical moments, such as **Paul Robeson's wired concert**, whose voice defied the boundaries of the Atlantic.

Among sound **robots**, **theremins**, **futurist poetry**, **colored tubes**, and **musical duets**, noise and rhythm become music. With the **one-man band**, **swing microphones**, and **Chladni's experiment**, invisible sound becomes visible.

A blend of contemporary circus, live music, and *irony on the role of women in science and art* makes Error#440 a visual, sonic, and interactive experience.





Artistic vision

The Chilowatt company, founded in 2014 by Lorenzo Crivellari, explores the **encounter between humans and technology**, blending contemporary circus, theatre, and performance.

Error#440 was born from the desire to **reveal the invisible**: the **hidden sound in gestures**, the **movement that tells invisible stories**, the **unexpected that arises from error**. Fragility, complicity, and wonder become stage materials, turning every gesture into poetry and every unexpected moment into a shared experience with the audience.

Chilowatt walks the line **between rigour and madness, precision and improvisation**, creating worlds where curiosity and imagination open new perceptions of reality.

What really happens

On stage, an experimental sound laboratory comes to life. PVC pipes become **acoustic oscillators**: each length corresponds to a specific frequency, which can be transformed into rhythm and melody.

Audio cables are not just connections: by tracing **sine waves through space**, they make the **smallest unit of sound visible**.

Microphones, suspended above the speakers, generate **feedback**. A mistake for many, for us an instrument to manipulate.

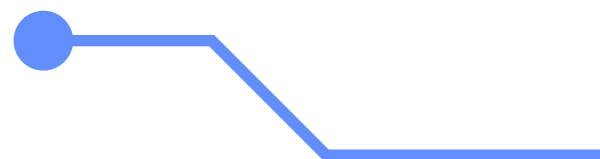
A true ground for sound research, evoking the minimalism of Steve Reich.

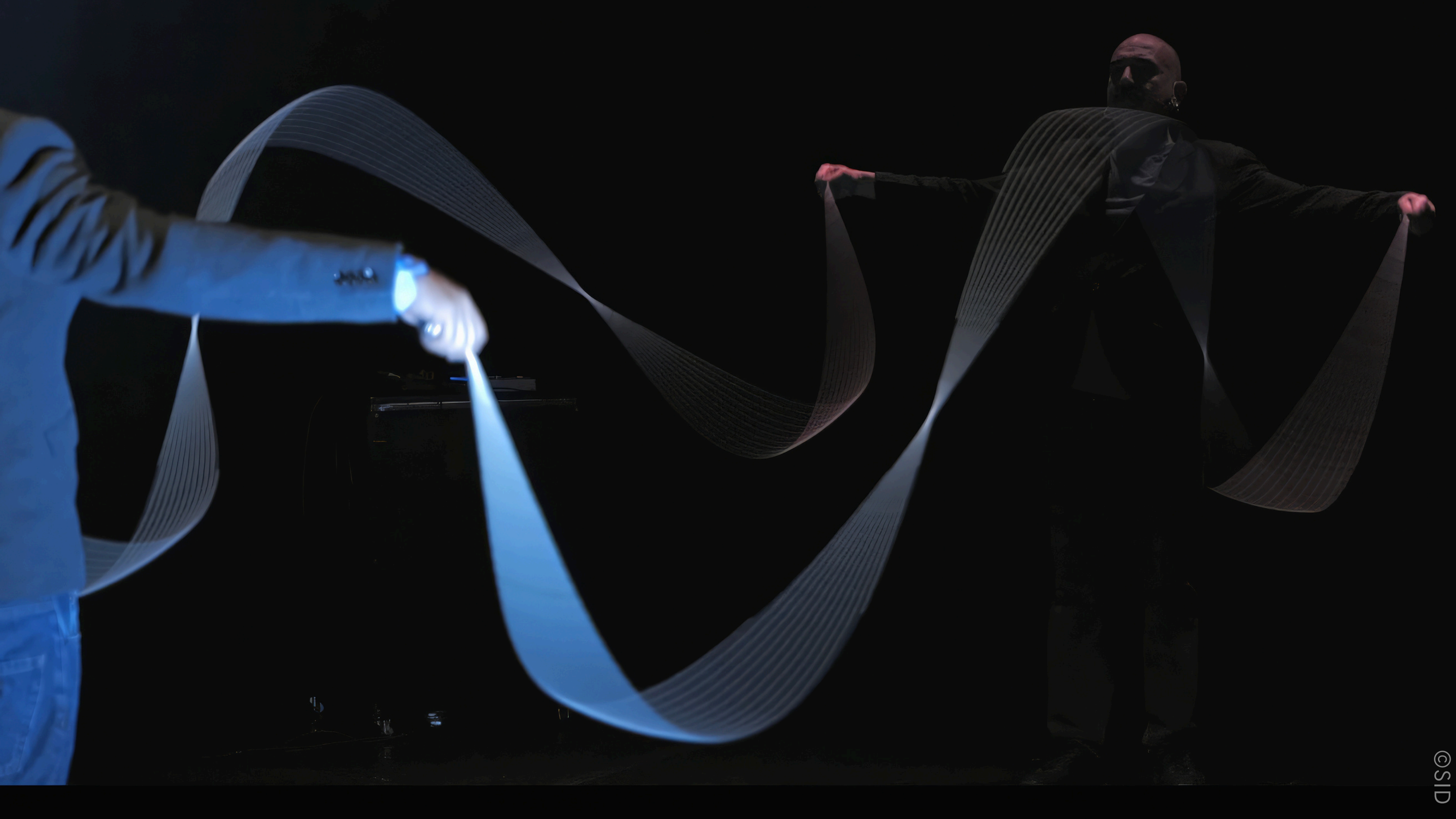
The body, connected to an amplifier, enters the circuit as an electrical source: **impulses and biological noises** become musical material.

And to close the circle, the **theremin**: the first electronic instrument in history, played without contact, modulating electromagnetic fields with the simple movement of the hands.

And behind the scenes?

Computer programming, soldering, sound compositions, material physics, studies of optics and electronics, and manipulation routines for unconventional objects.







Lorenzo Crivellari

Juggler, musician, and creator – he has always explored the boundaries between theatre, music, and new technologies. In 2014, he founded ***Chilowatt Company***, creating shows such as *Différence de Potentiel* and *REX*, and choreographing Street Swing with the company Fool's Wing. He worked as a performer for choreographer Alessandro Sciarroni in the piece *UNTITLED I will be there when you die*.

Alongside the stage, he composes music that transforms spaces into places of surprise and wonder, collaborating with contemporary dance and circus companies such as Cie Oltrenotte (*Simposio del silenzio*), Cie Magda Clan (*Sic Transit*), Teatro del Sottosuolo, Jonathan Frau (*Jacob*), Cie Opéra Fiammae (*Nebula Solaris*), and many others, creating sound universes that interact with gesture, movement, and the unexpected.

Giuseppe Vetti

Clown, educator, author, and director – he joined Jango Edwards' Fool's Militia Company in Barcelona in 2004. In 2006, together with Salvatore Caggiari, he created the post-modern duo *Duodorant*, producing four theatrical works and urban interventions: *UberMarionetten*, *Strip Fighters*, *Sugo*, and *Sconcerto*.

In 2016, he founded *TouchClown*, a collective of clowns and contemporary football performances for in-situ urban interventions. Creator and teacher of the course La Musica in Scena at the Atelier Théâtre Physique Philip Radice in Turin, he conducts workshops on research and development of the interaction between physical performance and music.

He collaborates as author and director with various companies and artists, including: *Absyde* – Cirko Paniko, *Tangle* – Francesca Mari, *Alla Frutta* – Alessio Pollutri, *SuperCasalinga* – Roberta Paolini, *Just Married* – The Squascio, *S.O.S.* – Aurelia Dedieu Compagnie Makiro.



Technical rider (summary)

Show duration: 60 min

Stage space: 6m x 6m with two rows of side wings

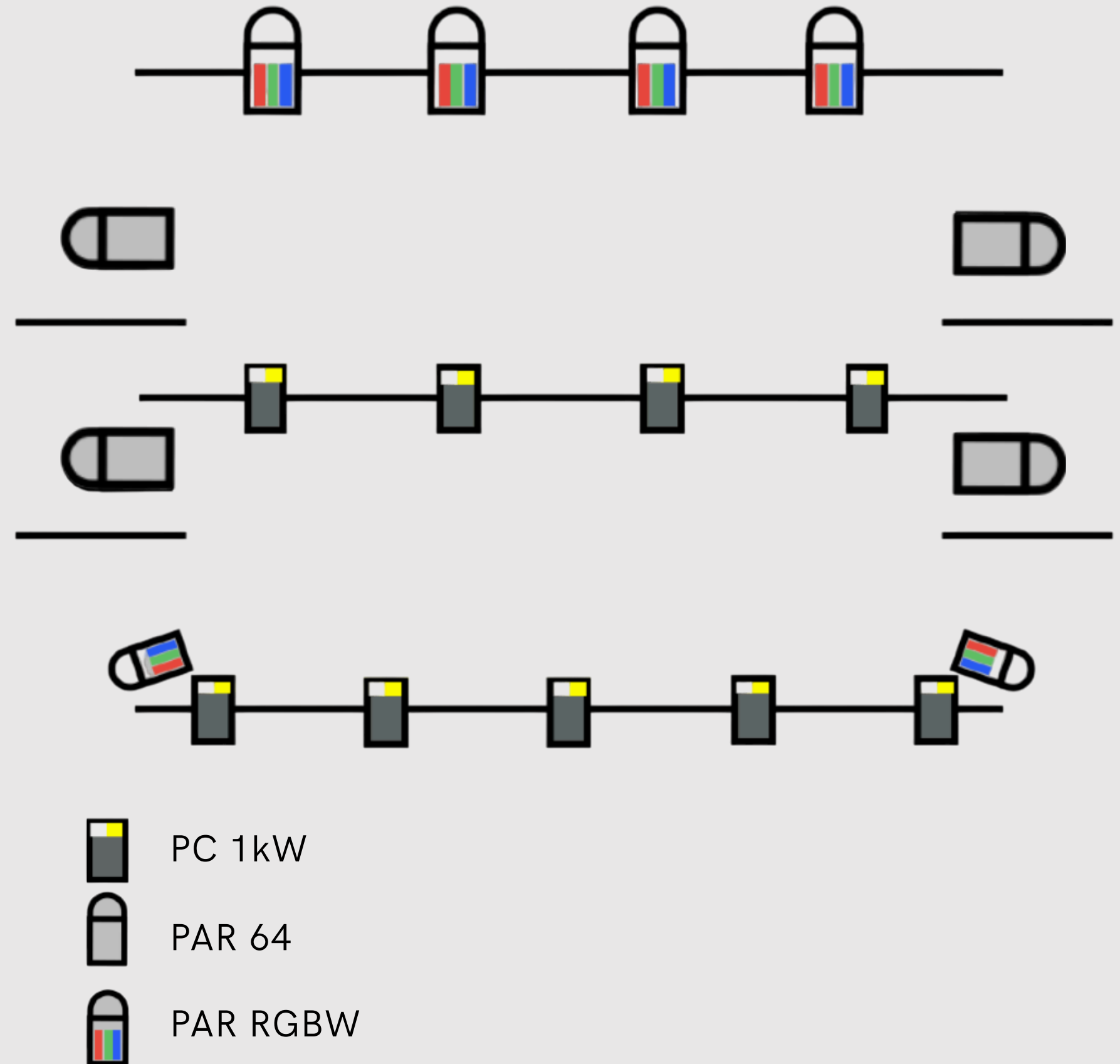
Load-in / load-out: 4h / 2h

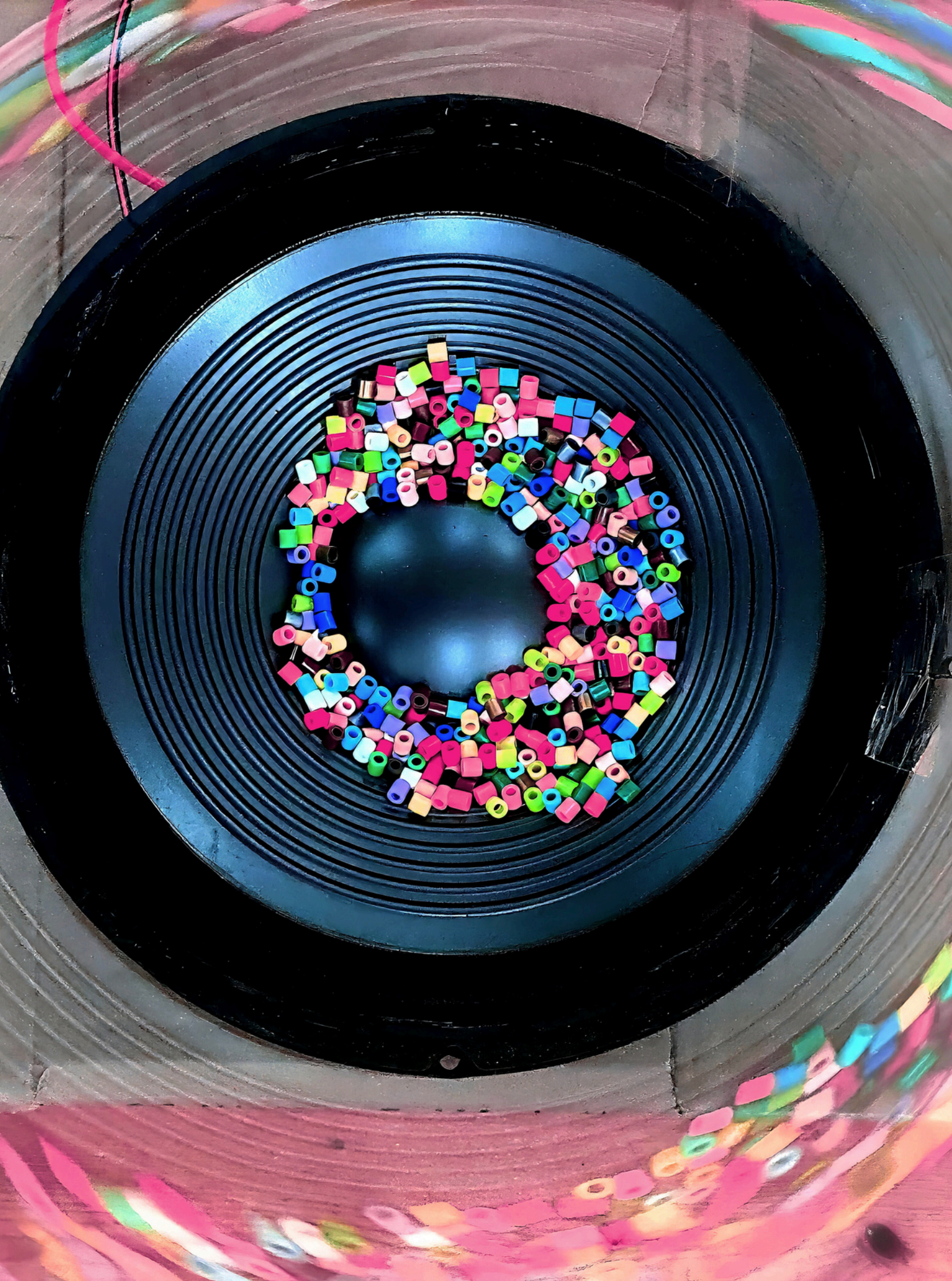
Lighting: basic theatre rig (9 x 1kW PCs, 4 x PAR 64 or similar warm white, 6 x PAR RGBW + wood effect)

Audio:

- Sound system adequate for the space (stereo)
- 2 independent stage monitors
- 2 XLR inputs accessible from the stage (to connect the output of the stage mixer provided by the company to the FOH)
- Minimum 4-channel audio mixer (at FOH, must be able to receive 2 channels from stage via XLR)
- 2 high-quality flesh-colored headset microphones, including transmitter and receiver

On tour: 2 artists + 1 technician





Audiopark

.....
A dedicated dossier is
available upon
request.
.....

A playground of sound

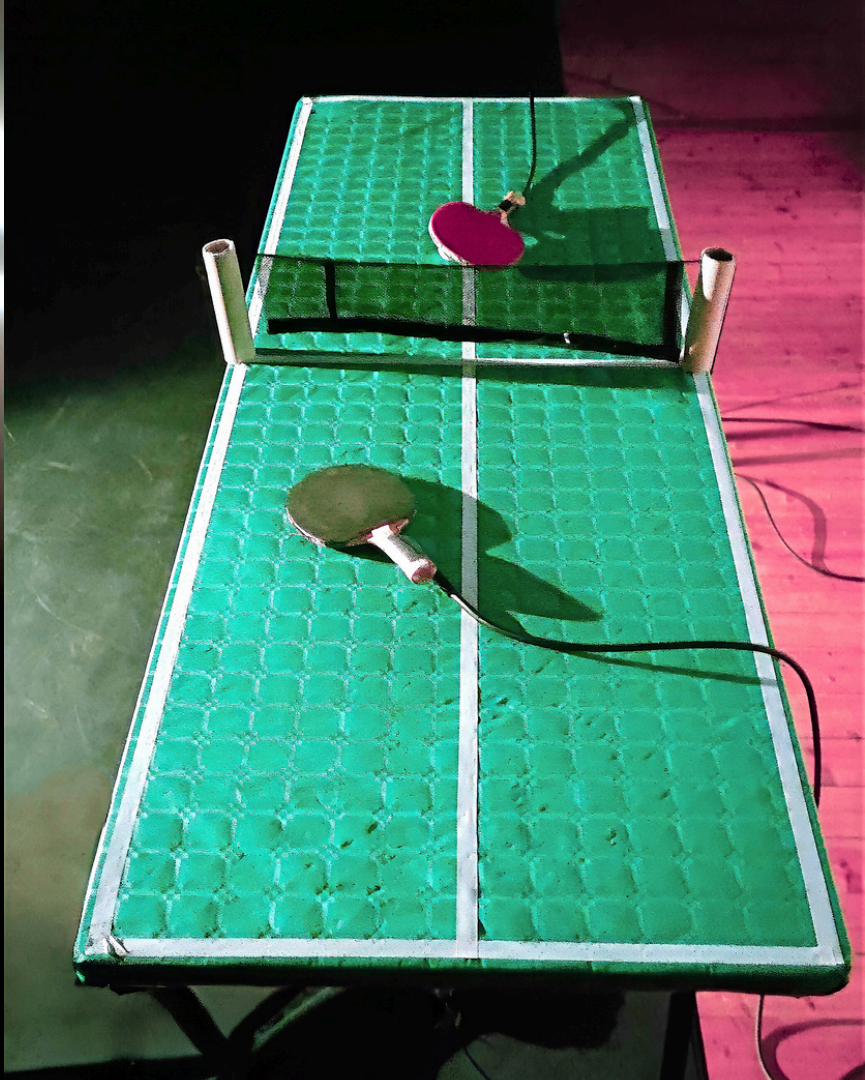
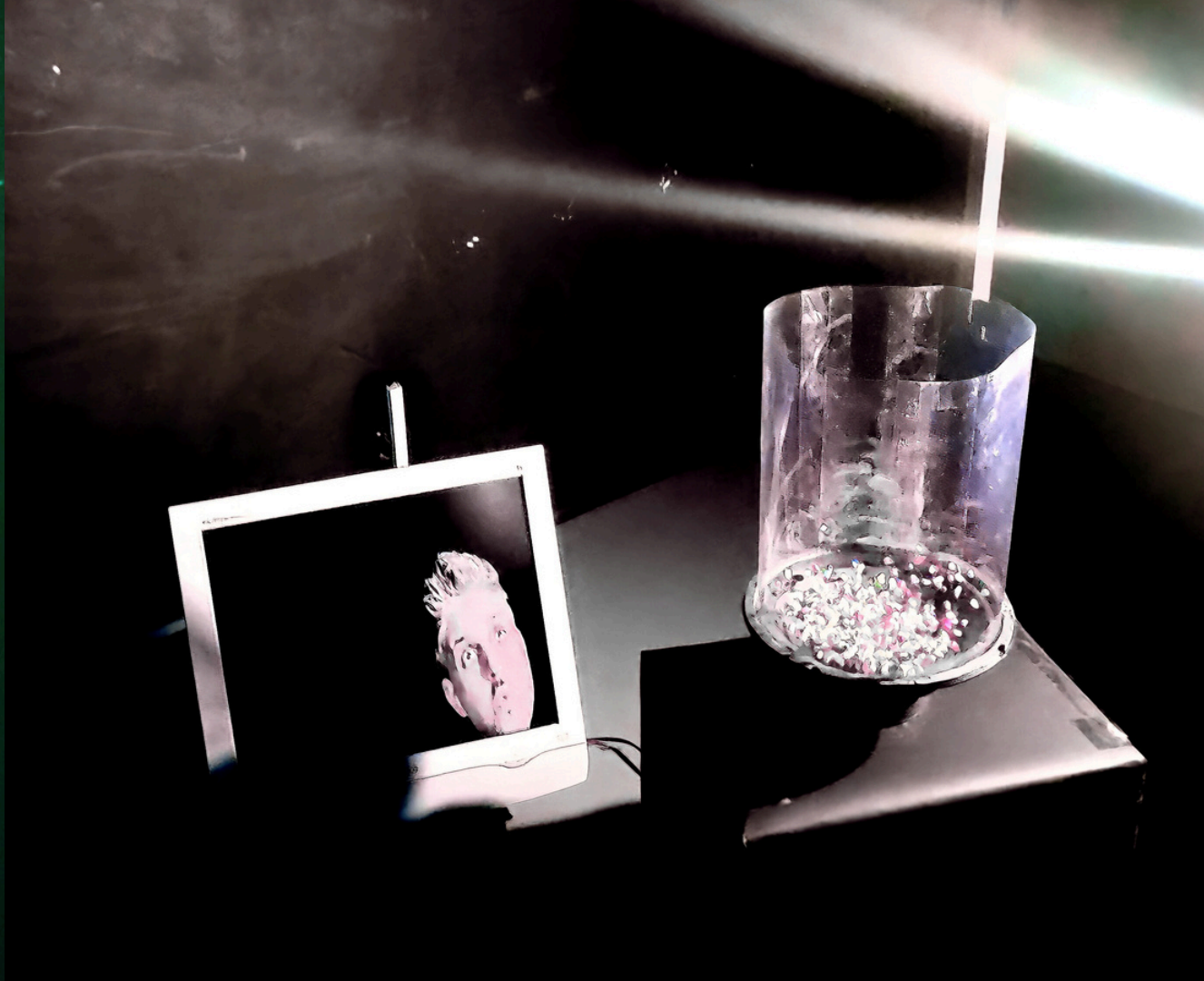
AudioPark is a place where sound becomes play, space, and experience.

The audience is not a spectator, but an explorer: they touch, listen, move, and interact with **sound installations** that respond in real time, without the need for explanations.

The spaces, indoors or outdoors, offer three levels of engagement:

- Active interaction – gestures produce sound (e.g., *Ping Pong Augmented*)
- Passive immersion – let yourself be enveloped by sound vibrations (e.g., *Sound Vibrations*)
- Collective experience – the whole becomes a shared orchestra (e.g., *Larsen Orchestra*)

Designed for alternative spaces, **AudioPark can be offered before or after the show.**



Contacts

ARTISTIC / TECHNICAL -
Lorenzo Crivellari
chilowattcompany@gmail.com
+39 348 062 0584 | +33 7 84 89 55 09
Toulouse (FR) | Torino (IT)

DISTRIBUTION -
Valeria Zavattoni
diffusion.chilowatt@gmail.com

Web site: www.chilowatt.com/

