

ALMARE

Founded in turin in 2017 by Amos Cappuccio, Giulia Mengozzi, Luca Morino and Gabbi Cattani, ALMARE is a collective focused on contemporary practices using sound as an expressive medium. ALMARE works in curating, writing, music and publishing, organises exhibitions, public talks and performance programs.

ALMARE collaborated with national and international institutions such as Fondazione Baruchello, Rome (IT); Ricerca X – Research and Dramaturgy; Barriera Contemporanea, Turin (IT); Cité Internationale des Arts, Paris (FR); Hangar, Barcelona (ES); Radio Papesse, Florence (IT); MACAO, Milan (IT); NABA – Nuova Accademia Belle Arti, Milan (IT); PAV – Parco Arte Vivente, Turin (IT); Fondazione Sandretto Re Rebaudengo, Torino (IT); Standards, Milan (IT).

ALMARE has involved artists, musicians, philosophers and researchers including Adam Asnan, Lucrezia Calabò Visconti, Federico Campagna, Angelo Careri, Federico Chiari, Francesco Fusaro, Luca Garino, Renato Grieco, Mauro Lanza, Enrico Malatesta, Mastequoia Collective, Quartetto Maurice, Ambra Pittoni, Marina Rosenfeld, Vincenzo Santarcangelo, Gabriele Silli, Justin Randolph Thompson, Andrea Valle.

SOUND QUESTS

LISTENING SESSION BY FEDERICO CAMPAGNA & FRANCESCO FUSARO
PERFORMANCE RADIO SHOW BY ANGELO CARERI

CURATED BY ALMARE

@ CIRCOLO DEL DESIGN, TURIN (IT)

ALMARE presents two performances dedicated to *world-building*. The listening session by Italian philosopher Federico Campagna together with dj, producer and musicologist Francesco Fusaro, explores the liquid labyrinth of the Mediterranean otherworld; French-Italian video game theorist Angelo Careri, sets a fan-fiction radio show from video games *Disco Elysium* (2019) and *Kentucky Route Zero* (2013).

(excerpt from the curatorial text)

The cosmogonic power of Magic comes from the Mediterranean, here understood more as a 'vast area of the spirit' (Federico Campagna, *Technic and Magic*, 2018) rather than a geographical site. The listening session, realised in collaboration with Francesco Fusaro in response to ALMARE's invitation, explores this place of imagination, a Mediterranean that, from Alexander the Great to today's tragedy of migrant shipwrecks in the Strait of Sicily, can only be proposed to the listeners as an *otherworld* in which different identities, languages, religions and metaphysical ideas merge into one another, to give life to futures that no longer belong to any particular place or time.

Helen Hindpere, one of the creators of *Disco Elysium*, talks about a specific feeling recurring in the game that she calls *elytical*: 'It's despair and hope walking hand in hand [...] It's not just characters that are emanating this feeling - it's the entire world.' And since mention is made of sounds of political revolutions, it is with no coincidence that this feeling reminds us of that specific condition of the 'collective soul' that Enzo Traverso, quoting Wendy Brown, has

defined as *Leftist Melancholy*. It is not a question of 'nostalgia for real socialism', but: '[...] the lost object may be the struggle as a historical experience that arouses memories and emotions despite its fragile, precarious and ephemeral character. In this perspective, melancholy means memory and awareness of the potential of the past: a loyalty to the emancipatory promises of revolution, not to its consequences'.

The performance/radio show *The Pale* by researcher and editor-in-chief of French gaming culture magazine Immersion Angelo Careri, stems out from a fan-fiction practice that mixes, musically and narratively, video games *Disco Elysium* and *Kentucky Route Zero* (2013) - the last being one of the main sources of inspiration of *Disco Elysium* itself. Central to both is the reference to the history of video games and in particular to early text and radio games from the 1970s. Thus, both in *Disco Elysium* and *Kentucky Route Zero*, the player is often trapped in actual games-within-the-game, namely fictional video games that are sheer reenactments of historical games that really existed, or newly transfigured versions of them: *Fortress Accident* is a fully fictional role-play via telephone network that in *Disco Elysium* is designed by coder Soona Luukanen-Kilde; *Kentucky Route Zero*, on the other hand, refers to the legendary American computer scientist and speleologist couple William and Patricia Crowther in *Xanadu*, a rewritten version of their text game *Colossal Cave Adventure* (1976) which was based on the very couple's exploration of the Mammoth Cave, Kentucky, USA.

Starting from the episode of the ravers' tent in *Disco Elysium*,

restaged as a sort of airing shed in the rooms of the Circolo del Design, Careri becomes himself a character of his own fan-game. He tells us, in the manner of a dystopian radiophonic aedo, the possible meeting between programmer Soona and speleologist Patricia and how together they have come to understand the nature of *The Pale*, the anti-material micellar fog that separates the many *isolas* of emerged land in the universe - world - of *Elysium*. In *The Pale*'s mysterious mist, the laws of reality seem to vanish and only through sound it is possible to investigate these uncanny alterations of time and space. Careri's performance is thus a para-reenactment, a continuation of that interminable network of references, genuine or unabashedly bastard, that compose the very identity of video games as media of invention and parody of the world we know.

From Martinaise to the Dardanelles campaign, from al-Khidir to the Uskoks piracy, Sound Quests aims to be a cosmogonic and cosmogenetic journey. We meet the host of figures of this 'liquid labyrinth', as Campagna defines the Mediterranean, just as RPG *Disco Elysium* characters: encounters that change us, as vehicles for our own experience of the world that determine the necessary strength to embrace the end of our time.

Two worlds – and I come from the other one
(Cristina Campo, *Diario bizantino*)

The Otherworld, Listening Session
by Federico Campagna and Francesco Fusaro
Track list:

Preludio

Intermezzo Primo, *Un buon inizio*

Intermezzo Secondo, *L'unico mondo che c'è*

Intermezzo Terzo, *Immedesimazione*

Intermezzo Quarto, *Iniziazione ancestrale*

Intermezzo Quinto, *Orfano di tutto*

Intermezzo Sesto, *La realtà si sgretola*

Intermezzo Settimo, *Sogno o allucinazione?*

Intermezzo Ottavo, *Ciò che c'è là fuori*

Intermezzo Nono, *Universo e linguaggio*

Intermezzo Decimo, *Scende la notte*

Intermezzo Undicesimo, *Piccole fantasie*

Intermezzo Dodicesimo, *Un costrutto narrativo*

Intermezzo Tredicesimo, *Forza fluviale*

Intermezzo Quattordicesimo, *Sentirsi a casa*

Intermezzo Quindicesimo, *Lo sguardo silenzioso*

Intermezzo Sedicesimo, *Ritorno in patria*

Intermezzo Diciassettesimo, *Cantare e raccontare*

Postudio

The Pale, radio show
by Angelo Careri
Track list:

The Pale, *Butterfly*
from *Butterfly* (1992), A&M Records

Coil, *Disco Hospital*
from *Love's Secret Domain* (1991), Torso

Laibach, *F.I.A.T.*
from *Opus Dei* (1987), Mute

Dick Hyman, *The Minotaur*
from *Moog - The Electric Eclectics Of Dick Hyman* (1969),
Command

X1, *Meng's Theme*
Meng's Theme (1995), Phuture Wax

Picchio Dal Pozzo, *Seppia*
from *Picchio Dal Pozzo* (1976), Grog Records

Manuel Götsching, *Echo Waves*
from *Inventions For Electric Guitar* (1975), Kosmische Musik

South Wales Striking Miners Choir & Test Dept., *Comrades*
from *Shoulder to Shoulder* (1985), Ministry of Power

Secret Starways, *What Lies Beyond The Door*
from *Enchantment of the Ring* (1997), self-published

Tribes of Neurot, *Suspended in Light*
from *Grace* (2015), Relapse Records

Medley with Алтайдын Алкызы, *Горловое пение*

Lab Rat XL, *Lab Rat 3*
from *Mice or Cyborg* (2003), Clone

Underground Resistance, *Transition*
from *Inspiration / Transition* (2002), Underground Resistance

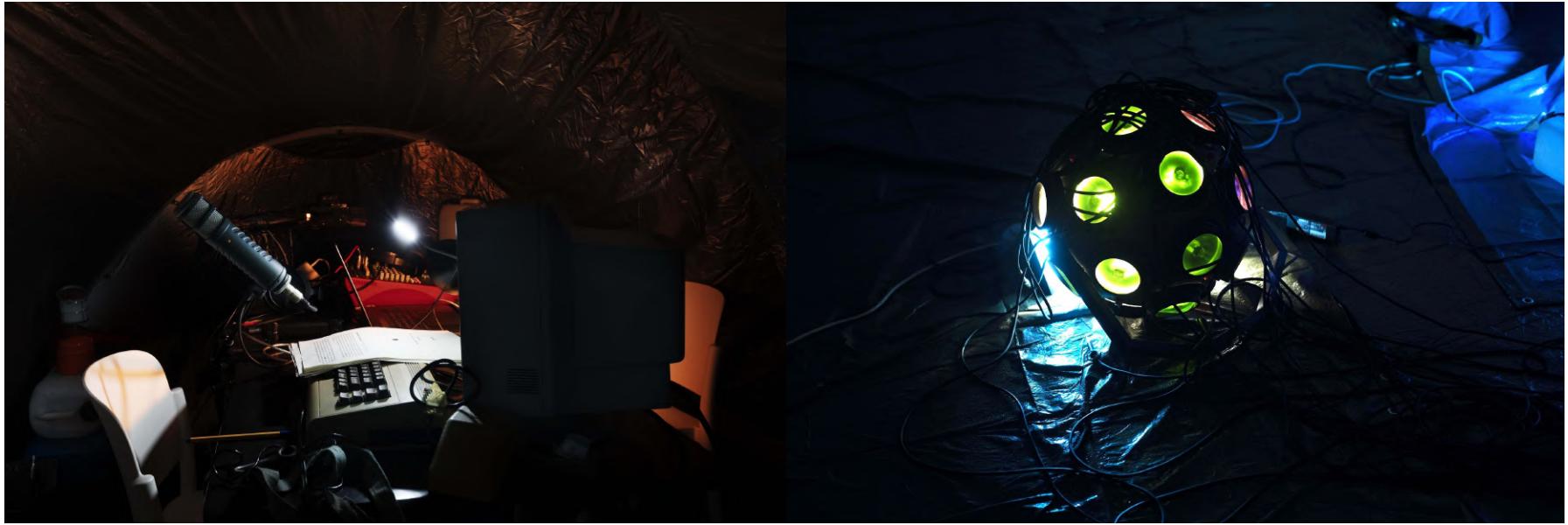


The Pale by Angelo Careri, installation view, part of SOUND QUESTS,
Circolo del Design, Turin, 2021.
Photos by Luca Vianello, Silvia Mangosio and Buccia Studio









The Pale by Angelo Careri (details of the installation), Circolo del Design, Turin, 2021. Photos by Luca Vianello, Silvia Mangosio and Buccia Studio



SOUND QUESTS, Circolo del Design, Turin, 2021.
Photos by Luca Vianello, Silvia Mangosio and Buccia Studio



SOUND QUESTS, Circolo del Design, Turin, 2021.
Photos by Luca Vianello, Silvia Mangosio and Buccia Studio





SOUND QUESTS, Circolo del Design, Turin, 2021.
Photos by Luca Vianello, Silvia Mangosio and Buccia Studio





Meister



Edelweiss



TINY CHIEF
PJ4P5
.5 MFD.
100 VDC

TINY CHIEF
PJ4P5
.5 MFD.
100 VDC

25-14
SYNCH
-125 HZ
CAN

LIFE CHRONICLES OF DOROTHEA ŠESJ S.P.U.
CHAPTER 1: ON THE MORNING OF THE FIFTH ANNIVERSARY
VIDEO BY ALMARE
33'

Part of the research project *All signs Point To Rome*, Diane focused on self-recording, self-monitoring and audio mediumism, *Life Chronicles Of Dorothea Šesj S.P.U.* is the first chapter of a sci-fi sound novel that follows scholar Dorothea Šesj'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 produced by the Fondazione Sandretto Re Rebaudengo and Metamorfosi Notturne, for the collective exhibition *Waves Between Us* curated by Alison Karasyk, Camille Regli and 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

Life Chronicles Of Dorothea Šesj S.P.U. 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.

E infatti, 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'uditio – infrasuoni, ultrasuoni – e da lì tutta una tecnologia di altoparlanti

ampiamente confluita nella sottocultura musicale.

In entrambi 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, competizione 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, this decibel-led fight,

the crowd is clearly the centripetal and attractive drive.

On one hand the striking, the wiping out; and on the other the desire to be crushed,

to be captivated, colluded with the 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
CURATED BY ALMARE

LISTENING SESSION @ WORKSPACE RICERCA X, COLLEGNO, 2019

INSTALLATION @ 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-recording miscellanea: not an archive – any quantitative intent – but rather a collection, hybrid and snugly inhomogeneous, composed by a gathering of sounds, paradoxically recorded by oneself for oneself.

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

The project is 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 took place through the walls of a room built in the frame of the art fair Art Verona. As if, protected from the public sight, 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-recording rises as a medium and conceptual paradox. The need-to-track becomes self-determination, self-monitoring, self-editing and perhaps, one inevitably becomes other to oneself.

The project developed into 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 Milani, 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..."

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 re-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 DRAMATICALLY 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, NONTHELESS, 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 Ästhetics. 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.



ALMARE, "All Signs Point To Rome, Diane..." Proposal For A Self-recording Miscellanea (2019), external view of booth.
i10 Spazi Indipendenti, ArtVerona



ALMARE, "All Signs Point To Rome, Diane..." Proposal For A Self-recording Miscellanea (2019), internal view of booth from which the Miscellanea was played.
i10 Spazi Indipendenti, ArtVerona

“ALL SIGNS POINT TO ROME, DIANE...”

PROPOSAL FOR A SELF-RECORDING MISCELLANEA

*Andrea Agostini / Federico Antonini / Josephine Baan /
Lucilla Barchetta and Enrico Petrilli / Enrico Boccioletti /
Dafne Boggeri / Tiziano Bonini / Mattia Cappelletti /
Angelo Careri / Daniela Cascella / 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 ————— ALMARE*



"When All Signs Point To Rome, Diane..."

GET RID OF YOURSELF (ANCORA ANCORA ANCORA)

EXHIBITION WITH DAFNE BOGGERI, TERESA COS, AMBRA PITTONI
ELENA RADICE, RADNA RUMPLING, ERIKA VAN LOON

CURATED BY LUCREZIA CALABRÒ VISCONTI
IN COLLABORATION WITH ALMARE
@ FONDAZIONE BARUCHELLO, ROME (IT), 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?".

Lucrezia Calabrò Visconti

METHODOLOGICAL ELEMENTS
by ALMARE

Since Lucrezia Calabrò 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 François 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 dispositivo, 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.

The exhibition guide is available on:

<https://static1.squarespace.com/static/5718ef4d2b8ddedcfd96ac/t/5dfcf9ea34172604ace0c69/1576861092595/GetRidofYourself-SummerShow-2019-FondazioneBaruchello.pdf>

AMBRA PITTONI

Recording and editing by ALMARE

Amorevole. Una finzione somatica

2019

9'45"

ELENA RADICE

Cantilena retorica per un futuro luminoso.

Canone libero per coro polifonico disfunzionale

2019

20'

RADNA RUMPING

Get Rid of Yourself, Again (Extended Version)

2017

39'

TERESA COS

The Archive of Loops

Randomised audiovisual reproduction of a music archive

2017-

∞

ERICA VAN LOON

Your Brain Has No Smell

2017 - 2019

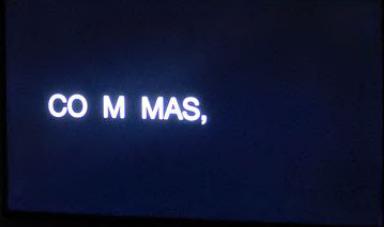
35'

DAFNE BOGGERI

Starting the Rhythm

1',47", loop

2019



CO M MAS,



A dark room featuring a large, solid blue rectangular screen centered in the upper half. The screen displays the text "Monday 1 May 2017" in a small, white, sans-serif font, positioned near the bottom center of the blue area. The rest of the room is in deep shadow.

Monday 1 May 2017

Teresa Cosa, *The Archive of Loops*, Riproduzione audiovisiva casuale di un archivio musicale (2017-), software developed by ALMARE.
Fondazione Baruchello, Rome. Ph. Alessia Calzecchi



Erica Van Loon, *Your Brain Has No Smell* (2017 - 2019), 35'
Fondazione Baruchello, Rome. Ph. Alessia Calzecchi



Dafne Boggeri, *Starting the Rhythm* (2019), 1'47", loop.
Fondazione Baruchello, Rome. Ph. Alessia Calzecchi



Dafne Boggeri, 149 anni luce dalla terra (2008)

SILENT SET

BY FEDERICO CHIARI

DJ SET AND PERFORMANCE CURATED BY ALMARE
@ MUSICA IN PROSSIMITÀ FESTIVAL, PINEROLO (IT), 2018

ALMARE presents Federico Chiari's *Silent Set*, a performance composed of a selection of songs dealing, in many ways, with silence: an *a cappella* version of a dance song, field recordings, avant-garde scores, folklore *lieder*. Silence thus becomes a wormhole connecting distant times and geographical areas. *Silent Set* proposes an oblique glimpse through more than a century of sound recordings.

On April 10th 2019, was released the first visual rendition of a black hole, one of those images that seem to impose itself as a pivotal turning point in the representation of our Universe – I mean, ‘imposing’ sounds very much like coming out from WJT Mitchell *What Do Pictures Want?* assuming then that images do want something. And yes, of course they do. Prior to that date, anyone wishing to visualise a black hole could only rely on the vast repertoire of ‘artistic representations’. From the most updated models up to illustrations that seem more suitable to science fiction book covers, like the Italian collection *Urania*, in which dinosaurs, or galaxies, together with a host of never-photographed objects and beings, are equally displayed in a mesmerizing variety of colors and shapes.

Black holes iconography was modeled by thousands of committed illustrators, that build from scratch what was not yet given to be seen. And, beyond the many implications of the term “artistic” in the scientific domain, what has always been represented is not properly a *black hole*, but the so-called *horizon*, the region in which any matter and radiation is sucked into the inevitable gravitational field of the hole.

Then let’s talk about *wormholes*. Which are not exactly holes: they are hypothetical phenomena, more like a topological characteristic of spacetime that would allow you to travel from one universe to another, using gravitational tunnels. Physical models aside, wormholes have also been depicted in countless “artistic representations”: from Isaac Asimov to The Big Bang Theory, passing through the *interplanetary transport network* in the film and franchise *Stargate* – such a great film, by the way, that anyone in their 30s-something remember with unconditional affection.

Perhaps this is why sound designer, musician and field recordist Federico Chiari has chosen to adopt the notion of *wormholes* to describe how silence works like a bridge, a passage, a gallery or a *stargate* capable of casting the listener into a galactic beyond. And actually, can silence be photographed? Or, like in the case of black holes until last March, or wormholes, or any prehistoric animals and plants, is it only representable through an indirect process? Even a sonic spectrogram is nothing but a rendered image. Doing a synaesthetic leap beyond the visual domain – which, one might object, is not the proper perspective from which to speak about silence –, John Cage, in his three movements of 4'33", also started from the assumption that silence cannot be represented.

Nevertheless, *Silent Set* is a representation of silence, which uses a DJ set – and its *gravitational* potentials –, as fuel to navigate a constellations of possible renditions of silences. And the effect, is exactly the one of a wormhole, which would engulf any kind of material and would then throw it into space-time, re-contextualising each element in order to create its own personal

discourse that would reflect on the social practices of listening. Silence not as the mere absence of sound pressure, but as a condition of listening.

This may sound rather obvious in a context such as a contemporary music festival, characterised by specific behavioural practices, but it is not equally evident in reference to the many imaginative apparatuses from which Federico Chiari drew the materials that make up his DJ set. That is, parties in huge venues, or smoky underground clubs, ballrooms, residual industrial architectures that are temporarily turned into *autonomous* areas. But also places and non-places where music and *muzak* lend themselves as accessories of commercial activities.

Extrapolated from their original contextual universe, the music mixed by Federico Chiari is re-proposed as the very key to understand social practices we embody in our everyday life. Music seeks for attention, a dedicated listening, an ear inclined both to music and to more eminently sociological aspects, capable of consolidating organisation of sounds and organisation of social groups, from and for which they are produced and acted - and by which and whom they are in turn produced and acted, precisely in those networks of causal and systemic relations that we could define, by borrowing the lexicon of American sociologist Howard Becker, as “artistic worlds”.



SILENT SET by Federico Chiari, Musica in prossimità Festival, Pinerolo
Ph. Silvia Mangosio and Luca Vianello





SILENT SET by Federico Chiari, Musica in prossimità Festival, Pinerolo
Ph. Silvia Mangosio and Luca Vianello





anies





SILENT SET by Federico Chiari, installation detail, Musica in prossimità Festival, Pinerolo
Ph. Silvia Mangosio and Luca Vianello



RISPETTA
IL
SILENZIO

PRODUCTION

BY MARINA ROSENFELD

PERFORMANCE CURATED BY ALMARE
IN COLLABORATION WITH STANDARDS
PERFORMANCE @ STANDARDS, MILAN, 2018
TALK @ NABA – NUOVA ACCADEMIA DI BELLE ARTI, 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.

For her first performance in Milan, in collaboration with Standards and ALMARE, Rosenfeld produced a new suite of dub plates, or temporary records, starting from original site-specific recordings taken by Attila Faravelli. She re-imagine the tones and the 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 included visual art students from NABA - Nuova Accademia di Belle Arti in her concert. They used the new dubplates as a sonic tool to investigate the potential of reproducing *by hand* an improvised account of the architecture and its surroundings.



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





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

ACHEROPITISMO
A PROJECT & GAME BOOK

WITH A PUBLIC TALK BY ANDREA VALLE AND LIVE
PERFORMANCE BY RENATO GRIECO, CURATED BY ALMARE
TEATRUM BOTANICUM. @ PAV, TURIN, 2018

Acheropitism is a neologism. It comes from ancient Greek *acheiropoietā*, a term referring to a specific kind of traditional 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* in San Giovanni in Lateran in Rome, the mysterious depiction it is not considered to be human-made. It's rather the work of a non-hand, of a transcendent *inhumanity*. At once, some XVIII century automaton inventors come to mind, quite elegant figures such as Jacques de Vaucanson and Henri Maillardet, or some sci-fi classics writers, Isaac Asimov at first, or the messianic saga of *Galaxy Express*, or the bодаciously alluring cyborg of media franchise *Ghost in the Shell*. The concept of *acheropitism* challenges authorship, and questions its very possibility.

A self-made artwork capable of mirroring the human handicraft, and at the same time it does not leave any handprint. Through the improvement of coding language and automation, human beings make great effort to escape from their clumsy mundane body (physicality), in order to achieve a sort of fade-out of the Self: a well trained strategy of 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. We are outside mankind realm.

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

ALMARE presented *Systema Naturæ* by composers Mauro Lanza and Andrea Valle whose practice has always been oriented to algorithmic composition, also called Computer Assisted Composition. Following the Linnaean taxonomy (*Regnum Animale, Regnum Vegetable, Regnum Lapideum*, plus one music piece named *Fossilia*) *Systema Naturæ* is a four pieces music cycle for amplified ensemble and electromechanical unities. Each piece is a catalogue of shorter compositions: a host of beasts laid down on a preposterously mutant classification: *Cteromelis udivetus*, *Grapheas lopogon*, *Adius geradii*, *Zampychis flalutengia*...

Each micro-piece represents a *being*, and as a whole they form a *Regnum* and all the *Regna* then form a meticulous pseudo-natural System, which is ultimately a parallel of the one we find in nature. A wunderkammer of an exuberant combinatorial fantasy, which delights to overcome the prodromes of life, or its aftermaths.

Lanza and Valle have conceived the project together, sharing programming patches for years. They came to an actual expanded authorship, in which none of them emerges individually.

Starting from this perspective Naples based musician Renato Grieco presented a live-performance from his research on accumulation and catalog. 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, as in a hard-disk's disorder.

Acheropitism is paired by the first publishing project by ALMARE including a conversation with Mauro Lanza, a large concept diagram 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 various contributions. The reader will unexpectedly bump into many crossroads, references and continuous memos.

A form of anthropological curatorship that is almost *spam*, which grips the flow of the text, parasitizing the scrolling of the text. A misfit reading, a panopticon-exhibition, where programmatically generates works as if they were life-forms – hapax legomena biologically modified – within the PAV garden that is almost a stalkerian area, a perimeter-oasis from a proliferating futuristic jurassic park.

Evanescence forms of life for a misleading winking at ventured possibilities.



Andrea Valle presents *Systema Naturae* by Mauro Lanza and Andrea Valle.
Teatrum Botanicum 2018, PAV, Turin







Systema Naturæ by Mauro Lanza and Andrea Valle (details of the presentation).
Teatrum Botanicum 2018, PAV, Turin



Quando potrebbe la macchina, in senso figurato, inventare un suo diritto all'autonomia?

Dunque, è di fatto nata una relazione fondamentalmente moderna: stendere a distanza le cose che bisognano su cui lavorare secondo un criterio del tutto nuovo. Poco a poco si sono rivelate nuove esigenze di controllo e di autorità, sempre più ampie, che minacciano il nostro vivere quotidiano. Per ciò che riguarda la nostra vita privata, non a caso lo stesso governo, con le norme sulle tecnologie e i dati personali, ha scritto tutto di nuovo. In questo contesto non c'è spazio per gli errori, anche se questi sono il nostro punto di forza. Il nostro lavoro, cioè la nostra creatività, deve essere difeso e preservato. Non c'è spazio per gli errori. Non solo perché ci sono dei rischi per la nostra vita quotidiana, ma anche perché ci sono rischi per il nostro lavoro, per la nostra creatività. E questo è il problema. L'esperienza dimostra che non è possibile creare qualcosa di nuovo senza fare degli errori. Ma c'è un'altra dimensione: la nostra creatività deve essere protetta. Ecco perché abbiamo dovuto cercare di proteggere la nostra creatività. Ma non c'è un modo migliore di proteggerla che attraverso la macchina, che è la nostra migliore alleanza. La macchina ci aiuta a crescere, a crescere e a crescere. E questo è il nostro obiettivo.

Ecco perché abbiamo dovuto trovare una strada per poter utilizzare la macchina in modo sicuro. Una strada che ci permetta di continuare a lavorare, anche se la macchina ci sta sopra. Una strada che ci permetta di continuare a lavorare, anche se la macchina ci sta sopra. Una strada che ci permetta di continuare a lavorare, anche se la macchina ci sta sopra.

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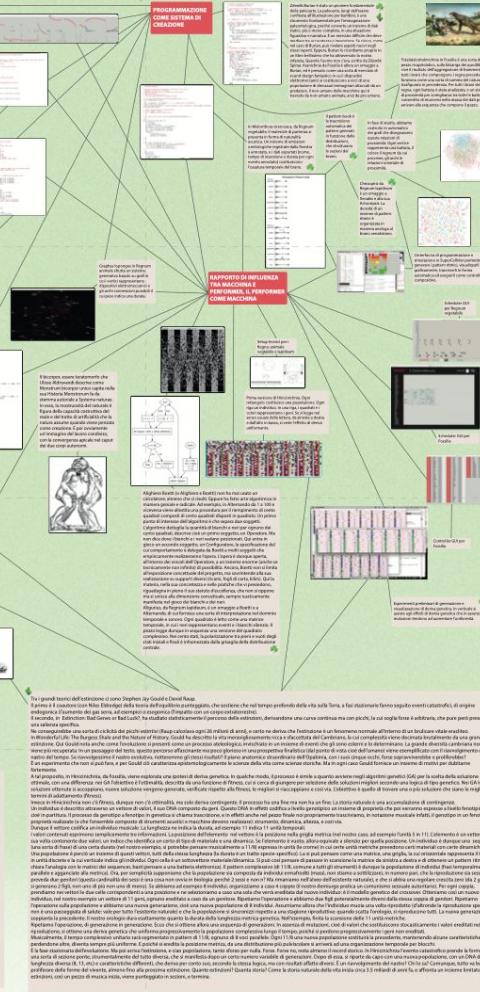
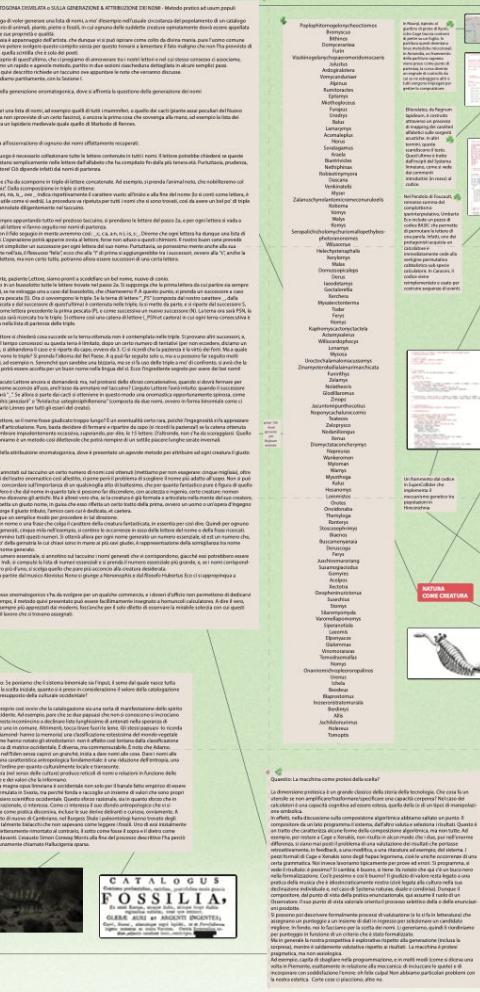
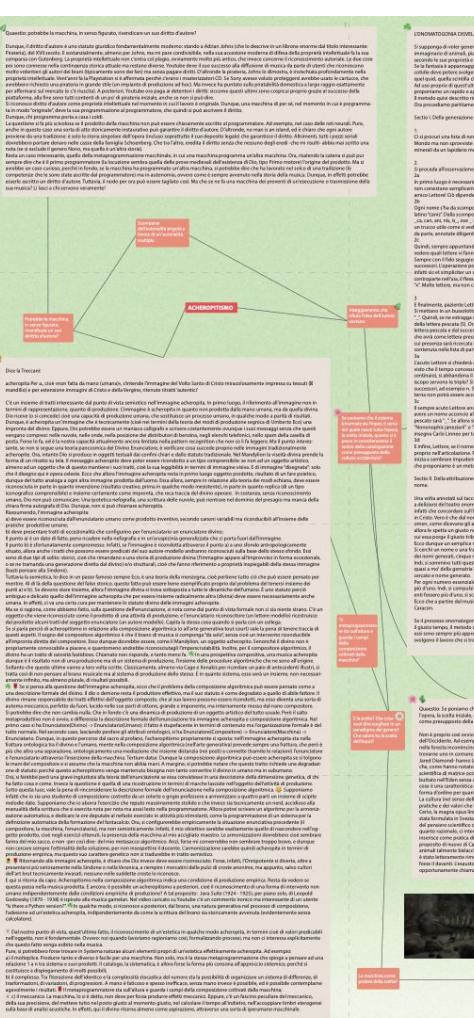
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Andrea Valle, Diagram Of The Relationship Between Human And Machine In Music Composition,
developed in collaboration with ALMARE for the publication **ACHEROPITISM**, published by ALMARE 2018, Turin.

calcolatrice in cartucce, il codice viene reimplementato e usato per costruire sequenze di eventi.



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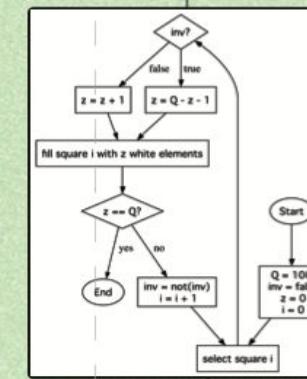
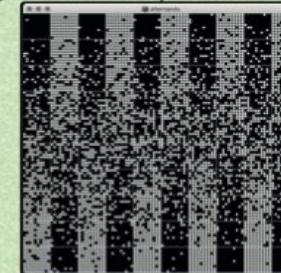
Un frammento dal codice in SuperCollider che implementa il meccanismo genetico tra popolazioni in Hininchinchia



generativo basato su grafi in cui i vertici rappresentano dispositivi elettromeccanici e gli archi connessioni possibili il cui peso indica una durata.



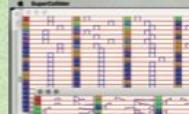
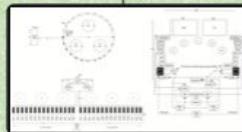
Il bicorpor, essere teratomorfo che Ulisse Aldrovandi descrive come Monstrum bicorporeum capite nella sua Historia Monstrorum fa da stemma autoriale a Systema naturae. In esso, la mostruosità del naturale è figura della capacità costruttiva del reale e del tratto di artificialità che la natura assume quando viene pensata come creazione. È poi ovviamente un'immagine del lavoro condiviso, con la convergenza apicale nel caput dei due corpi autonomi.



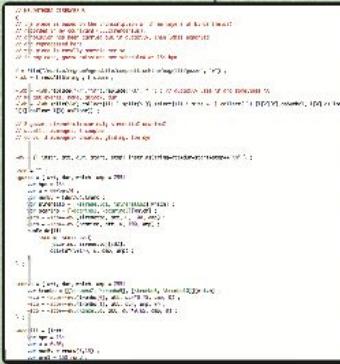
Alighiero Boetti (o Alighiero e Boetti) non ha mai usato un calcolatore, almeno che ci risulti. Eppure ha fatto arte algoritmica in maniera geniale e radicale. Ad esempio, in Alternando da 1 a 100 e viceversa viene allestita una procedura per il riempimento di cento quadrati composti di cento quadrati disposti in quadrato. Un primo punto di interesse dell'algoritmo è che separa due soggetti. L'algoritmo dettaglia la quantità di bianchi e neri per ognuno dei cento quadrati, descrive cioè un primo soggetto, un Operatore. Ma

RAPPORTO DI INFLUENZA TRA MACCHINA E PERFORMER, IL PERFORMER COME MACCHINA

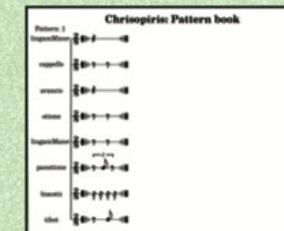
Setup tecnici per i Regna: animale vegetabile e lapideum



PROGRAMMAZIONE COME SISTEMA DI CREAZIONE



In *Melonthora cirencesus*, da Regnum vegetable, il materiale di partenza si presenta in forma di naturalità acustica. Un insieme di emissioni ornitologiche registrate dalla finestra è annotato, e i dati esportati (nome, tempo di inserzione e durata per ogni evento annotato) costituiscono l'ossatura temporale del brano.

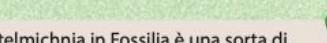


Zdeněk Burian è stato un pioniere fondamentale della paleoarte. La paleoarte, lungi dall'essere confinata all'illustrazione per bambini, è uno strumento fondamentale per l'immaginazione paleontologica, perché converte un insieme di dati statici, più o meno completo, in una situazione figurativa e narrativa. È un esercizio difficile che deve mediare tra accuratezza e invenzione. Se riesce, come nel caso di Burian, può rivelare aspetti nuovi negli stessi reperti. Eppure, Burian lo ricordiamo proprio in un libro bellissimo che ha attraversato la nostra infanzia. Quando l'uomo non c'era, scritto da Zdeněk Spinar. Aranichnia da Fossilia è allora un omaggio a Burian, ed è pensato come una sorta di esercizio di sound design fantastico in cui i dispositivi elettromeccanici si costituiscono a voci di una popolazione di dinosauri immaginari attaccati da un predatore. Il non-umano delle macchine qui si traveste da non-umano animale, anzi da pre-umano.

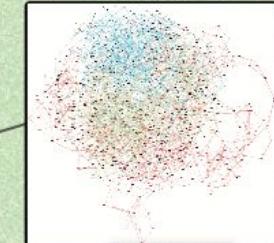
Il pattern book è la trascrizione automatica dei pattern generati in funzione delle distribuzioni, che strutturano le sezioni del brano.



Totalatelontelmichnia in Fossilia è una sorta di pezzo ricapitolativo, sulla falsariga dei quodlibet. È cioè il risultato dell'aggregazione di frammenti da tutti i brani che compongono i regna precedenti e funziona come una sorta di summa del naturale trasfigurato in precedenza. Per tutti i brani dei regna, ogni battuta è stata analizzata, e un sistema di prossimità per somiglianza tra tutte le battute ha consentito di muoversi nella massa dei dati per arrivare alla sequenza che compone il pezzo.



In fase di studio, abbiamo costruito in automatico dei grafi che disegnassero queste relazioni di prossimità. Ogni vertice rappresenta una battuta, il colore il regnum da cui proviene, gli archi le relazioni orientate di prossimità.



Chrisopris da Regnum lapideum è un omaggio a Xenakis e alla sua Achorripsis. La densità di un insieme di pattern ritmici è





Poplophitomogelonycheoctiomos

Bromyscus

Bithinos

Domycerantea

Furin

Visokinogelynchopaeromoridomocaeris

Julustus

Ardogiralotera

Vomycanduriaer

Alpinus

Rumitoractes

Eptamys

Miothogloceus

Furapus

Urodrys

Balus

Lamarymys

Acomaleplus

Norus

Soratagamus

Araela

Biantrivicles

Nethiphinax

Robisotinymyora

Dascana

Venkinatelis

Myser

Zalanuschynolantomicromeconuruloelis

Koboma

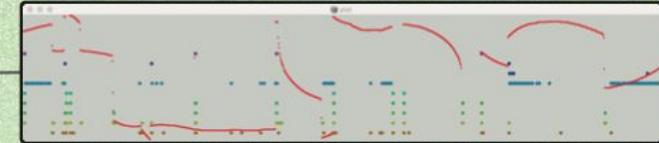
Vomys

Walys

Komys

Seropalichicholomychuriomallopenethybos-

In Rioanji, ispirato al giardino di pietra di Kyoto, John Cage traccia contorni di pietre su un foglio. In partitura questi diventano linee melodiche microtonali. In Anionidia, un frammento della partitura cageana viene preso come punto di partenza, la curva diventa un segnale di controllo da cui se ne estraggono altri e tutti vengono impiegati per gestire la composizione.



```
/* JOHN CAGE, GARDEN OF STONES (1974) */

// 1.000 ms = 1/4 note (120 BPM)
// 10000 ms = 1/2 note (60 BPM)
// 100000 ms = 1/4 note (30 BPM)

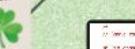
// 1000 ms = 1/8 note (240 BPM)
// 10000 ms = 1/4 note (120 BPM)
// 100000 ms = 1/2 note (60 BPM)
// 1000000 ms = 1/4 note (30 BPM)

// 100 ms = 1/16 note (480 BPM)
// 1000 ms = 1/8 note (240 BPM)
// 10000 ms = 1/4 note (120 BPM)
// 100000 ms = 1/2 note (60 BPM)
// 1000000 ms = 1/4 note (30 BPM)

// 10 ms = 1/32 note (480 BPM)
// 100 ms = 1/16 note (240 BPM)
// 1000 ms = 1/8 note (120 BPM)
// 10000 ms = 1/4 note (60 BPM)
// 100000 ms = 1/2 note (30 BPM)

// 1 ms = 1/64 note (480 BPM)
// 10 ms = 1/32 note (240 BPM)
// 100 ms = 1/16 note (120 BPM)
// 1000 ms = 1/8 note (60 BPM)
// 10000 ms = 1/4 note (30 BPM)
```

Eliteralates, da Regnum lapideum, è costruito attraverso un processo di mapping dei caratteri alfabetici sulle sorgenti acustiche. In altri termini, queste scandiscono il testo. Quest'ultimo è tratto dall'incipit del Systema linneiano, come si vede dai commenti introduttivi (in rosso) al codice.



Nel Pendolo di Foucault, romanzo summa del complottismo iperinterpretativo, Umberto Eco include un pezzo di codice BASIC che permette di permutare le lettere di

```
/* UMBERTO ECO, IL PENDOLO DI FOUCALUT */

// 1.000 ms = 1/4 note (120 BPM)
// 10000 ms = 1/2 note (60 BPM)
// 100000 ms = 1/4 note (30 BPM)

// 1000 ms = 1/8 note (240 BPM)
// 10000 ms = 1/4 note (120 BPM)
// 100000 ms = 1/2 note (60 BPM)
// 1000000 ms = 1/4 note (30 BPM)

// 100 ms = 1/16 note (480 BPM)
// 1000 ms = 1/8 note (240 BPM)
// 10000 ms = 1/4 note (120 BPM)
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// 100 ms = 1/16 note (240 BPM)
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// 100000 ms = 1/2 note (30 BPM)

// 1 ms = 1/64 note (480 BPM)
// 10 ms = 1/32 note (240 BPM)
// 100 ms = 1/16 note (120 BPM)
// 1000 ms = 1/8 note (60 BPM)
// 10000 ms = 1/4 note (30 BPM)
```

```
/* UMBERTO ECO, IL PENDOLO DI FOUCALUT */

// 1.000 ms = 1/4 note (120 BPM)
// 10000 ms = 1/2 note (60 BPM)
// 100000 ms = 1/4 note (30 BPM)

// 1000 ms = 1/8 note (240 BPM)
// 10000 ms = 1/4 note (120 BPM)
// 100000 ms = 1/2 note (60 BPM)
// 1000000 ms = 1/4 note (30 BPM)

// 100 ms = 1/16 note (480 BPM)
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// 10000 ms = 1/4 note (120 BPM)
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// 1000000 ms = 1/4 note (30 BPM)

// 10 ms = 1/32 note (480 BPM)
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// 1000 ms = 1/8 note (120 BPM)
// 10000 ms = 1/4 note (60 BPM)
// 100000 ms = 1/2 note (30 BPM)

// 1 ms = 1/64 note (480 BPM)
// 10 ms = 1/32 note (240 BPM)
// 100 ms = 1/16 note (120 BPM)
// 1000 ms = 1/8 note (60 BPM)
// 10000 ms = 1/4 note (30 BPM)
```

A SERIES OF COMPLEX HANDSHAKES

BY JUSTIN RANDOLPH THOMPSON

IN COLLABORATION WITH JANETTA HILL AND LANIA ROBERTS

PERFORMANCE CURATED BY ALMARE

SATURNALIA FESTIVAL @ MACAO, MILAN, 2018

Justin Randolph Thompson is a new media artist, organizer and educator born in Peekskill, NY in '79. Living between Italy and the US since 2001, Thompson is a Co-Founder and Director of Black History Month Florence. Justin's work and scholarship engages local communities as living yet fleeting monuments. His art has been exhibited internationally in venues such as the Whitney Museum of American Art, The Reina Sofia, the American Academy in Rome and more.

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, MACAO, Milan



DAGIO





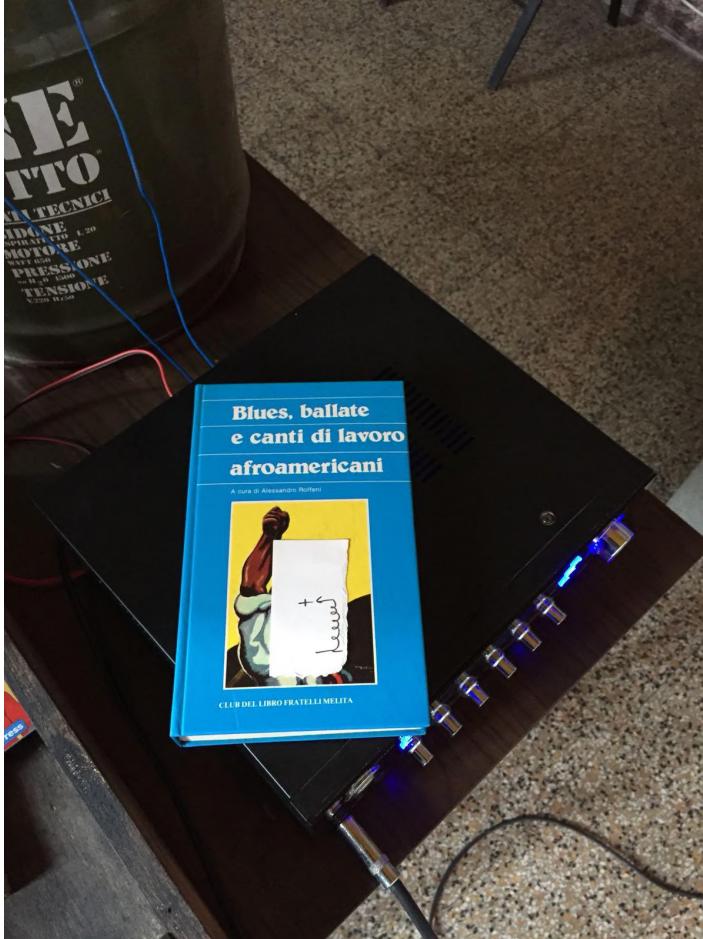
A Series of Complex Handshakes by Justin Randolph Thomson,
still from video

THERE IS AN IMAGINARY
LINE
OUT THERE
BETWEEN RIGHT AND
WRONG



A Series of Complex Handshakes, Installation view, MACAO, Milan





A Series of Complex Handshakes (details), MACAO, Milan



COMING TOGETHER – LISTENING SESSION

CURATED BY VINCENZO SANTARCANGELO
IN COLLABORATION WITH ALMARE
@ ASSOCIAZIONE BARRIERA, TURIN, 2018

MUSIC BY

Frederic Rzewski

Coming Together, 19' 12", Attica, Coming Together,
Les Moutons De Panurge
(1974)

Barry Truax

Riverrun, 20'
(1986)

Jonathan Harvey

Mortuos Plango, Vivos Voco, 9' 15"
(1980)

The Advisory Circle

From Out Here, 1' 8", From Out Here
(2014)

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)

Boards of Canada

One Very Important though, 1' 25",
Music Has The Right to Children
(1998)

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 sound 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 listening session 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 to those theories that analyse Sound in relation to the sources that have generated it. Then the acoustic itinerary ends with a step forward, outside, in a figurative, metaphorical space: the "space of memory".

Special attention is paid to performativity of acousmatic music, which plays a proper artistic role, as a vector, driving the listening attention and conducting the shifting choreography of the sound source. The medium choice, the diffusion mode and the speaker placement, are of a fundamental aesthetic purpose. Acousmatic music shows sounds 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 the same.

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 highlights the act of listening as a practice, as a research for a sound never given once and for all; a session that inhabits the interstitial gap between organised sound and organised listening.

Not a lecture, but an invitation to cross Barriera's architecture putting yourself in a free listening perspective. Because, as stated in one of the presented tracks, sound always happens "somewhere in the future."



Coming Together, Associazione Barriera Contemporanea, Turin.
Ph. Clara Scarafia

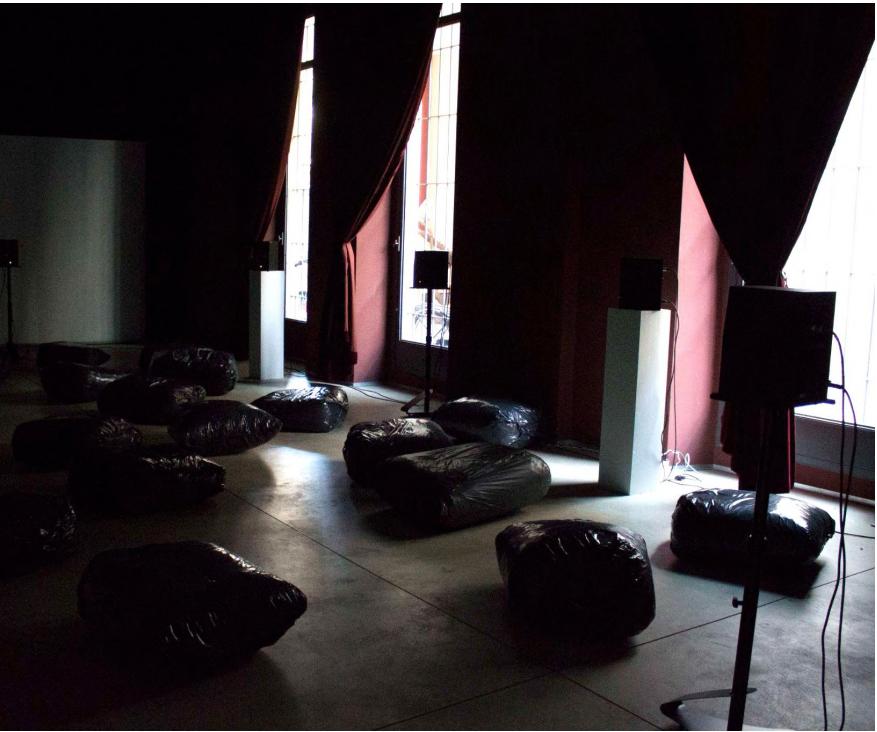


CLARA SCARAFIA ©





CLARA SCARAFIA //





Coming Together, Associazione Barriera Contemporanea, Turin.
Ph. Clara Scarafia



Coming Together, Associazione Barriera Contemporanea, Turin.
Ph. Clara Scarafia

OP.09-13, ROTTERDAM, TOKYO, FÈS (2009-2013)

A FILM BY MASTEQUOIA

(GABRIELE SILLI, GIACOMO SPONZILLI

CARLO GABRIELE TRIBBIOLI)

64 min, VHS/HD

RECEPTIVITÀ MAGNETOFONI (2005-2018)

PERFORMANCE BY GABRIELE SILLI

SCREENING AND LIVE ELECTRONICS CURATED BY ALMARE

@ CITÉ INTERNATIONALE DES ARTS, PARIS, 2018

Edited from more than 54 hours of footage shot on VHS cassettes throughout the years 2009-2013, *Op.09-13* is a film-triptych evoking, 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 aims to diagram a inter-continental, synchronic and symbolic triangulation.

The soundtrack has been composed using the camera mic and holds a prominent/dominant role in the video. It haunts the viewer as an absconditus narrator, a ghostly *historicus*, whispering and oppressive.

Receptivit Magnetofoni, is a real-time tape editing performance by Gabriele Silli. The work combines and distorts a huge amount of archive material recorded by the artist on audio cassettes in the last 10 years.



Receptivit Magnetofoni, Gabriele Silli,
Cité Internationale des Arts, Paris. Ph. Sixtine de Thé





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

MASTE
QUOIA
op.09-13
ROTTERDAM
TOKYO FÈS



Op.09-13, Rotterdam, Tokyo, Fès (2009-2013), Mastequoia
still from video. Courtesy, the artists



Op.09-13, Rotterdam, Tokyo, Fès (2009-2013), Mastequoia
screening at the Cité Internationale des Arts, Paris. Ph. Sixtine de Thé





Gabriele Silli in *Op.09-13, Rotterdam, Tokyo, Fès (2009-2013)*, Mastequaïa
still from video. Courtesy, the artists

PERFORMING FOR ANOTHER'S PREPARATION

TO PERFORM, AND VICE VERSA

BY ADAM ASNAN & LUCA GARINO

FIXED MEDIA AND LIVE ELECTRONICS

PERFORMANCE CURATED BY ALMARE

@ SUPERBUDDA, TURIN, 2017

Three hours show. 3 sets, one hour each. Adam Asnan and Luca Garino switch their roles in a cheeky dialogue made of meddling, perturbations and inserts. An hybrid diffusion and mutual manipulation, the dress rehearsal of an ever-forthcoming performance. Luca Garino interacts with an acousmatic and acoustic set, composed of ethnomusicological records (Bakhtiari - Iran, Aka Pygmies - Central African Republic, Wayápi - French Guyana), Antonio Ligabue's unpublished audio excerpts (in which the painter relates to the animal world), and other instrumental sounds from his own personal archive, 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 *confusion* that pieces together two distant sound practices in a unique interaction. "Setting 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,
Superbudda, Turin. Ph. Clara Scarafia





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



Performing for Another's Preparation to Perform, and Vice Versa, Luca
Garnino, Superbuddha, Turin. Ph. Clara Scarafia

BELABOR

BY ENRICO MALATESTA

PERCUSSIONS AND LIVE ELECTRONICS
PERFORMANCE CURATED BY ALMARE
@ 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 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, Superbudda, Turin
Ph. Clara Scarafia



CLARA SCARAFIA



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



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 MENGONZI

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 Viatfarini, Milan. In 2012 she was student assistant of the collective ...AND AND AND for the project Maybe Educational at documenta13.

LUCA MORINO

Luca Morino (Turin, 1992) graduated in Electronic Music from the Conservatory of Turin. Co-founder and guitarist in Foxhound band, they released three albums ("Concordia", INRI 2012, "In Primavera", Self-production 2014, "Camera Obscura", Blood Disken / GAAR 2016). Since 2017 he has been working as sound engineer for the festival Musica in Prossimità (Pinerolo) and collaborating with the Maurice Quartet.

GABBI CATTANI

Gabbi Cattani (Rome, 1990) is an artist living and working in Frankfurt am Main. He graduated in Music Composition from S.Cecilia Conservatory and in Music Theory and Fine Arts from EHESS/ENSAD in Paris. He is currently studying at Städelschule in Frankfurt with Gerard Byrne. Cattani works in performance, installation, poetry and video. His works featured in institutions and museums such as Biennale Mediterranea, San Marino (RSM); Castello di Rivoli Museum of Contemporary Art (IT); Cité Internationale des Arts, Paris (FR); Fondazione Prada, Venice (IT); HeK-Haus der elektronischen Künste, Basel (CH); MACRO, Rome (IT); OUTPOST Gallery, Norwich (UK); Return gallery, Dublin (IR); Tirana Art Lab (AL);

2022

AUDIO-LOG: creative writing through sound
Workshop by ALMARE (Upcoming)
ISS Norberto Bobbio IPSSEOA, Carignano (IT)

Sound as means of expression
Lecture by ALMARE (Upcoming)
NABA - Nuova Accademia di Belle Arti, Milan (IT)

2021

Live Session: music by Giovanni Lami,
Enrico Malatesta, Glaucio Salvo
Curated by ALMARE
Circolo del Design, Turin (IT)

Life Chronicles of Dorothea Iesj S.P.U.
Screening at Festival Lucia
Radio Papesse, Firenze (IT)

Life Chronicles of Dorothea Iesj S.P.U.
Screening at Cinema Eliseo, Cesena (IT)

Sound Quests
Two-days event dedicated to technology and storytelling
Curated by ALMARE - supported by The Italian Minister of Culture
With Angelo Careri, Federico Campagna, Francesco Fusaro
Circolo del Design, Turin (IT)

AUDIO-LOG: creative writing through sound
Workshop by ALMARE in collaboration with Cripta 747
Fondazione Delfino, Cuneo (IT)

Life Chronicles of Dorothea Iesj S.P.U.
Screening at Festival Audio Formal 2021
Hangar, Barcelona (ES)

Life Chronicles of Dorothea Iesj S.P.U.
Screening at Humanizing Technology
Circolo del Design, Turin (IT)

Sound as means of expression

Lecture by ALMARE
FSRR CAMPO, Turin (IT)

2020

All Signs Point To Rome, Diane
Screening at Festival Musica in Prossimità 2020
Teatro del Lavoro, Pinerolo (IT)

Life Chronicles of Dorothea Iesj S.P.U.

Sound installation by ALMARE
Waves Between Us, collective exhibition curated by Alison Karasik, Camille Regli, Katie Simpson, in the frame of the Young Curators Residency Programme 2020, Fondazione Sandretto Re Rebaudengo, Guarone (IT)

Sound as means of expression

Lecture by ALMARE
Accademia Ligustica di Belle Arti, Genoa (IT)

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
part of *ANACHRONY LOOPS* curated by Francesco Venturi and Arianna Radella 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
part of the exhibition *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* by 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

Curated by ALMARE in collaboration with Vincenzo Santarcangelo Associazione Barriera Contemporanea, Turin (IT)

Op. 09-13, Rotterdam, Tokyo, Fès
by Mastequoia (Gabriele Silli, Carlo Gabriele Tribbioli,
Giacomo Sponzilli), curated by ALMARE
Auditorium de la Cité Internationale des Arts, Paris (FR)

Receptivität Magnetofoni
Performance by Gabriele Silli
Curated by ALMARE - Cité Internationale 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 - Superbuddha, Turin (IT)

Belabor
Performance by Enrico Malatesta
Curated by ALMARE - Superbuddha, Turin (IT)

PRESS

LA BELLE REVUE
<https://www.labellerevue.org/en/thematic-dossiers/universal-zombie-nation-lbr-11/entretien-almare>

DOMUS
<https://www.domusweb.it/it/notizie/2021/03/15/-clubhouse-i-podcast-e-irresistibile-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/>

Atribune
<http://www.attribune.com/arti-performativa/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 Musikhinstitute, Darmstadt (DE).