

ALMARE

Founded in Turin in 2017 by Amos Cappuccio, Giulia Mengozzi, Luca Morino and Gabriele Rendina Cattani, ALMARE is a collective focused on contemporary practices using sound as an expressive medium. ALMARE works in curating, writing, music and organises exhibitions, public talks and performance programs. ALMARE does not aim to separate sound practices into distinct, hermetic categories. On the contrary, it is committed to carry out a musical / artistic / curatorial discourse from a broader inclusive perspective.

ALMARE has collaborated with national and international institutions such as Fondazione Baruchello, Ricerca X, Barriera Contemporanea, Cité Internationale Des Arts, MACAO, NABA – Nuova Accademia Belle Arti, PAV – Parco Arte Vivente, Fondazione Sandretto Re Rebaudengo, Standards. ALMARE has involved artists, musicians, philosophers and researchers including Adam Asnan, Lucrezia Calabò Visconti, Federico Chiari, Luca Garino, Renato Grieco, Mauro Lanza, Enrico Malatesta, Mastequoia, Quartetto Maurice, Ambra Pittoni, Marina Rosenfeld, Vincenzo Santarcangelo, Gabriele Silli, Justin Randolph Thompson, and Andrea Valle.



Mastequoia, *Op. 09-13*, still from video, 2009-2013.

All Signs Point To Rome, Diane

LIFE CHRONICLES OF DOROTHEA řESJ S.P.U. Chapter 1: On the morning of the fifth anniversary

INSTALLATION: *WAVES BETWEEN US*, CURATED BY ALISON KARASYK,
CAMILLE REGLI, KATIE SIMPSON, FONDAZIONE SANDRETTI RE REBAUDENGO,
GUARENNE (TO), 2020

LECTURE AND SCREENING VERSION: *FESTIVAL MUSICA IN PROSSIMITÀ*,
PINEROLO (TO), 2020

Part of the research project *All signs Point To Rome, Diane* focused on self-recording, self-monitoring and audio mediumism, *Life Chronicles Of Dorothea řesj S.P.U.* is the first chapter of a sci-fi audio novel that follows scholar Dorothea řesj's journey to the city of Baku, tracing her quest to recover sounds from the past.

Drawing on the controversial realm of archaeoacoustics, also known as sound archeology, the work narrates an imaginary future in which sound is extracted and recovered from objects and held in cities, underground, and in matter. The concept of presence within absence echoes the researcher's ultimate purpose: to find the sonic remains of the Symphony of Sirens by Russian composer Arseny Avraamov performed in Baku in 1922. The avant-garde musical performance incorporated the sounds of machines, factories, steam-whistles, bells, sirens and artillery, to form a soundscape of the proletariat. Dorothea is stuck at Kuryk's harbour, waiting for her ferry to Baku.

She looks at her phone and scrolls for updates of the black market auctions in which she illegally sells audio-archeological findings. Her precarious situation as a young researcher led her to trafficking ancient sounds inscribed in matter to archeo-acoustic students but thanks to her friend Juliette Folker, Dorothea receives a grant from a military corporation to study sound weapons. In the midst of her research, she finds odd records from ancient explosions, signals, and sirens. A mysterious buyer is willing to pay an excessive amount to get hold of the records.

The work was initially produced for the collective exhibition *Waves Between Us*, and in collaboration with the curators Alison Karasyk, Camille Regli, Katie Simpson, in the frame of the Young Curators Residency Programme 2020 organised by Fondazione Sandretto Re Rebaudengo and coordinated by Lucrezia Calabò Visconti. The work can be listened to on the exhibition's website: https://www.wavesbetweenus.com/?page_id=5166

The work is paired with an introduction text published by NOT and available on:

<https://not.neroeditions.com/all-signs-point-to-rome-diane/>



Lo spazio pubblico ridotto a voliera.

The public space being reduc'd to an aviary.



La simulazione - sono obbligata -
che simula la simulazione della simulazione

The simulation - I am obliged - simulating the
simulation

Life Chronicles of Dorothea ūesj S.P.U. Episode 1: On the morning of the fifth anniversary, 2020.
Fondazione Sandretto Re Rebaudengo, Guarone (TO). Courtesy the collective. Photo © Domenico Conte

E difatti, non appena l'industria bellica comprese davvero la portata del suono,

si concentrò soprattutto sul non-suono, ovvero su quelle frequenze appena fuori dalla periferia

dell'udito – infrasuoni, ultrasuoni – e da lì tutta una tecnologia di altoparlanti

ampiamente confluita nella sottocultura musicale.

In entrambe il suono è usato per competere:

baß rig contro baß rig, sound bwoy contro sound bwoy, dubplate contro dubplate,

in un'efferata iperbole agonistica che culmina nella danza.

Sure enough, as soon as the war industry truly understood the very consequence of sound,

it focus'd especially on non-sound, that is, on frequencies just outside the periphery

of hearing – infrasounds, ultrasounds – follow'd by a wide range of loudspeaker technologies

which circulated extensively into the musical subculture.

In both, sound is used to compete:

bass rig vs bass rig, sound bwoy vs sound bwoy, dubplate vs dubplate,

in a heinous agonistic climax culminating in dance.

Escalation escatologica.

E in questa modalità di concorrenza acustica,
competitione decibellare,

la folla è chiaramente l'agente centripeto e
attrattivo.

Da una parte si è colpiti, annientati; e dall'altra
c'è il desiderio di essere travolti,

di essere coinvolti, collusi colla violenza del
suono.

Race and rave.

Eschatological escalation.

And in such acoustic competition, Pis
decibel-led fight,

Pe crowd is clearly Pe centripetal and
attractive drive.

On one hand Pe striking, Pe wiping out; and
on Pe oPer Pe desire to be crush'd,

to be captivated, colluded wiP Pe violence of
sound.

Race and Rave.

Una necromantia addensata.

An addens'd necromancy.

All Signs Point To Rome, Diane PROPOSAL FOR A SELF-RECORDING MISCELLANEA

LISTENING SESSION: WORKSPACE RICERCA X, COLLEGNO, 2019

INSTALLATION AND MISCELLANEA: I10 SPAZI INDEPENDENTI, ARTVERONA, 2019

PERFORMANCE LECTURE: ACCADEMIA DI BRERA, MILAN, 2019

The Miscellanea is available on:

https://www.youtube.com/watch?v=SUq1omPNcQc&ab_channel=ALMAREPROJECT

ALMARE proposes the creation of self-recordings' miscellanea: not an archive – any quantitative intent – but a collection, hybrid and snugly inhomogeneous, that composes an assembly of sounds, paradoxically recorded by oneself for oneself.

Artists, musicians but also curators, journalists, writers, theorists, are invited to contribute to this on-going project, sending us vocal messages, recorded notes, audio-sketches, ideas for music pieces, unaccomplished songs...

The project based on voluntary compliance, in a logic of donation and mutual exchange. Ethics and Æsthetics. The miscellanea is freely usable by all contributors, and any contingent compensation will be equally redistributed among all the participants. Gathered and edited together in a single program, the different tracks make up a flow lasting more than 16 hours. The diffusion of the miscellanea takes place through the walls of a room built for the occasion and accessible only from the outside. As if, protected from the public stares, all contributions were being recorded live.

The miscellanea can only be eavesdropped, perceived in its perimeter. Our project attempts to give a glimpse of those polyvalent manifestations linked to self-observed, self-listened, self-stored sounds. How is self-recording able to drastically jeopardise our listening experience? How can it blur the boundaries between giver and getter, maker and receiver ?

Self-registration rises as a medium and conceptual paradox. The need-to-trace becomes self-determination, self-monitoring, self-editing and perhaps, one inevitably becomes other to oneself.

The project took the form of a performance lecture part of exhibition *Where is the Boys and Kifer? Part II* by Roberto Casti at Accademia di Brera, Milan; and a listening session in the frame of *Home In Homelessness – Research Detours*, curated by Workspace Ricerca X with Cristina Caprioli, Lavanderia a Vapore, Collegno.

Contributions by **Andrea Agostini, Federico Antonini, Josephine Baan, Lucilla Barchetta and Enrico Petrilli, Enrico Boccioletti, Dafne Boggeri, Tiziano Bonini, Mattia Capelletti, Angelo Careri, Daniela Cascella** (previously published by RIC journal), **Roberto Casti, Ella CB, Federico Chiari, Marzia D'Amico, Luis Einhauser, Paul-Flavien Enriquez-Sarano, Vincenzo Estremo, Alessandra Ferrini, Marco Giordano, Caterina Gobbi, Renato Grieco, Balthazar Heisch, Doriana Licusati, Ben Livne Weitzman, Jacopo Miliani, Nina Nadig, Federica Partinico, Chiara Percivati, Ambra Pittoni, François Pisapia, Elena Radice, Kristin Reiman, Tancrède Rivière, Marina Rosenfeld, Radna Rumping, Francesco Tenaglia, Justin Randolph Thompson, Francesco Ventrella, Francesco Venturi, Marco Verdi, Feronia Wennborg**



"All Signs Point To Rome, Diane..." (2019), internal and external view of the room
i10 Spazi Indipendenti, ArtVeron

"ALL SIGNS POINT TO ROME, DIANE..."

PROPOSAL FOR A SELF-RECORDING MISCELLANEA

SELF-LISTENING – SELF-EDITING – CONFESION
– MEMORY OF THE PAST – AUTO-DEPICTION – Until the phonograph was invented, voices, and sounds in general, were confined within the horizon of instantaneity. Echo was the only phenomenon capable of "reproducing" sounds – DESIRE FOR AN EDITING OF THE SELF – A PAST SELF – The practice of selfregistration is inevitably linked to the possibility of listening to oneself, intimately, regardless of any upcoming diffusion. Literally a playback, where recorded voices are ejected and vre-articulated. Many artists and poets make the most of self-recording's practice, among others: Langston Hughes, Sylvia Plath, William S. Burroughs, Kathy Acker, Audre Lorde, Pierre Guyotat – SELF-IMPROVEMENT – MISSION / EDITION – RESPONSIBILITY – Self-recording played a leading role in popular culture, just think of the bombshell aesthetic impact of home recording and bedroom pop on the record industry and all those consequent radio broadcasts based on listeners' interventions – RECORDED LONELINESS – We cannot fail to mention the sundry vocal notes we exchange every day through the host of instant messaging systems on our smartphones. The countless applications dedicated to monitoring our quotidian behaviours, our sportive / economic / social / sexual performances – SELFMONITORING – MEASUREMENT – playing back our own records is also a form of perpetuated self-control, a sort of never-ending self-test regime. You can dictate to yourself and your voice steadily turns in something else – LISTENING IS RE-LISTENING – PLAYBACKNESS – listening becomes an eavesdropping, stealthy stethoscope – MEDIA APPLICATIONS – DEVICE TRACKING – AESTHETIC STRATEGY – SELF-COMPETITION – GHOSTS – Why do we need to steal material from the flow of thoughts? Why not just write it down? There is an indissoluble bond between loneliness and technology – THERE IS NO LONELINESS WITHOUT TECHNOLOGY – It's the cat in the box with the poison: until I open it, it is both alive and dead. Without tracing,coding, transcribing a thought, there is no thought at all.

ALMARE PROPOSES THE CREATION OF SELF-RECORDINGS' MISCELLANEA: NOT AN ARCHIVE – ANY QUANTITATIVE INTENT – BUT A COLLECTION, HYBRID AND SNUGLY INHOMOGENEOUS, OF SOUNDS PARADOXICALLY RECORDED BY ONESELF FOR ONESELF.

ARTISTS, MUSICIANS BUT ALSO CURATORS, JOURNALISTS, WRITERS, THEORISTS, ARE INVITED TO CONTRIBUTE TO THIS ON-GOING PROJECT, SENDING US VOCAL MESSAGES, RECORDED NOTES, AUDIO-SKETCHES, IDEAS FOR MUSIC PIECES, UNACCOMPLISHED SONGS... OUR PROJECT ATTEMPTS TO GIVE A GLIMPSE OF THOSE POLYVALENT MANIFESTATIONS LINKED TO SELF-OBSERVED, SELF-LISTENED, SELF-STORED SOUNDS. HOW IS SELF-RECORDING ABLE TO DRASTICALLY JEOPARDIZE OUR LISTENING EXPERIENCE? HOW CAN IT BLUR THE BOUNDARIES BETWEEN GIVER AND GETTER, MAKER AND RECEIVER ?

OUR PROJECT ASPIRES TO TRIGGER, COLLECT, AND DISSEMINATE A SEQUENCE OF SUGGESTIONS ABOUT SELF-RECORDING AS A VERY OBJECT, AND SUBJECT, OF CONTEMPORANEITY. FOR THIS REASON WE DO BELIEVE IT IS NECESSARY TO THINK OF SELF-REGISTRATION IN RELATION TO A SITUATED CONTEXT IN WHICH IT ACTS AND FROM WHICH IT IS ACTED, HISTORICALLY AND THEREFORE SOCIALLY.

WE WANT THE CONTRIBUTORS TO FEEL FREE TO REPRESENT THEMSELVES IN THE WAY THEY PLEASE, BUT ALWAYS USING AUDIO RECORDINGS. FOR US, SOUND IS SIMULTANEOUSLY A MEDIUM OF EXPRESSION AND RESEARCH, SIGNIFIER AND SIGNIFIED. BECAUSE OF THIS OUR OPERATION IS PARTICULARLY INTERESTED IN HUMAN-MADE SOUNDS. A LANDSCAPE IN WHICH THE HUMAN VOICE OCCUPIES A SPECIFIC PLACE.

OUR APPROACH HAS THE AMBITION TO ACTIVATE A CREATIVE PROCESS WHICH IS ESSENTIALLY SHARED, AND AIMS TO CONSTRUCT A COLLECTIVE TYPE OF KNOWLEDGE. THROUGH THE INVOLVEMENT OF EXTERNAL CONTRIBUTORS, WE DO HOPE FOR AN OMNIVOROUS OPEN INVESTIGATION, A CHAIN REACTION, UNEXPECTED ACHIEVEMENTS.

THE NOTION OF CONRICERCA (LITERALLY "SEARCHING TOGETHER"), AS FORMULATED IN THE LATE 1970'S BY THE ITALIAN SOCIOLOGIST AND ACTIVIST ROMANO ALQUATI, PLAYS A CRUCIAL ROLE IN OUR METHODOLOGICAL APPROACH. IN THE CONRICERCA, INTERVIEW PARTICIPANTS, WHO IN AN ACADEMIC CONTEXT WOULD BE CONVENTIONALLY KEPT OUT OF SUBJECTIVE PARTICIPATION, ARE INSTEAD ACTIVELY INVOLVED IN THE PROCESS OF RESEARCH, GENERATING A MUTUAL KNOWLEDGE, A COMMON SET OF GOALS, AND CONTENT. WE ARE WELL AWARE OF THE SPECIFIC HISTORICAL FRAMEWORK IN WHICH THIS CONCEPT DWELLS, BUT WE STILL BELIEVE WE SHOULD BE INSPIRED BY THIS « MUTUALLY FORMATIVE RELATIONSHIP AND EXCHANGE, [...] WHERE, NONETHELESS, WE "TOOK ROOT" ».

SELF-REGISTRATION RISES AS A MEDIUM AND CONCEPTUAL PARADOX. THE NEED-TO-TRACE BECOMES SELF-DETERMINATION, SELF-MONITORING, SELF-EDITING AND PERHAPS, ONE INEVITABLY BECOMES OTHER TO ONESELF.

INVITATION

You are part of a wide selection of researchers we are inviting to contribute to this open and collective project. We selected you because your research led us to believe you could find a place in this imaginative endeavour that takes the shape of a miscellanea of self-recordings.

CONTRIBUTION

We ask you to send us an audio record made by yourself. It may be your voice or other kinds of sound material, but it must be self-recorded. You can register yourself thumping your palms on the table or reading aloud the abstract of your doctoral thesis, or read it in full! You may propose recordings of any kind – for instance, a theorist does not have to send us a reading specifically indicative of their main practice. We will nonetheless respect your willingness to represent yourself and will not make any edits on the received material.

DURATION

The self-recording can be of any length.

QUALITY AND AUDIO FILE FORMAT

Regarding the quality of the file, we do not ask for studio records standards. As with all formal aspects, this is also at your discretion. We only ask you to send us your contribution in a digital audio format.

PRIVACY

The files will be reproduced anonymously, or rather, the contributors' list will be made public, but the names will not be associated with individual tracks. We therefore do ask you for permission to include your name in the list.

PROPERTY

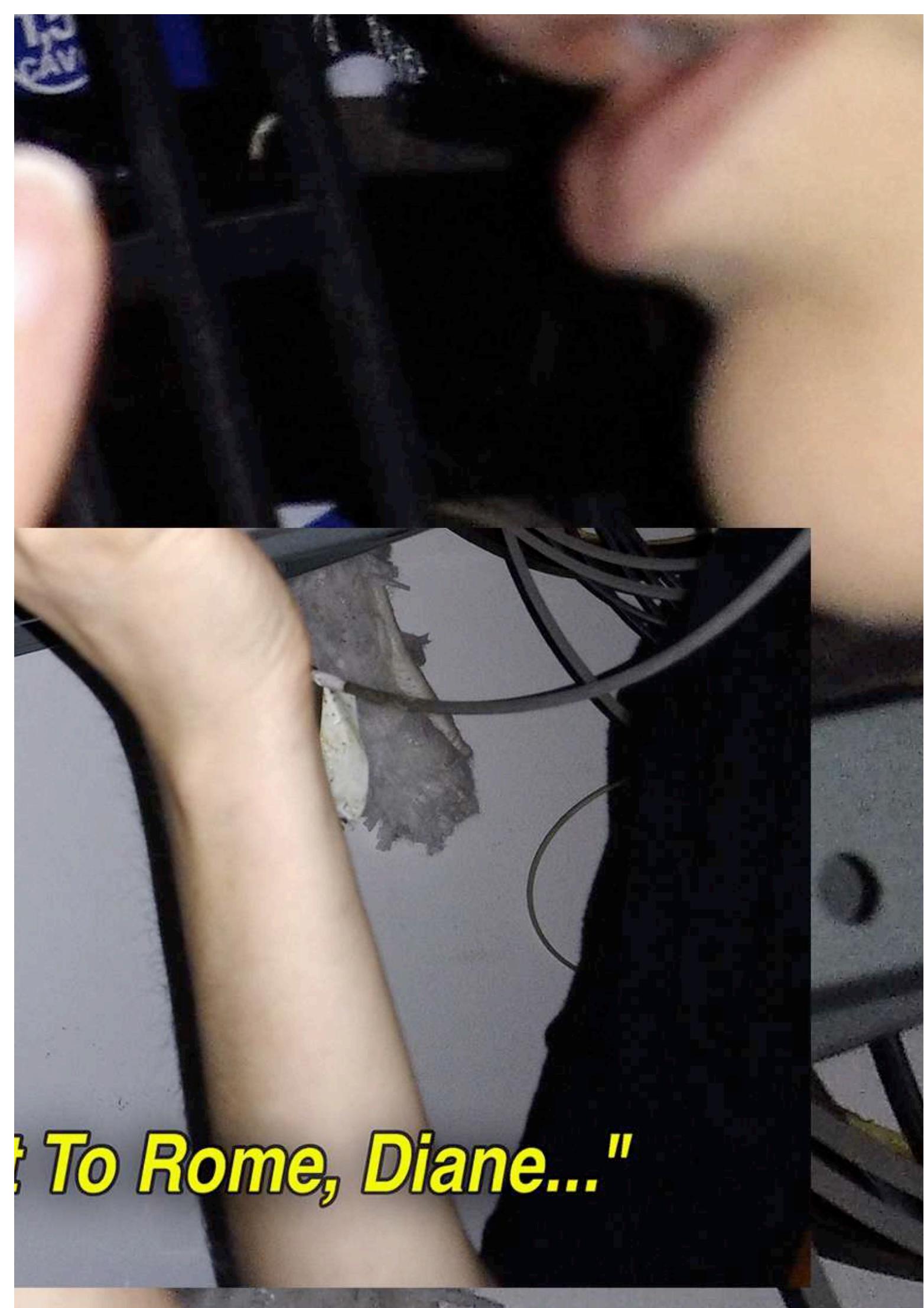
This miscellanea has nothing to do with an exhibition: it is a sound collection of testimonies and contributions. We ask you to participate in a project based on voluntary compliance, in a logic of donation and mutual exchange. Ethics and Aesthetics. The miscellanea is freely usable by all contributors, and any contingent compensation from external proposals / exhibition / publication etc. will be equally redistributed among all the participants.

ANNEXES

In order to share our process of investigation, you will find in addition to this invitation, the materials of which the project is currently composed. This gathering of documents is definitely on-going. Feel free to suggest possible authors, texts, and references who might be pertinent to the project. We are open to any question or clarification, and we remain at your disposal for any expressive or technical help.

A close-up photograph of a person's arm. On the upper part of the arm, there is a tattoo consisting of numerous small, circular, light-colored dots arranged in a pattern. Below the tattoo, the person is holding a book. The book has a dark gray or black cover. The title of the book, "The Art of War", is visible at the top of the cover in gold-colored letters. The spine of the book is also dark and shows some wear.

"When All Signs Point



Get To Rome, Diane..."

Get Rid of Yourself (Ancora Ancora Ancora)

DAFNE BOGGERI, TERESA COS, AMBRA PITTONI

ELENA RADICE, RADNA RUMPING, ERIKA VAN LOON

**EXHIBITION CURATED BY LUCREZIA CALABRÒ VISCONTI
IN COLLABORATION WITH ALMARE
FONDAZIONE BARUCHELLO, ROMA
2019**

On August 23rd 1978, Mina's face is recorded on camera for the last time while singing "Ancora Ancora Ancora" at the Bussola club in Viareggio. It's the year of the kidnapping of politician Aldo Moro and the beginning of the "riflusso", the retreat into private life that marked the end of the season of struggles led by the Italian 1977 Movement. For the next 23 years, the "Tigre di Cremona" (Tiger of Cremona) will refuse all offers to appear in public, thus becoming exclusively a voice to the rest of the world. The singer will never disclose the reasons for her choice.

Get Rid of Yourself (Ancora Ancora Ancora) is a collective sound exhibition that takes shape in the dark. The project investigates the production of imagery in the absence of sight, to reflect on the political possibilities of inhabiting invisibility. Disseminated along a sound path built in collaboration with the ALMARE collective, the artists' narratives act in the dark, transforming a privative condition into a place for the active sharing of practices.

The building seems empty, yet it is inhabited in every space, corner, and interspace. Turning back a strategy traditionally carried out by institutional critique, the Foundation hosts a multiplicity of voices, sounds and situations, which impose a presence sometimes intimately whispered, sometimes spooky and sharp, and finally claimed with magnificence. The rooms of the Foundation are filled with water to grow into the sea, become a majestic nave, and then the streets of a city in revolt; they transform themselves into an anatomy university classroom where a brain is dissected, and then metamorphose into the veins and cavernous bodies of that same brain, where thought and sensation interpenetrate each other until they become indistinguishable from the surrounding environment. The space becomes an incarnation of the personal stories and great political narratives that inhabit it, activating processes of disidentification that reshuffle the notions of individual conscience and collective body in a progressive negotiation of the concepts of linear time, historical individuality, and human reason.

According to Giorgio Agamben, "the ones who can call themselves contemporary are only those who do not allow themselves to be blinded by the lights of the century and so manage to get a glimpse of the shadows in those lights, of their intimate obscurity". Get Rid of Yourself (Ancora Ancora Ancora) receives in full face the emission of darkness that comes from its time. The duration of the exhibition is the same that the eyes take to get used to the absence of light, in which the limit between awareness and unconsciousness is weakened. As Erica van Loon suggests in the audio work presented in the exhibition: "How long does it take for your brain to realise that you didn't blink but that I switched off the lights?".

METHODOLOGICAL ELEMENTS By ALMARE

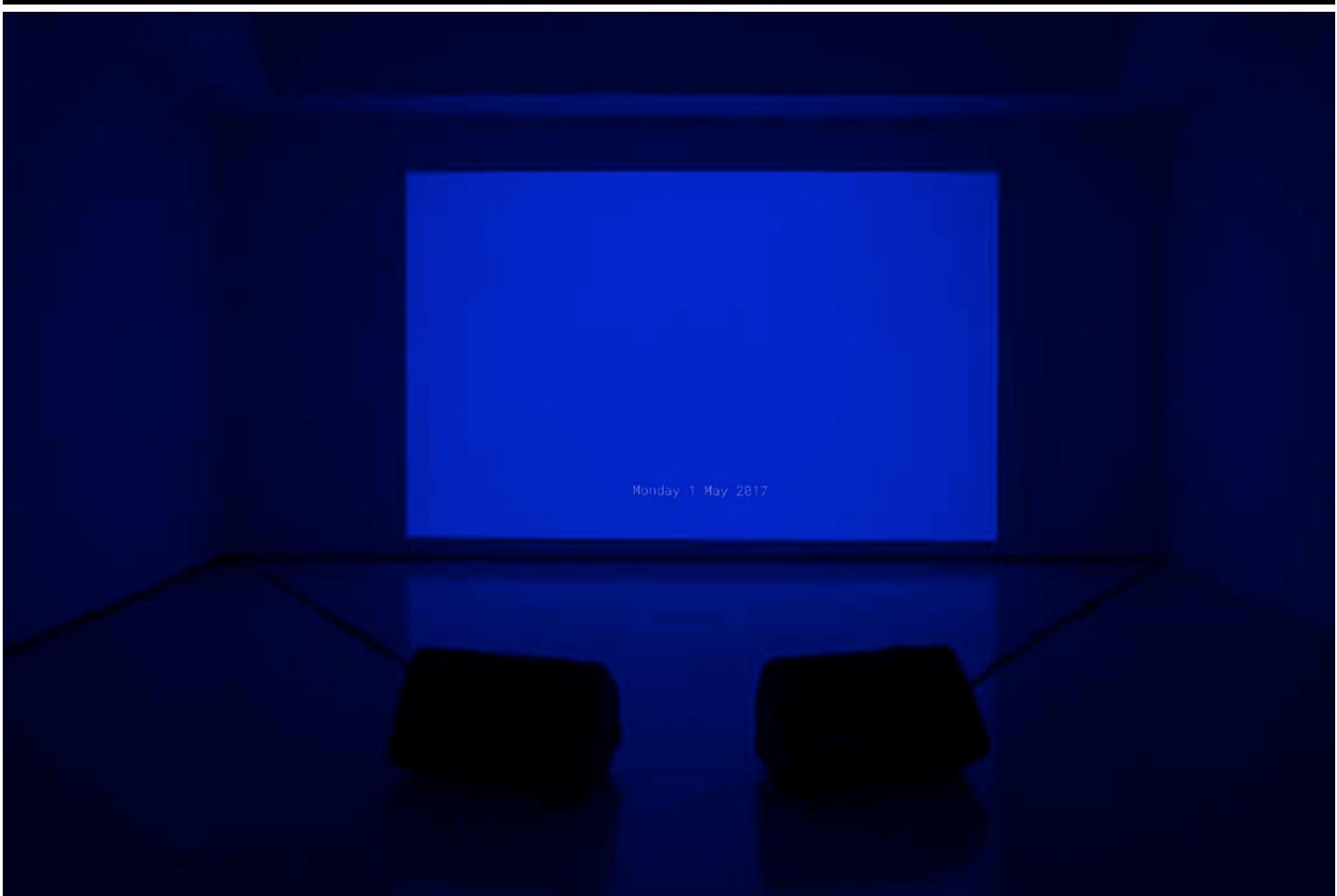
Since Lucrezia Calabò Visconti's first inputs, *Get Rid of Yourself (Ancora Ancora Ancora)* looks at the exposition of sound without feeling guilty towards regimes of artistic research anchored to the notion of "objects"—the hi tech aesthetic of speakers and cables, the object that makes noise. The exhibition unfolds a path based on the relation between both sound and space, as well as sound and time, unleashing the whole performative potential of a recorded track. Here, sound is an event and embodies—intentional paradox—a perspective of the artistic doing rooted in its context. In fact, in its contexts, namely the exhibition space, the historical positioning, the spectator's perception and the artist's biography. We go on endlessly. In some ways, coherently to its title, *Get Rid of Yourself (Ancora Ancora Ancora)* is an exhibition out of control.

Almost deprived of their sight, the visitor is called to listen—listening intended as practice. In his short essay *Listening* (1976) Roland Barthes thinks of it as such: "Long before writing was invented, even before parietal figuration was practiced, something was produced which may fundamentally distinguish man from animal: the intentional reproduction of a rhythm." We could also mention Francois J. Bonnet who writes in his *The order of sounds* that sound "has functions to perform, expectations to meet, things to say." And it is precisely on the performative functions of sound that the works' formalisation and installation is based on, defined in dialogue with the artists and the curator. From this point of view, there's no dichotomy nor hierarchy between technical choices and aesthetics: the algorithm produced for Teresa Cos' *Archive of Loops*, for instance, interprets the conceptual conditions of the work, inasmuch as the higher positioning of Dafne Boggeri's speakers is propaedeutic to the environmental dimension of the intervention. Speaking of the speaker, we believe the performativity of the exhibition, explicitly emphasised by its duration, to be inspired by some syntaxes of acousmatic art, precisely on the trend developed around the new possibilities of the electroacoustic instruments, from the recording techniques to sound diffusion. The acousmatic logic allows us to move around the space generated from the temporal gap between the output and its fruition. We wanted to play with the installation dispositif, within the language of visual art, by emphasising the hybrid role of the speaker, that thanks to darkness is removed from its aesthetic dimension. The choice of media, as well as the diffusion and placement modalities are fundamental elements to the aesthetic means of the whole operation—thinking of Elena Radice's work, and the choice to use a different kind of speaker, since the tracks are embodying a plurality of vocal timbers, each with its own expressive character. To manage the speakers means to interpret, to assume an artistic, directorial role, for the sound is directed through an ever-changing choreography of the output.

Get Rid of Yourself (Ancora Ancora Ancora) means to suspend the conditions that lower the potentiality of our daily soundscape. We could open infinite parentheses in regards to the art system, to the difficulties in assimilating the sound medium, but also to the resistance in including electronic music in the popular imaginary of the concert, where traditionally the musician-executor never disappear. To conclude, we wish for a perspective reversal, as we believe that performativity doesn't require presence all the time, but rather in order to get rid of oneself, one could rely on the performativity of absence, of invisibility, of moving in the dark.

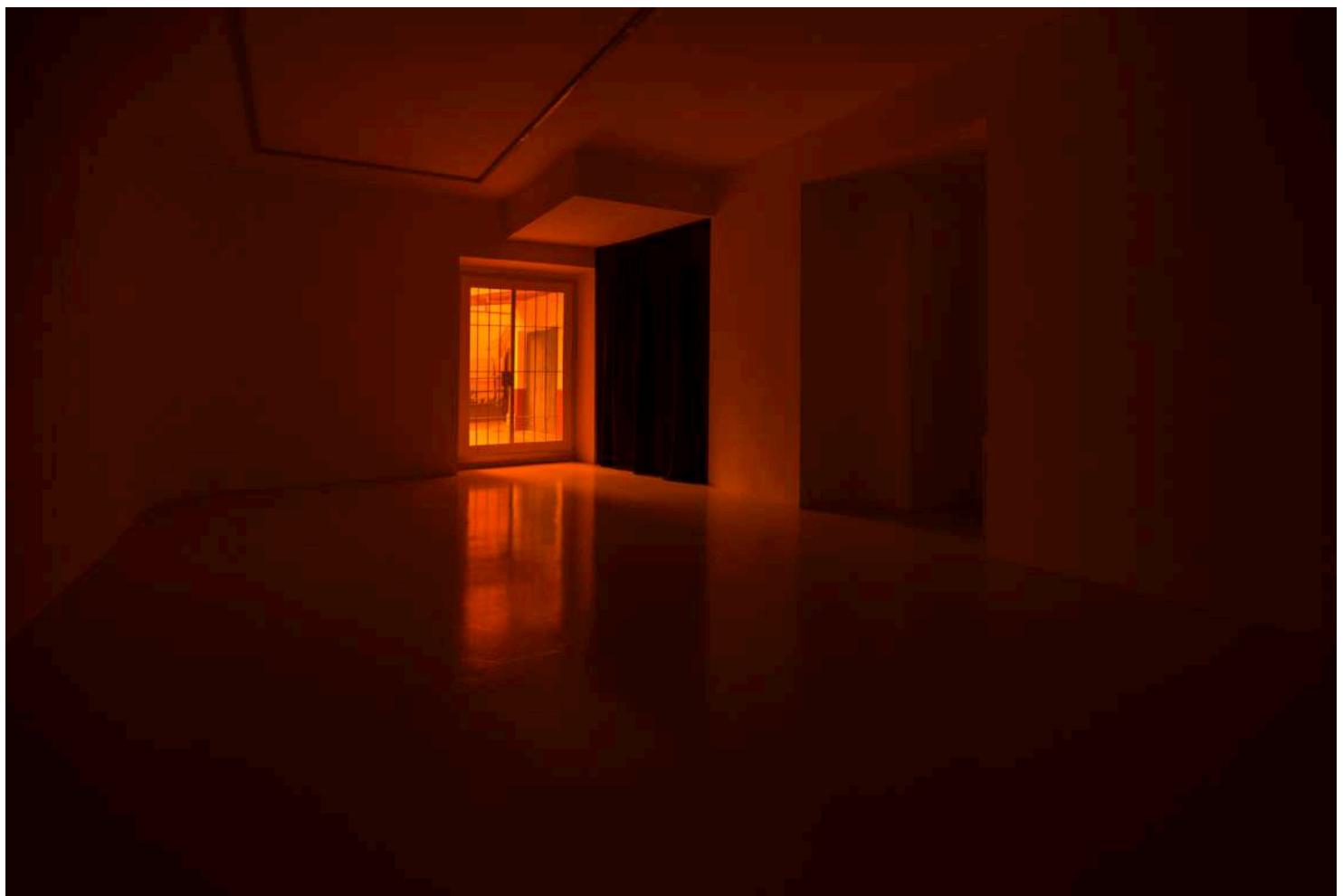
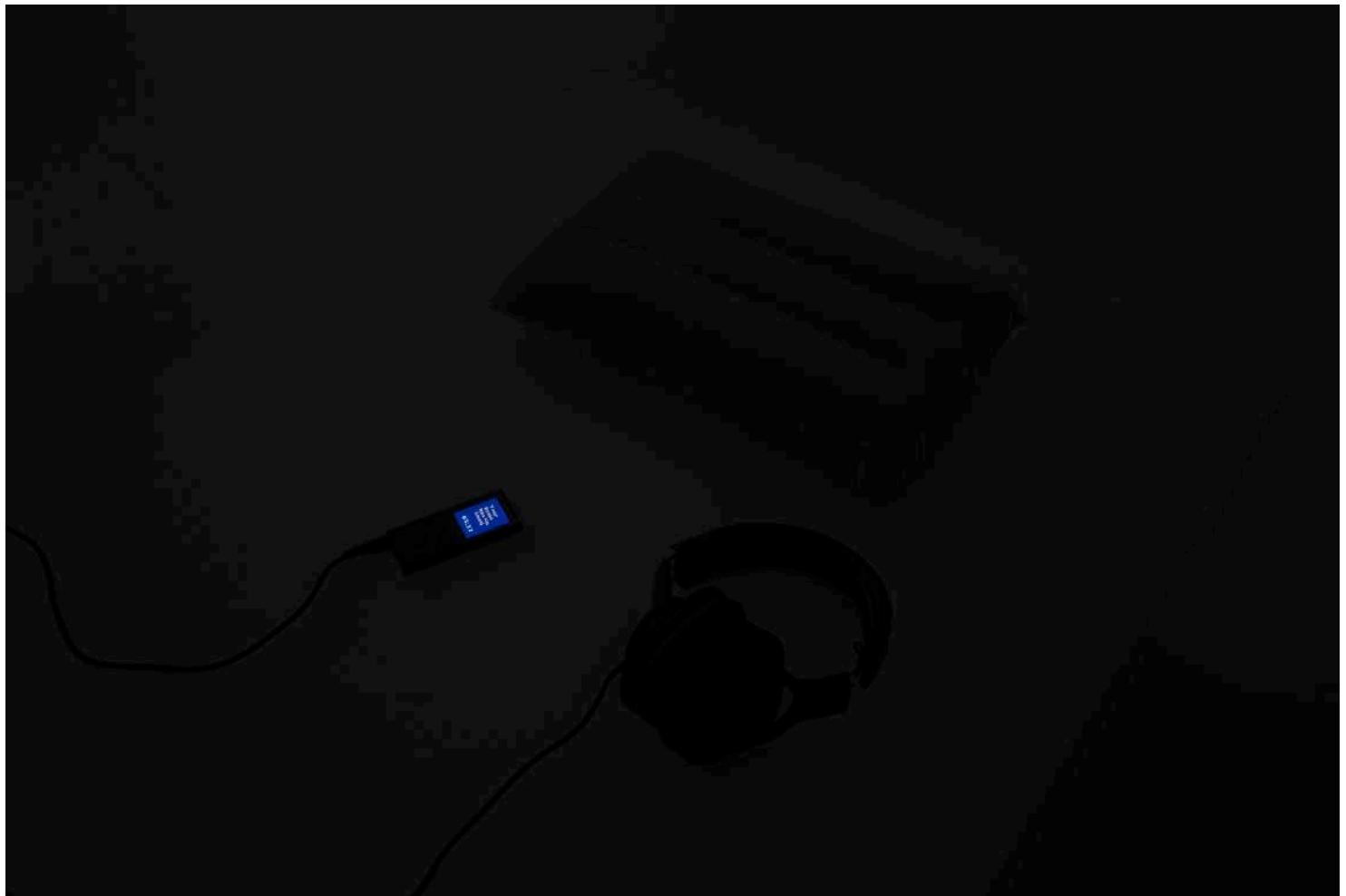


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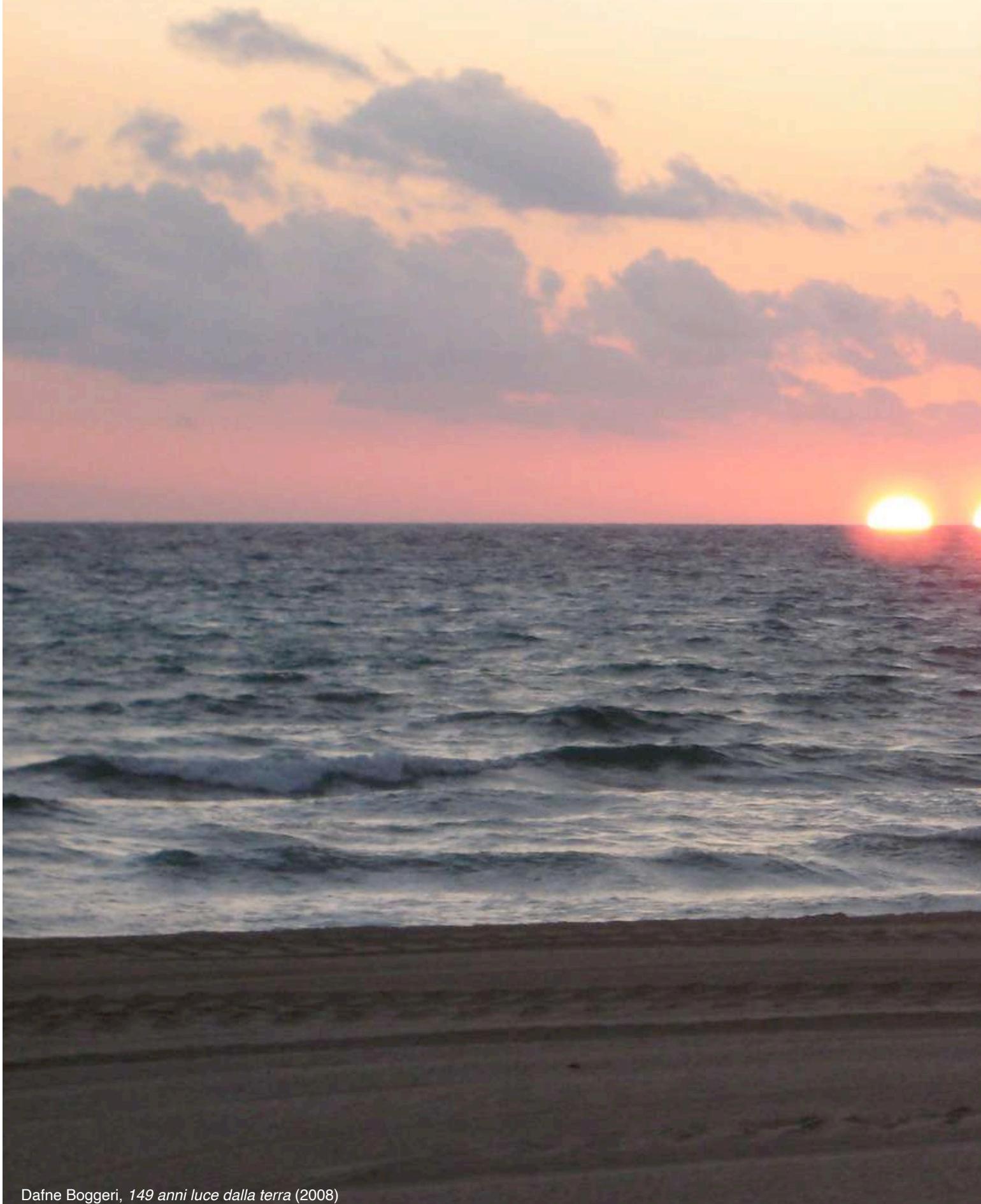


Monday 1 May 2017

Radna Rumping, *Get Rid of Yourself, Again (extended version)* (2017), 39' / Teresa Cosa, *The Archive of Loops, Riproduzione audiovisiva casuale di un archivio musicale* (2017-), Software developed by ALMARE.
Fondazione Baruchello, Roma. Ph. Alessia Calzecchi



Erica Van Loon, *Your Brain Has No Smell* (2017 - 2019), 35' / Dafne Boggeri, *Starting the Rhythm* (2019), 1'47", loop.
Fondazione Baruchello, Roma. Ph. Alessia Calzecchi



Dafne Boggeri, *149 anni luce dalla terra* (2008)



SILENT SET

FEDRICO CHIARI

FESTIVAL MUSICA IN PROSSIMITÀ
CHIESA S.AGOSTINO, PINEROLO
2019

ALMARE presents Federico Chiari's Silent Set. Silent Set consists of a selection of songs that have to deal, in many ways, with silence: an acappella version of a dance song, field recording, avant-garde music, popular songs; unusual and heterogeneous combinations, made possible by the essential nature of the pieces. Silence thus becomes a wormhole through distant eras and places. Silent Set proposes an oblique glimpse towards a century of sound records; a retrospective journey through an endless archive, in search of possible dialogues between foreign worlds.

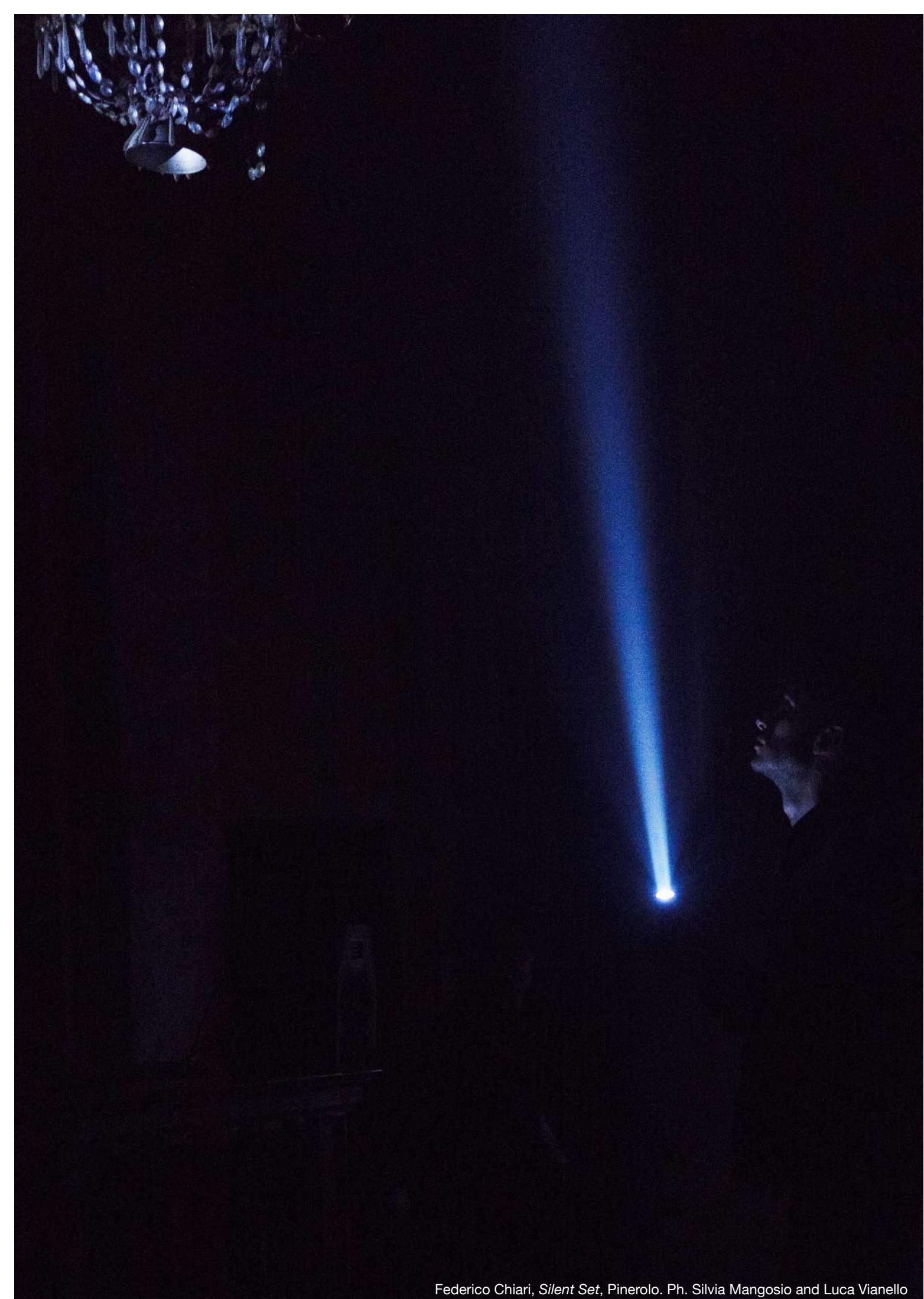
On April the 10th 2019, the first genuine visual evidence of a black hole was released, one of those images that seem to impose itself as a demarcation point between a before and an after - following the suggestion of the pivotal text by WJT Mitchell *What Do Pictures Want?* and, therefore, assuming that images do want something.

Prior to that date, anyone wishing to propose a visual rendering of a black hole could only draw on a large repertoire of "artistic representations" that had stratified over the years. From the most likely models up to illustrations that seem to peer at the covers of the historical science fiction collection Urania, just like dinosaurs and an infinite amount of other topics never photographed, the iconographic imagery relating to black holes has been created starting from the hard job work of arrays of illustrators, committed to reconstruct what is not given to be seen. But beyond the implications that the use of the term "artistic" could trigger, what has always been represented is not exactly a black hole, but the so-called *event horizon*, or the region in which the destiny of matter and radiation is to be sucked into the inevitable gravitational field of the hole. And then, there are the wormholes.

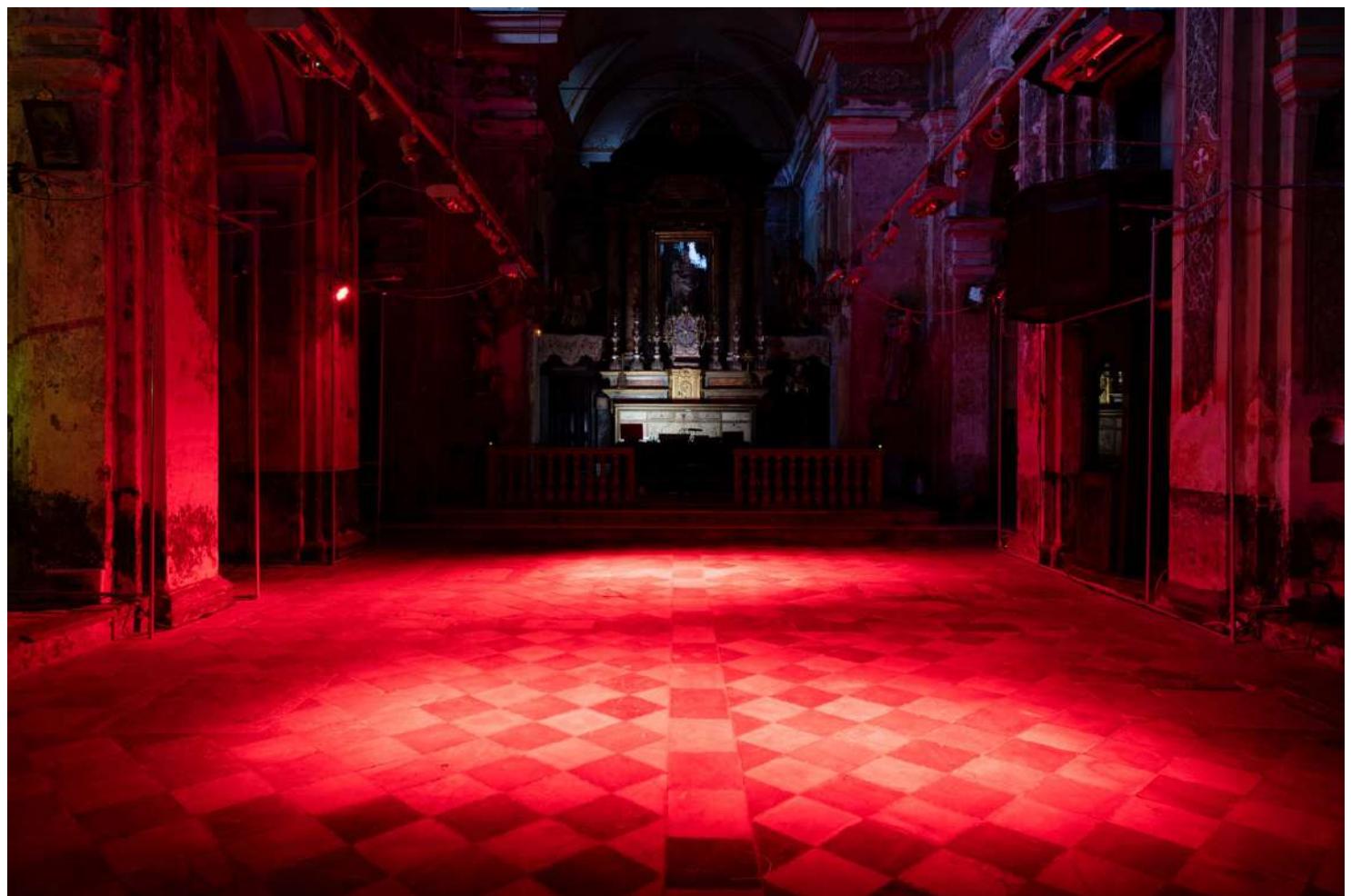
In spite of the name, it is not exactly a hole: wormhole is in fact the term by which the hypothetical phenomenon of the Einstein-Rosen Bridge is jargonly defined, a topological characteristic of spacetime that would allow you to travel from one universe to another using this sort of gravitational tunnel. Excluding explanations and physical models, the wormhole has also been the subject of countless "artistic representations": from Isaac Asimov to *The Big Bang Theory*, passing through the interplanetary transport network at the center of the film and franchise *Stargate* - a jewel of entertainment that us, who are in our 30's-something, remember very well - the concept of wormhole has repeatedly emerged in science fiction.

Perhaps this is why Federico Chiari, sound designer, musician and field recordist has chosen to use this notion to describe how, in Silent Set, silence works like a bridge, a passage, a gallery or a stargate capable of throwing us into distant times and places. Can silence be photographed? Or, like black holes until last March, or wormholes, prehistoric animals and plants, is it only matchable with an indirect process? After all, even a spectrogram is nothing more than a constructed image. And, to make a synaesthetic leap beyond the visual domain (which, one might object, is not the proper perspective to speak of silence), John Cage, in composing the three movements of 4'33 ", also started from the assumption of wanting to refute the same possibility of silence. Thus, one can think of Silent Set as a representation of silence, which exploits the device of the DJ set and, in full, the very one of the party (from the rave, to the cocktail party, to the dance hall) and those that, at this point, we could define their gravitational potential, to allow us to come and go from one aesthetic and sound universe to another, in an un-systematic theory (not an archive, but a collection) of possible representations of silence. And it does it exactly as a wormhole would engulf the material and then throw it into space-time, re-contextualising each element in order to create its own personal discourse that reflects on the social practices of listening and on silence not as the absence of sound pressure, but as a condition of listening. And if this may seem obvious in a context characterised by precise behavioural practices, such as a contemporary music festival, it is not equally trivial in reference to the many imaginative apparatuses from which Federico Chiari drew the materials that make up the DJ set; musical, aesthetic, artistic and not least social systems. Parties in large venues, or smoky underground clubs, ballrooms, residual industrial architecture that become temporarily autonomous areas. But also in places and not places where music and muzak lend themselves as accessories of the commercial activity, even on the tapes of the soundtrack of a film: a drawing in contexts in which music performs a specific function. Extrapolated from this type of universe, the musical materials that Federico Chiari launches through the stargate are re-proposed as keys to understand the social practices they embody. At the same time, they seem to want attention, a dedicated listening, an ear inclined both to music and to more eminently sociological aspects, capable of grasping the link between the organisation of sound and the social groups from which it is produced and acted - and from whom they are in turn produced and acted in those networks of causal and systemic relationships which, by borrowing the lexicon of the American sociologist Howard Becker, we could define as "artistic worlds".





Federico Chiari, *Silent Set*, Pinerolo. Ph. Silvia Mangosio and Luca Vianello





Federico Chiari, *Silent Set*, Pinerolo
Ph. Silvia Mangosio and Luca Vianello

PRODUCTION

MARINA ROSENFELD

TALK : NABA - NUOVA ACCADEMIA DI BELLE ARTI, MILAN

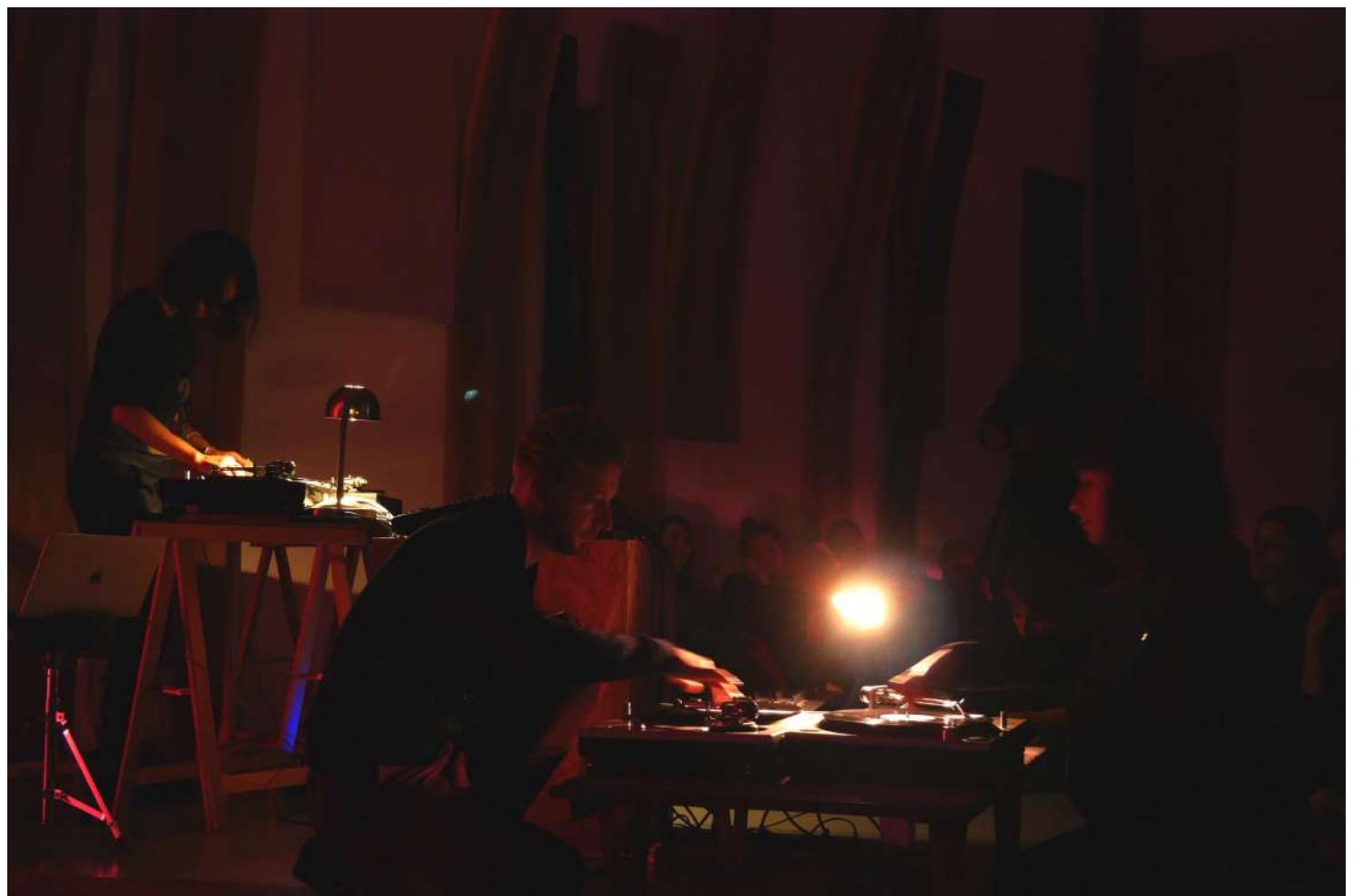
PERFORMANCE : STANDARDS, MILAN

2018

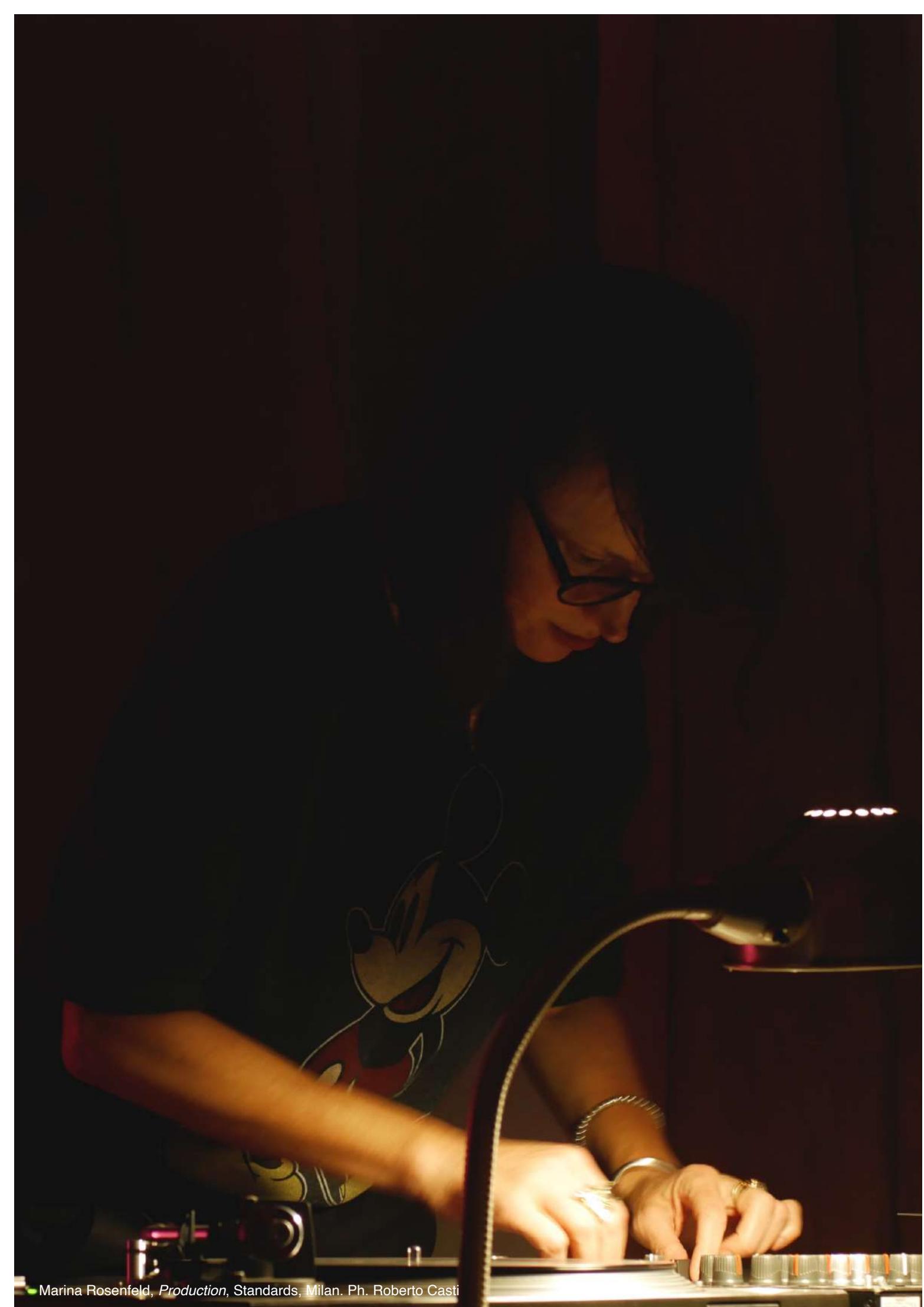
Marina Rosenfeld's work has been at the forefront of experimental practices in sound and performance since the 1990s, when she mounted her first all-female electric-guitar ensembles under the name Sheer Frost Orchestra. Her works, both in the format of concerts, and more frequently as hybrid constellations of sculpture, notation, video and music, have explored the implications of arranging bodies, loudspeakers and audience in resonant spaces – starting from the premise that every space is a resonant space. She has also performed as an experimental turntablist since the late 1990s, creating improvised music with a distinctive palette of hand-crafted dub plates, and collaborating with musicians, dancers and theatre artists.

Production stems from Deathstar, a recent project premised on an obsolete recording technique known as 'perceptual soundfield reconstruction', focused on the interplay of recording, composition, and improvisation. Originally exhibited as an installation at Portikus (Frankfurt, 2017) Rosenfeld harnessed the unruly acoustics of the German institution tower-like space, and its tendency to amplify events, to produce a recursive and distorting recording architecture, a kind of machinic site for continuous musical production and dispersal. The work was presented also as a series of ensuing 'orchestrations,' for piano and other instruments.

In Milan for the first time, together with Standards and ALMARE, Rosenfeld has produced a new suite of dub plates, or temporary records, starting from original site-specific recordings taken by Attila Faravelli, reimagining the tones and acoustic singularities of the performance site. In keeping with her history of creating temporary and spontaneous 'orchestras' - improvising ensembles foregrounding the social relations of participants with each other and their surroundings - in Milan she also plans to include some collaborators – visual arts students from NABA - Nuova Accademia di Belle Arti in her concert. Using the new dubplates as material, the group will investigate together the potential to reproduce by hand an improvised account of the architecture of their surroundings.



Marina Rosenfeld, *Production*, Standards, Milan. Ph. Roberto Casti



Marina Rosenfeld, *Production*, Standards, Milan. Ph. Roberto Casti



ACHEROPITISMO - PROJECT/ GAME-BOOK / TALK AND LIVE PERFORMANCE

MAURO LANZA, ANDREA VALLE, RENATO GRIECO

PAV - PARCO ARTE VIVENTE, TURIN

2018

TITLE

Acheropitism is a neologism. It comes from the Greek *acheiropoieta*, a peculiar term referring to the Christians icons which are said to have been made «without human hands». In those images, such as the Image of Edessa or Mandylion, the Virgen de Guadalupe in Mexico City, the Sacra Sindone in Turin or the *Volto del Cristo* at San Giovanni in Lateran in Rome, the mysterious fabrication it is not considered manmade. A non-hand, of a transcendent humanity, painted them. At once, some XVIII century automatons developers come to mind, quite elegant figures as Jacques de Vaucanson and Henri Maillardet, or some sci-fi literature timeless classics, Isaac Asimov first of all, and the messianic epopee of Galaxy Express, or the bodaciously alluring cyborg of media franchise Ghost in the Shell. The concept of acheropitism jeopardizes the authorship, and raises the question of its absolute possibility. A self-made artwork capable of mirroring the human handicraft, but at the same time it diffuses any handprint. Through the improvement of coding language and automation of creative processes, human beings make great effort to escape from their clumsy mundane body (physicality), in order to achieve a sort of self-fade-out: a well-mannered strategy to take one's leave from a too crowded party. Tools like automatic writing, algorithms, machine learning, data mining, commonly used both in science and art, can be considered as contemporary forms of acheropitism, since they seek to intertwine human and processual creation. There is no proper maker, no manufacturer. It is outside mankind.

TEATRUM BOTANICUM

Invited by PAV - Parco Arte Vivente (Turin) to be part of Teatrum Botanicum 2018, ALMARE explored the relationship between the idea of nature and the automated creation processes.

ALMARE has chosen to present the music composition *Systema Naturæ* by composers Mauro Lanza and Andrea Valle whose practice has always been oriented to algorithm composition, also called Computer Assisted Composition. Following the Linnaean taxonomy (Regnum Animale, Regnum Vegetabile, Regnum Lapideum, plus one music piece named *Fossilia*) *Systema Naturæ* is a four pieces musical cycle for amplified ensemble and electromechanical unities. Each piece is a catalogue of shorter compositions: a myriad of beasts laid down on a preposterously mutant classification:

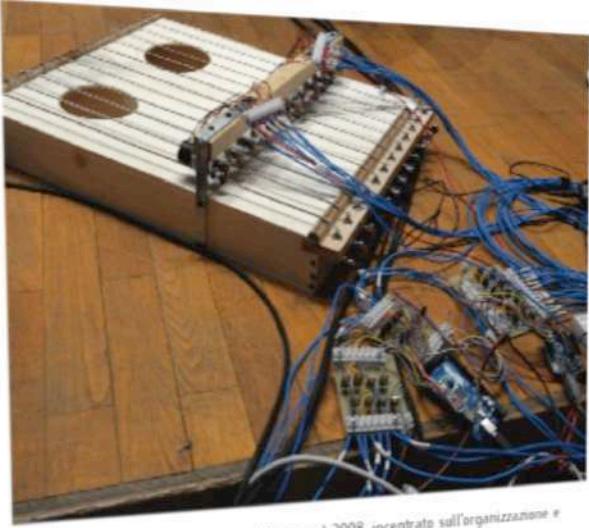
*Cteromelis udivetusi, Grapheas lopogens, Adius geradii,
Zampychis flalutengla...*

Each micro-piece represents a being, and as a whole they form a Regnum and all the Regna form this meticulous pseudo-natural System, which is ultimately a parallel of Nature. That is nothing but a wunderkammer of an exuberant combinatory fantasy, who delights to overcoming the prodromes of life, or its aftermaths. play that brings new self generated species and conjuncts them with an over-fake-bestiary dystopian or eventually already exhausted. Lanza and Valle have conceived the project together, sharing programming patches for years. So they came to an actual expanded authorship, in which neither of them emerges individually.

Starting from this perspective, Renato Grieco, a young musician based in Naples, presented a live-performance arises from his research on accumulation and cataloguing. Sounds, recordings and material found on the Internet make up a personal archive that becomes a generative receptacle for unexpected linkages. As books that find them side by side under an unknown order, Grieco's sound materials combine them by analogy, scattered through a hard-disk's folders.

THE PUBLISHING

Acheripotism is the first publishing project of ALMARE. During a long and polyvalent dialogue between curators and artists, three different contribution formats were born: a conversation with Mauro Lanza, a large concept map designed together with Andrea Valle, and short stories-collages developed by Renato Grieco. Then, taking its cue from the popular '80s and' 90s book-games, the entire publication follows the HTML / links paradigm, in order to establish a ludicrous junction between the various contributions. As bizarre floral ads, pop-ups that appear and disappear, the reader will unexpectedly stumble into many crossroads, references and continuous memos among the sections. A form of anthological curatorship that is almost spam, which grips the flow of the text, parasitizing the navigation. Therefore, this publication aims to mimic the inner structure of the raised issues: from the same input three different developments have been generated, three different elaborations of the same information, in a never-ending feedback. A misfit reading, a panopticon-exhibition, where programmatically sprouts works as if they were life-forms – hapax legomena biologically modified – within a park that is almost a stalkerian area, a perimeter-oasis from a proliferating futuristic jurassic park. Evanescence forms of life for misleading winking at venture possibilities.



* Progetto curatoriale fondato a Milano nel 2008, incentrato sull'organizzazione e

AGOGICA

OGOPIR - Ogopir è un non-corpo non-localizzato
nonché una specie di gara accelerazione funzionale
che si svolge su un piano di spazio-tempo.
Per questo i commenti più remoti di un anno
tuttavia non sono per sé belli non viver per
sempre entro il loro prossimo instante,
come nudo sociale, spazio-tempo, tempo di
luzzone, luce riflette in sé, che, entro del gioco
dell'essere, gita nella nostra inconscienza.

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Acheropitismo, Renato Grieco, performance, PAV - Parco Arte Vivente, Turin
Ph. courtesy PAV





Acheropitismo, Andrea Valle, Talk, PAV - Parco Arte Vivente, Turin
Ph. courtesy PAV

A SERIES OF COMPLEX HANDSHAKES

JUSTIN RANDOLPH THOMPSON

PERFORMANCE LECTURE
MACAO, MILAN
2018

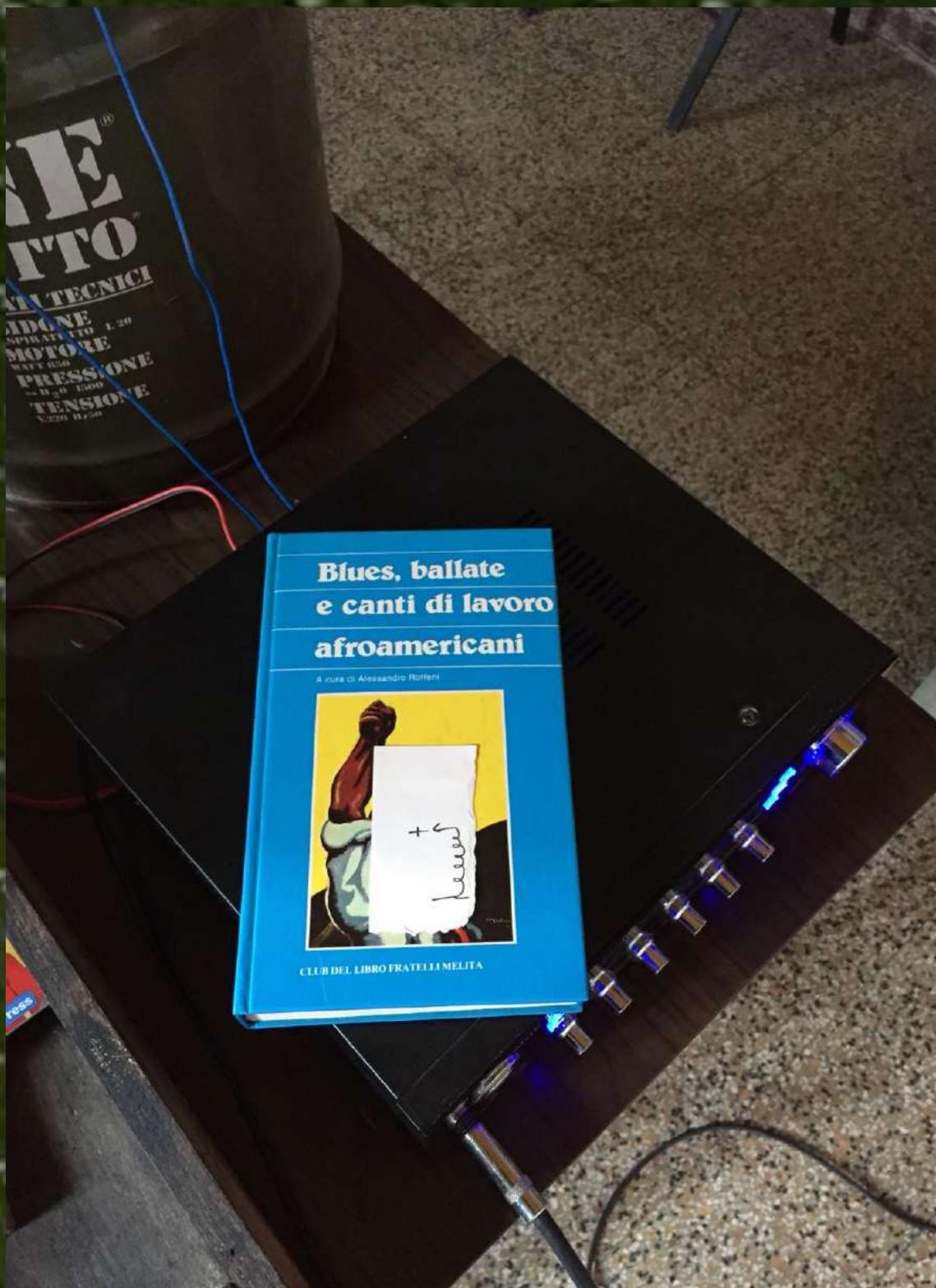
A Series of Complex Handshakes, is a sound based performance engaging negotiation and solidarity as misguided symbols of idealistic civility. The work draws upon miscommunication, malfunctioning radio transmission and faltering translations to outline a historic trajectory of stagnant conversation and the elusive capacity of celebratory cultural production to derail political consciousness. Employing the language of the business briefing, distraction and hyper-stimulation become disruptive strategies that sonically and visually fracture team building and the construction of collective sovereignty.

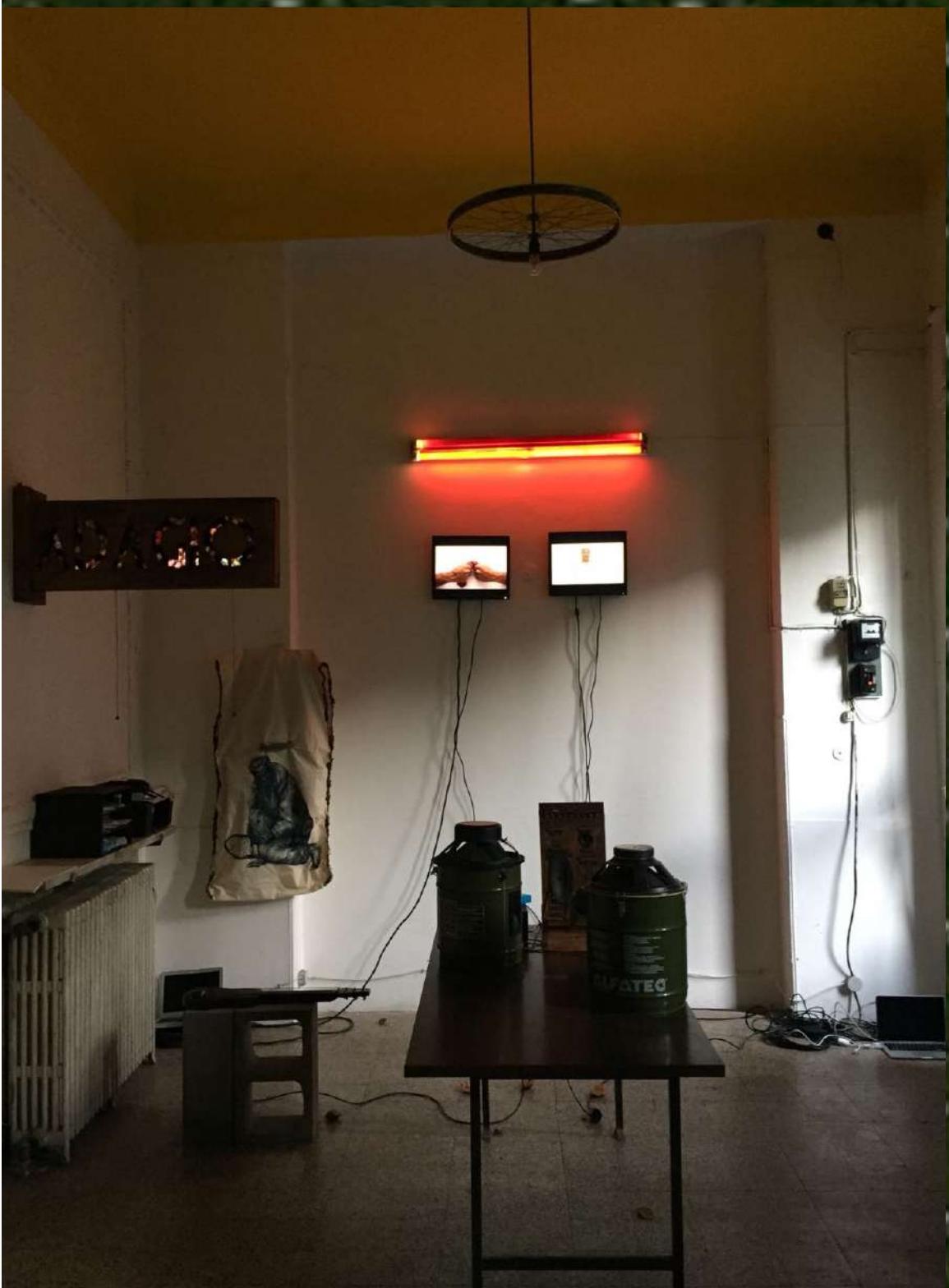


A Series Of Complex Handshakes, Justin Randolph Thompson, MACAO, Milan
Ph. Anna Adamo



A Series Of Complex Handshakes, Justin Randolph Thompson, MACAO, Milan
Ph. Anna Adamo





A Series Of Complex Handshakes, installation view, MACAO, Milan
Ph. Anna Adamo

COMING TOGETHER – LISTENING SESSION N ° 1

VINCENZO SANTARCANGELO

ASSOCIAZIONE BARRIERA , TURIN
2018

Coming Together is the first of a series of meetings hinged on sound perception. In the premises of the Barriera Association, the researcher Vincenzo Santarcangelo guides the audience on a listening path, analysing three different models of sound space, each one focused on a specific relationship between auditory perception and spatiality. Each model is associated with a track / composition and a particular listening mode, which affects the speaker layout and the choice of playback support. Three distinct environments answering the question: "Where is Sound?" This route begins with the answer "the sound is in the head", in a mental space, and continues by addressing the issue relating to the sound in the space as a medium (eg air, water or other propagation materials), to whom acoustic physics speaks; The third part is devoted instead to those theories that analyse the sound in relation to the sources that have already generated it. An acoustic itinerary ending with a step forward, outside, in a figurative, metaphorical space: the "space of memory".

Special attention is paid to the acousmatic music performer, which plays a proper artistic role, as a director, driving the listening attention and conducting the shifting choreography of the sound source. The medium choice, the diffusion mode and the speaker placement, are fundamental aesthetic purposes. Acousmatic music shows a sound unrelated to the performance, and brings the listener in a space raised from the temporal neck between the piece generation and its fruition. A recorded track, in deed, is never equal to itself. The speakers are first of all a tool, and can be used in different ways that would substantially change the nature of what is heard. The listener as well is never equal to himself, nor immanent or passive: on the contrary he first-hand contributes to the radical perception instability.

Coming Together is an event that highlights the listening as a practice, as an active research for a sound never given once and for all; an event that inhabits the interstitial gap between organised sound and organised listening. Not a lecture, but an invitation to cross the Barriera's architecture putting yourself in a free listening perspective. Because, as stated in one of the presented tracks, the sound always happens "somewhere in the future."



Coming Together, 1st space, Associazione Barriera, Turin
Ph. Clara Scarafia

Boards of Canada
One Very Important though - 1
25"
Music Has The Right to Children
(1998)

I.
Frederic Rzewski
Coming Together - 19' 12"
Attica / Coming Together / Les Moutons De Panurge
(1974)

I think
the combination
of age
and the greater coming together
is responsible
for the speed
of the passing time.

It's six months now
and i can tell you
truthfully
few periods
in my life
have passed
so quickly.

I
am
in
excellent
physical
and emotional
health.
There are doubtless
subtle
surprises
ahead
but I feel
secure
and ready.

As lovers
will contrast
their emotions
in times
of crisis,
so am I dealing
with my environment.
In the indifferent brutality,
incessant noise,
the experimental chemistry of
food,
the ravings of lost hysterical men,
I can act
with clarity
and meaning.

I am deliberate
- sometimes even calculating -
seldom employing histrionics
except as a test
of the reactions
of others.

I read much,
exercise,
talk to guards and inmates,
feeling for
the inevitable
direction
of my life.

II.
Barry Truax
Riverrum - 20'
(1986)

III.
Jonathan Harvey
Mortuos Plango, Vivos Voco - 9'
15"
(1980)

IV.
The Advisory Circle
From Out Here - 1' 8"
From Out Here
(2014).

Well Arleen darling, I'm sending
my voice to you to say hello, a lot
of help
though, ahh but it won't be for
long.
I'm glad to say that i'm still
keeping all right darling, though I
shall be happy ahh when we are
together again; however we will
have to make up for lost time
when we get the chance dear.

Keep that smile going throughout
darling, though all of you at home
there don't think that I forget you
at all, ah you are often in my
thoughts, and I
wish you all the best from out
here.

You have to keep uhh the old pot
going darling till I'm around again
cus' I still want my cup of brew.
Bye bye from here, see ya'.many
things...

The Caretaker
The sublime is disappointingly elusive - 1' 44"
An empty bliss beyond the world
(2011)

The Focus Group
Stage Craft and Screens - 1' 08"
Stop Motion Happening
(2017)

Position Normal
Cricket - 2' 42"
Positional Normal
(2009)

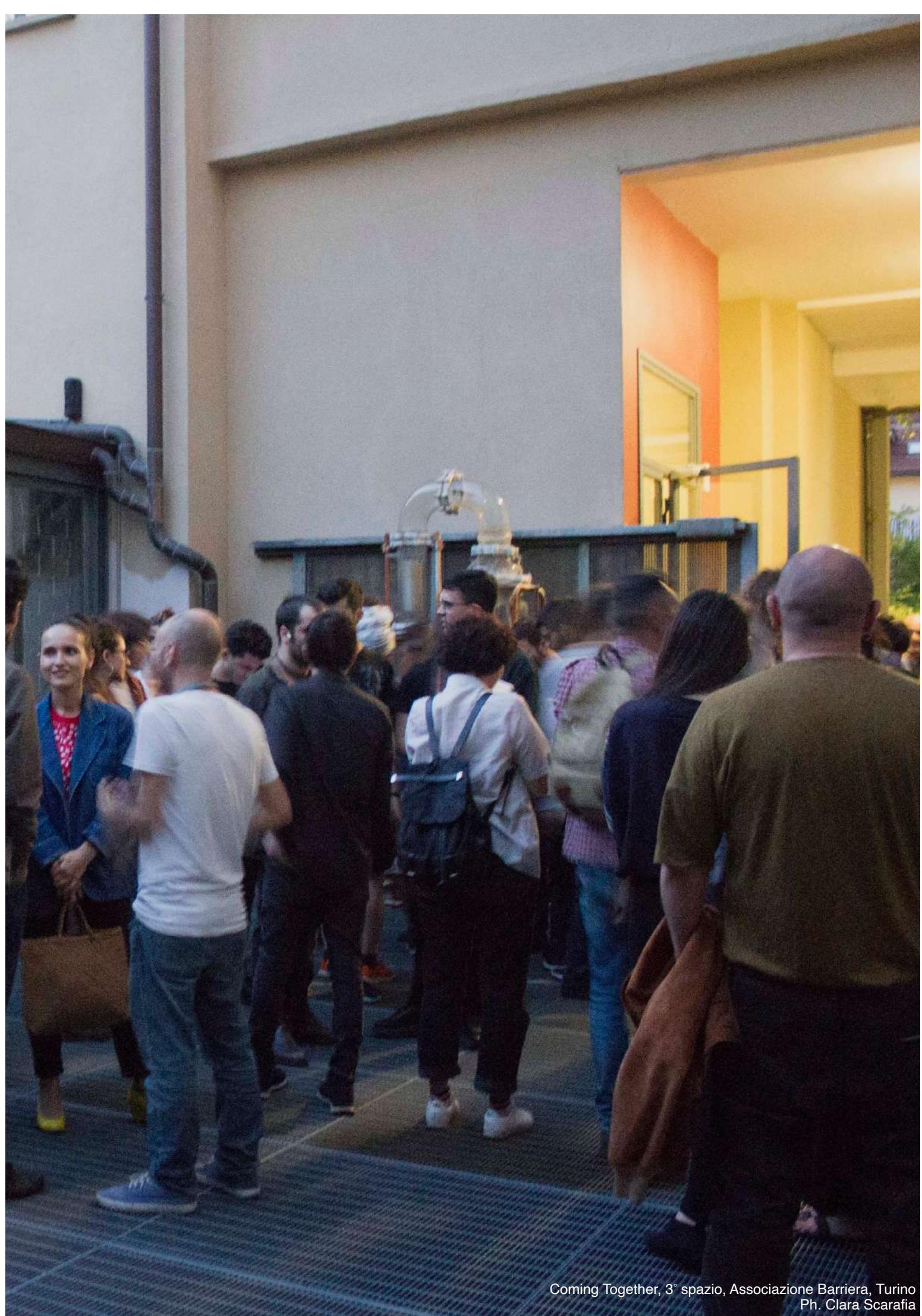
Now that the show is over and we
have jointly exercised our
constitutional rights
We would like to leave you with
one
very important thought
Sometime in the future
you may have the opportunity to
serve as a juror in a censorship
case or a so-called obscenity case
It would be wise to remember that
the same people
Who would stop you from
listening to Boards of Canada
May be back next year to
complain
about a book or even a TV
program
If you can be told what you can
see or read
Then it follows that you can be
told
what to say or think
Defend your constitutionally
protected rights
No one else will do it for you
Thank you

CLARA SCARAFIA ©



Coming Together, 2nd space, Installation view, Associazione Barriera, Turin
Ph. Clara Scarafia





Coming Together, 3° spazio, Associazione Barriera, Turino
Ph. Clara Scarafia

OP. 09-13, ROTTERDAM, TOKYO, FÈS (2009-2013)
A FILM BY MASTEQUOIA (GABRIELE SILLI, GIACOMO SPONZILLI, CARLO GABRIELE TRIBBIOLI)

RECEPTIVITÀ MAGNETOFONI (2005-2018)
GABRIELE SILLI

SCREENING AND PERFORMANCE / LIVE ELECTRONICS
CITÉ INTERNATIONALE DES ARTS, PARIS
2018

Realised from more than 54 hours of shouting on VHS cassettes, throughout the years 2009-2011, Op.09-13 is a film-triptych, where each chapter evokes in a visionary logic of appropriation, the history and identity of three cities, Rotterdam, Tokyo and Fès.

The convergence of these three different geographies, architectures and historical backgrounds gives life to an inter-continental triangulation, synchronic and symbolic as well. The soundtrack is entirely edited by the camera sound recording and haunted the screening as an *absconditus historicus*, whispering and oppressive. A visual approach to music that submerges the narrative leadership of the sound in the moving image domain.

Receptivitåt Magnetofoni, is a real-time editing work on tape recordings by Gabriele Silli. This work combines and distorts a huge amount of material recorded by the artist on audio cassettes than 10 years ago.



Gabriele Silli, *Receptivitåt Magnetofoni*, Cité Internationale des Arts, Paris
Ph. Sixtine de Thé











Mastequoia, *Op. 09-13*, Rotterdam, Tokyo, Fès, Cité Internationale des Arts, Paris
Ph. Sixtine de Thé

PERFORMING FOR ANOTHER'S PREPARATION TO PERFORM, AND VICE VERSA

ADAM ASNAN AND LUCA GARINO

PERFORMANCE

FIXED MEDIA AND LIVE ELECTRONICS

SUPERBUDDA, TURIN

2017

3 Hours Show: 3 sets of one hour each. Adam Asnan and Luca Garino switch their roles in a cheeky dialogue made of meddling, perturbations and inserts. An hybrid way of diffusion and reciprocally manipulation, the dress rehearsal of an everforward performance. Luca Garino interacts with an acousmatic and acoustic set, composed of ethnomusicological records (Bakhtiari - Iran, Aka Pygmies - Central African Republic, Wayäpi - French Guyana), unpublished audio fragments of Antonio Ligabue (in which the painter relates to the animal world), and some instrumental sounds including bird calls and tree branches with dry foliage. Adam Asnan conversely performs by a purely electroacoustic set; some original compositions are reworked in real time using the reverb effect as a proper musical instrument and specialisation technique. The two sets show two radically different sound worlds: the sounds of Luca Garino comes from an external environment, geographically and temporally distant; on the other hand, the sonic imaginary of Adam Asnan has a synthetic texture, marked by a strong electronic manipulation. The dialogue between these two apparently opposite sensibilities gives rise to a strong timbre and methodological contrast. But at the same time, they find in the "test", in the "rehearsal", a moment of creative listening in which the sound perception harmonises with the acoustic result.

The "set up" becomes a place of reciprocal exchange and sabotage. A sort of con-fusion that pieces together two distant sound practices in a unique interaction. "Set up" also means taking care of the sound of the other, in order to assimilate it and dissolve it in a mutual listening.



Performing for Another's Preparation to Perform, and Vice Versa, installation view,
Superbudda, Turin. Ph. Clara Scarafia

ADAM ASNAN: It's an interesting time for me now. Previously, some years ago I had some conflicts about what kind of sound I wanted to work with, and how... and I was been quite dogmatic. Since I moved here, I relaxed in lat it go, concentrating on sound recordings as a practice, like not to produce music, just field recording and... recording interesting sounds and also other people music, and I had the chance to totally separated this foundation of timbre music from tonal music... But actually, the tonal music came like a result of wanting to work with reverb as an instrument. And this is something quite interesting to me. Actually the tonal music came as a result of working with the reverb because I wanted that the reverb to reacting some way, so I started to make repetitive rhythm accords tonal music, which now is very traditional. So I went off in two different directions: totally focused on field recording and totally focused on traditional electronic music.

ALMARE: Would you like that this two different ways come back? And in which shape?

AA: So, that split is now to coming back and I'd like bringing the two thing together again. I'm put no pressure on my self to find a moment when to do that. I think is quite interesting to have a kind of formal or academic approach to diffusion with electronic, which is probably pretty popular now. I'm not excluded from this undanceable-dance music, cool atmosphere... I'm doing the same thing. But I feel like I'm having fun, so... another people not really having fun, they are just doing it because that is what is expected.

Anyway, I try. It's difficult to pull them back together without trying to avoid the problem I had before. I fell a little bit limited with this kind of pallet of sounds I'm using at the moment I with this material but I haven't the same anxiety about formalizing the material. I will found a way. I don't really want to force it.... I feel they will find that I have a lot of left-over material from other a way. For example: Just the other day I realized projects that really enjoyed, but I don't really know how to present them, and I end up just abandoning them, and it's such a shame to let go over. The dilemma is not in the material but in

the fact that ti's become a habit for me to form sets of pieces. Recently I'm been working with tracks, and this is something I never really did before, like a 5 minutes track, 5 minutes track, 5 minutes track... and I brake it down as he has to be one component, as part of a all, but he also has to have is own distinct identity... But I don't need to make symmetrical things anymore, I can make just one long stream. May that's one way to bringing back together.

And I starts to work with them just before this concert in Torino... also because I have to diffuse a piece the day before in Milan.

And that's interesting because.... I haven't diffuse a piece for long time.

I think that the kind of electronic music I'm making now can easily be diffused, but I feel like... it's a bit too hip to diffuse electronic music piece in an acousmonium.

I have to really focus on that in the next few days.

A: Almare project is born as a kind of reflection on the relationship between sound and space. In your work, how do these two dimensions interact?

AA: The most traditional way to perform acousmatic music is to give space to things inherently on a loud space. So the loudspeaker becomes the specializer and the placement of the loudspeaker becomes this 'point in the field' that can create the space. We create any kind of space within the space... Is something that has a very strong and recurrent focal point in all my work: stereo space, spectral space, acoustic space, acousmatic space...

Another kind of space which is like something I call "the rave/ray of information". This is what I find quite intriguing in electronic music, because it has this ray of information, that is digestible, which means that you can make _____shifts and they have significant impact on the proceedings.

I think, performing in any space overcoming on working with that space as a kind of performer, as one of your performers in the ensemble. This is the most exiting part on playing in live. That and technical problems. Because I like this idea... that can be terrible, when you take your music out of studio and you put it in the live context it's made volatile, and that volatility can breathe some other kind of, some breathe, some new idea into it.

I've prepared this very very clean piece that I have been played recently, and I think is the most successful piece I've made so far in terms of... being able to diffuse it. It works in every single kind of space, in any kind of loudspeaker. It's very very economic. And I finally found the perfect spot to play it... and we played it, but we had so many technical problems with the pa, which where not because of the actual technical problems, the system is such a stupid way... but there was to many cables and there was no way to rewire it easily. Honestly, it was a fucking disaster ! I had to use the main mixer for the performance, so I use to repatch it every time... but... when it came to my performance I'd left a vital thing like ... unplugged, or actually was plugged, and when I played the piece, it didn't really work the way I wanted it to work.

In order to be able to create some variation, I had (?) a sort of brake the music up in a different way. In a way that was like fully... like... what options are available for me right now ? What can I do ? Even if it's shit... It's gotta be something.

A: So, you conceive yourself as a performer.

AA: Sure. I've left more and more things open. So. My music it's fixed, but... there are many other open parameters they need to be performed. I finally found a set of methods which work for me with whom I can bring something... live... without much risk, or... like loosing control of things which are actually "fine, you can loos control of them". Enrico Malatesta was constantly reminds me once performance I've made in Cesena. I used this ... metal plates... I used to make resonances with

them, and they are fucking hard to control, so... I set them up, and in the soundcheck it sound good, but in times, It takes... like... in the two hours before the performance, the strings that support them, they stretched a little bit, and then... the threshold becomes just a feedback sitting... Enrico always makes fun of me for that, always.

AA: I got programed for an event which was like mostly dance music, by a friend of mine in Gent. Lorenzo Senni was on the bill and ... we stay on corniche. So ... they really know how to handle a massive pa... and I don't... and I played first. But I've understood so many things... for example: I do this things where I set up two small loudspeakers in front, so I do not have to force high frequencies of the main pa... I bring those high frequencies close to the audience. So I make a crossover where alla the basses come from the back, which is like a classic GRM acousmatic principle... but... It sings so bad, all the basses are so muddy... and then Lorenzo gets up and got this incredibly powerful sounds, really clean, really loud... then It changes something.

A: Do you like the idea of doing a kind of DJ set at the end of your performance?

AA: Oh yes ! It's gotta be Italian disco, do you know that ?

A: Maybe...

AA: No. It will be.

A: Ok man !

AA: I love Italian disco. Is my favorite music. I
really want that Luca Garino
would do something with me. Because... I'm sure,
you know, and anyone else used like had to share
a bill with anybody else, right ? ...When you're
setting up your stuff, and someone's
soundcheck becomes the soundtrack to your
setting up... so you get in to this special zone...
listening to the music of the other person, while
you do your things and I... really want Luca to
play something while I'm setting up. I'm really
thinking not have a soundcheck. He plays, I come,
I set up... and this the beginning of the
performance. And the I play my set, and when I
start of playing he stops... and he packs up. The
process of setting up is pretty sculptural. I think It
will be nice.





Performing for Another's Preparation to Perform, and Vice Versa, Adam Asnan, Luca Garino, Superbudda, Turin
Ph. Clara Scarafia

BELABOR

ENRICO MALATESTA

PERFORMANCE
PERCUSSIONS AND LIVE ELECTRONICS
SUPERBUDDA, TURIN
2017

Enrico Malatesta deepens his personal research on leather instruments, focusing on surfaces morphology, the linkage between materiality prehensility-space and (poly-)rhythm. Membranes as territories of human action; bodies continuously connected with the performer's movement and the surrounding space. During the performance, all the instruments and devices are moved and the sound sources are handily relocated to other sets, looking for new relationships between meaning and concreteness of the sound materials. A form of 'sculpture' never-ending evolving in space and time. In the Malatesta's sonic investigation, percussion instruments are treated like a proper land, geographical land, where they can trig several movements in pseudo autonomy; a landscape where every action is also a form of exploration and listening: definitely an exercise in imagination.

The surface and the friction on it, become a source of possibilities through the circularity of the movement, and generate a multitude of gestures using the accidental properties of the instrument and its material imperfections. In Belabor, Time is the glue that unifies different layers of spatial dimensions, and the management of it, such as to lose the conception of beginning and end, is what determines the shape of the sound performance.



Belabor, Enrico Malatesta, Superbudda, Turin
Ph. Clara Scarafia





Belabor, Enrico Malatesta, Superbuddha, Turin
Ph. Clara Scarafia

AMOS CAPPUCCIO

Amos Cappuccio (Sanremo, 1988) lives and works in Genèves and Turin. He currently student at CCC Research-Based Art Practices master at HEAD - Geneva. Previously he graduated in Electronic Music at the "G. Verdi" Conservatory of Turin and in Extra-European Musical Traditions at the African American Conservatory at the "G. Ghedini" Conservatory of Cuneo. In 2019 he participated in the artistic residence CSAV - ARTISTS RESEARCH LABORATORY of the Ratti Foundation. His works have been exhibited and performed at BASE (Milan), MACRO (Rome), "Politics of Dissonance" - Official Collateral Events Manifesta12 (Palermo), ArtVerona 2017, Superbuddha (Turin). He has collaborated as performer and composer with Ari Benjamin Meyers (OGR -Torino), Josephine Baan (Sandretto Re Rebaudengo Foundation - Turin) and Alfredo Aceto (La Rada - Locarno, Canonica Museum of Villa Borghese - Rome and Barrier Association - Turin). He has worked as a composer and sound designer for the animated cinema collaborating with the Experimental Center of Cinematography - National School of Cinema (IT), CalArts (USA) and The Animation Workshop (DK).

GIULIA MENGOZZI

Giulia Mengozzi (Bologna, 1987) is part of the curatorial board of PAV Parco Arte Vivente in Turin. Since 2014 she is assistant of the curator Marco Scotini and project coordinator for Teatrum Botanicum – Emerging Talents Festival. She graduated in Visual Arts and Curatorial Studies at Naba – Nuova Accademia delle Arti, Milan, with a master thesis about the collective vocality between music and fine arts, from the Luigi Nono's perspective. She has been contributor for contemporary art magazines and publishing houses such as Arte e Critica, Diorama and DARS Magazine, and has collaborated with exhibition space as Marsellèria Permanent Exhibition and Viasfarini, Milan. In 2012 she was student assistant of the collective ...AND AND AND for the project Maybe Educational at documenta13.

LUCA MORINO

Luca Morino (Torino, 1992) He studied Electronic Music at the Conservatory of Turin with Stefano Bassanese, Andrea Agostini, Daniele Ghisi and Domenico Sciajno. Founding member of Foxhound band, they released three albums ("Concordia", INRI 2012, "In Primavera", Self-production 2014, "Camera Obscura", Blood Disken / GAAR 2016) and more than 200 gigs in Italy and Europe. He is also a member of the electroacoustic collective CoMET. Since 2017, he has started a collaboration with Quartetto Maurice in "4+1" project, about string quartet and electronics.

GABRIELE RENDINA CATTANI

Gabriele Rendina Cattani (Rome, 1990) is an artist working with sound in relation with performance, video and texts. He is co-founder of ALMARE. He graduated in Musical Composition at S. Cecilia Conservatory of Rome and at the Institute of Musical Research (IRmus) of the Civica Scuola di Musica, Milan. He had a Master degree in Fine Arts and Music Theory at EHESS, Paris, in collaboration with the Ecole Nationale des Arts Décoratifs, and he is currently student at Städelschule, Frankfurt am Main. His works have been featured in institutions and museums such as GAM, Turin, Carreau du Temple, Paris, Tirana Art Lab, Fondazione Prada, Venice, MACRO Museum of Rome and Auditorium Parco della Musica. Is part of RepertorioZero group, Silver Lion at Venice Biennale of Music.

2021

Life Chronicles of Dorothea ūesj S.P.U. : The morning of the 5th anniversary - Episode 1

Lecture performance and screening by ALMARE

Festival Audio Formal 2021 - Upcoming

Hangar, Barcelona (ES)

2020

All Signs Point To Rome, Diane

Lecture performance and screening by ALMARE

Festival Musica in Prossimità 2020

Teatro del Lavoro, Pinerolo (IT)

Life Chronicles of Dorothea ūesj S.P.U. : The morning of the 5th anniversary - Episode 1

Sound installation by ALMARE

Waves Between Us - collective exhibition curated by Alison Karasyk, Camille Regli, Katie Simpson, in the frame of the Young Curators Residency Programme 2020, Fondazione Sandretto Re Rebaudengo, Guarne (TO)

2019

All Signs Point To Rome, Diane

Listening session by ALMARE

Home In Homelessness – Research Detours, curated by Workspace Ricerca X with Cristina Caprioli Lavanderia a Vapore, Collegno (IT)

All Signs Point To Rome, Diane – Proposal for a self-recording miscellanea

Sound installation by ALMARE

i10 Spazi Indipendenti – special mention

ArtVerona Fair (IT)

A Francis Xavier Suite for Urania

Music composition by ALMARE

ANACHRONY LOOPS curated by Francesco Venturi and Arianna Radaelli

Spettro, Brescia (IT)

Get Rid of Yourself (Ancora Ancora Ancora)

Curated by Lucrezia Calabò Visconti in collaboration with ALMARE

Teresa Cos, Dafne Boggeri, Erica van Loon, Ambra Pittoni, Elena Radice, Radna Rumping

Fondazione Baruchello, Roma (IT)

When All Signs Point To Rome, Diane

Lecture performance by ALMARE

Where is the Boys and Kifer? Part II - Accademia di Brera, Milan (IT)

Silent Set

Performance by Federico Chiari

Curated by ALMARE - Festival Musica in Prossimità 2019, Pinerolo (IT)

2018

Production

Performance and talk by Marina Rosenfeld

Curated by ALMARE in collaboration with Standards

Standards and Naba - Nuova Accademia Belle Arti, Milan (IT)

Il Suono

Book launch and talk by Vincenzo Santarcangelo and Elvira Di Bona

Live performance by ALMARE (*Nothing Is Real*, Alvin Lucier)

Circolo dei Lettori, Turin (IT)

Acheropitism - A game-book

With Mauro Lanza, Andrea Valle, Renato Grieco

Curated and published by ALMARE - Teatrum Botanicum, PAV – Parco Arte Vivente, Turin (IT)

A Series Of Complex Handshakes

Performance by Justin Randolph Thomson

Curated by ALMARE - Saturnalia Festival, MACAO, Milan (IT)

Coming Together - Listening Session n°1

Frederic Rzewski, Berry Truax, Jonathan Harvey, The Advisory Circle, The Caretaker, Position Normal, Boards of Canada

Curated by ALMARE in collaboration with Vincenzo Santarcangelo

Associazione Barriera Contemporanea, Turin (IT)

Op. 09-13, Rotterdam, Tokyo, Fès

Film screening

Mastequoia (Gabriele Silli, Carlo Gabriele Tribbioli, Giacomo Sponzilli)

Curated by ALMARE - Auditorium Cité Internationale des Arts, Paris (FR)

Receptivitåt Magnetofoni -

Performance by Gabriele Silli

Curated by ALMARE - Cité International Des Arts, Paris (FR)

2017

Performing for Another's Preparation to Perform, and Vice Versa

Performance by Adam Asnan and Luca Garino

Curated by ALMARE - Superbudda, Turin (IT)

Belabor

Performance by Enrico Malatesta

Curated by ALMARE - Superbudda, Turin (IT)

PRESS

DOMUS

<https://www.domusweb.it/it/notizie/2021/03/15/-clubhouse-i-podcast-e-lirresistibile-ascesa-della-nuova-oralit-digitale.html>

<https://www.domusweb.it/it/arte/gallery/2021/02/26/tra-archeoacustica-e-distopia-un-racconto-sonoro-come-progetto-artistico.html>

NERO

<https://www.neroeditions.com/a-brief-history-of-invisibility/>

Q-Rated

<https://www.youtube.com/watch?v=ybdhXAqMagI&frags=pl%2Cwn>

FormeUniche

<https://formeuniche.org/intervista-collettivo-almare/>

ATP Diary

<http://atpdiary.com/get-rid-of-yourself-fondazione-baruchello/> <http://atpdiary.com/atpreplica-3/>

<http://atpdiary.com/teatrum-botanicum-2018/> <http://atpdiary.com/intervista-con-almare/>

Artribune

<http://www.artribune.com/arti-performative/musica/2018/05/musica-torino-sessioni-dascolto/>

WORKSHOPS

2019

Q-Rated

La Quadriennale di Roma Pirelli Hangar Bicocca, Milan (IT)
tutors: Richard Birkett, Marie de Brugerolle, Cally Spooner

2018

Naisho-Wave Manifesto and Soulnessless

Terre Thaemlitz, International Musikinstitute, Darmstadt (DE).

ALMARE

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