

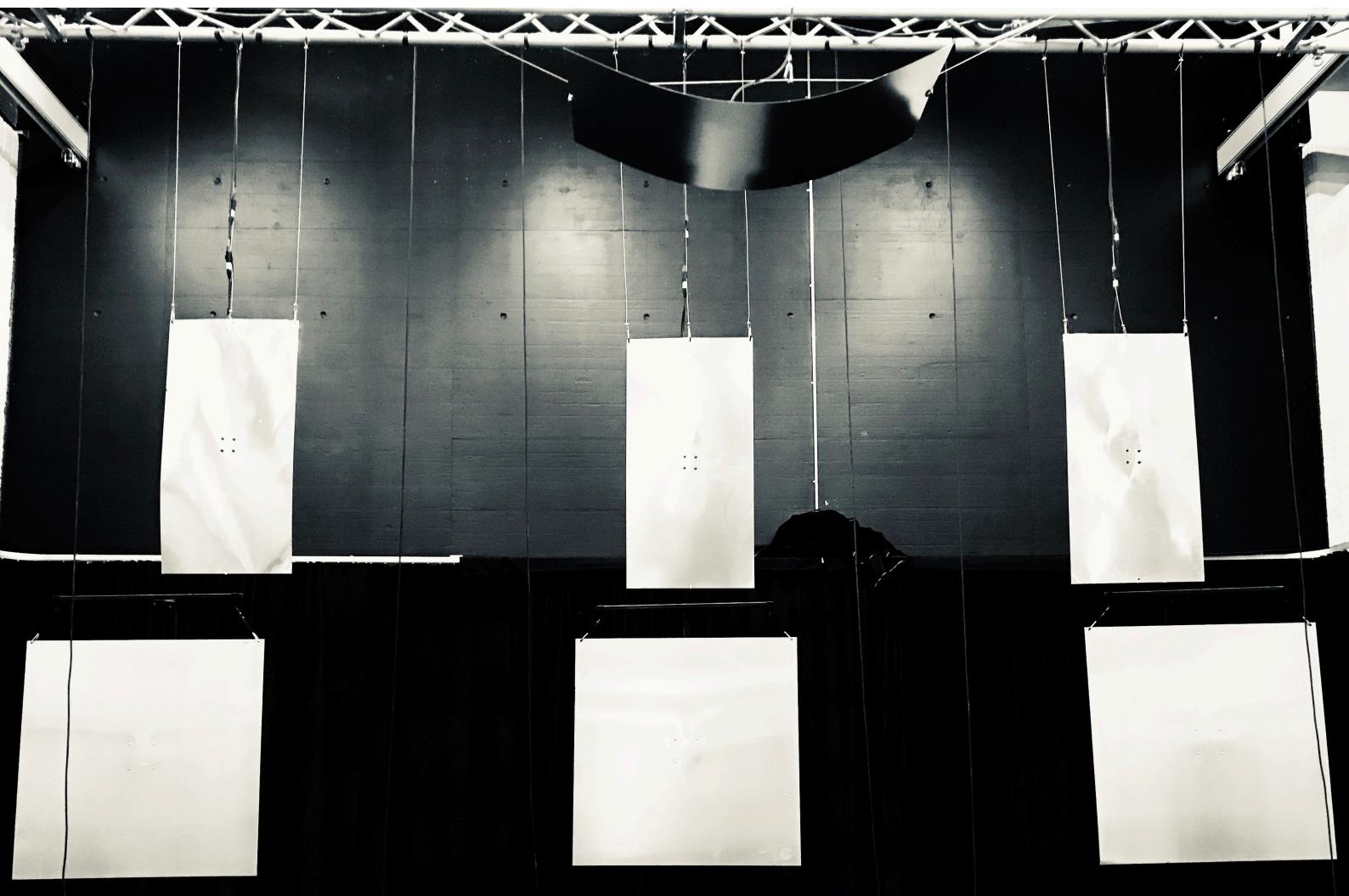
INVISIBLE THROUGH BACH

for resonant/reflecting metal plates, cello and live electronics | 2019

Alberto Barberis - music, live electronics, design

Giacomo Cardelli - cello

Rajan Craveri - live visual art



Program Notes

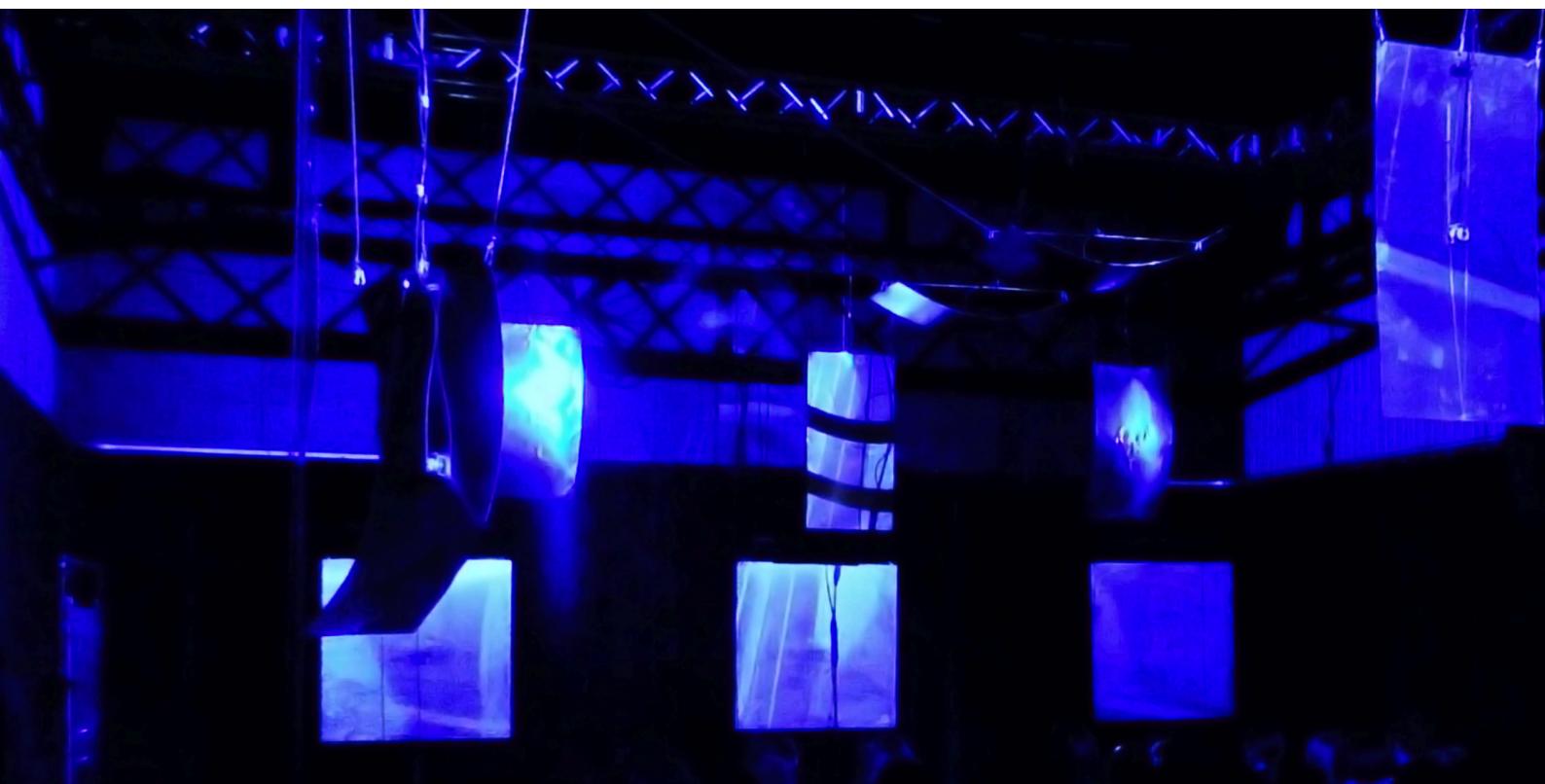
by Alberto Barberis

1. preludio | *the suspended breath of the system*
2. allemanda | *remote access to the system*
3. corrente | *system internal voltages*
4. sarabanda in solo | *where we are*
5. finale | *ascendant anti-giga*

Invisible through Bach is an immersive sound-visual art work composed between 2018 and 2019, for an architecture of resonant/reflective motorized metal plates, cello, live electronics and live visual art. Presented for OGGIMUSICA and LuganoMusica, at the theatre LAC (Lugano - CH) on 19 March 2019, it is the result of a collaboration with cellist Giacomo Cardelli and visual artist Rajan Craveri, and it was supported by the Christoph Delz Foundation.

Invisible through Bach is a vibrating techno-human organism, a multi-perceptual installation, a system of dense sound-visual interconnections, which leads the public to live a pluri-sensorial experience - a strongly emotive one - shared between people, automata and codes. Essentially, it's an art work which reflects on today's human-machine integration and mutual influences, with a hope for the impossibility of an anti-human drift.

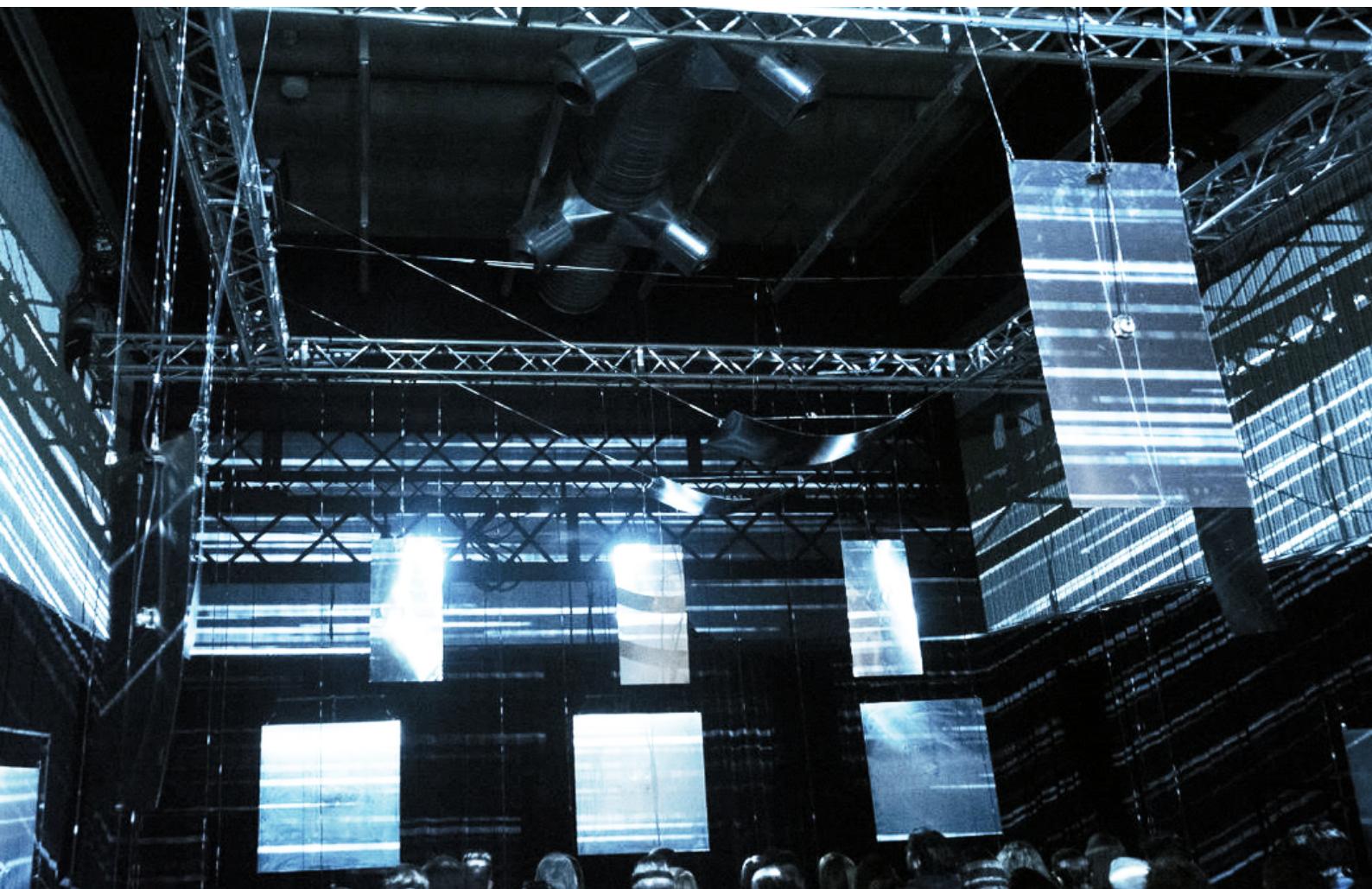
The performance takes place in two separate spaces: one shared between the public and an installation of metal plates sound diffusors, and the other inhabited by a cellist alone. These two spaces together, strongly interconnected by audio-video signals, give life to an all-embracing electro-mechanical environment, where reality and virtuality seem to switch roles.



Hanging aluminium plates, transducers, micro-processors, electric motors and evolving lights: all combined to form a unique 'instrument', capable of generating audio and light on its own, as well as to allow access to the cellist, who, invisible and inaudible, is never really revealed, but who constantly strives to access the system, to influence it.

In *Invisible through Bach*, some distillate acoustic traditional gestures, modelled on J.S. Bach's Suite BWV 1007 and therefore bearers of collective memory, are integrated in a rich microcosm of technological relationships, that also express the urges of the electronic music world: industrial, techno, IDM, drone, noise, etc.. Looking for integration rather than divergence.

In the system there are not traditional speakers, nor direct acoustic sounds. There are only simple sonic symbols: vibrating squares and rectangles; only raw materials: metal shining plates. Everything is mediated by these and by the algorithms that control them: electronic sound synthesis; real-time digital signal processing; lo-fi sound diffusion and spatialization; automation of movement; image-processing; unconventional projections.



The result is a vaguely dystopian, at times ritualistic, experience, in which the classical instrumental heritage, decontextualized and literally tele-transported, seems to be entrusted with the solitary task of bearing human memory. The rest is artifice, through a sound-light history of industrial revolutions, symbolized by cold plates, creaking motors, computers and codes; the elements which control the entire performance. The elements we must confront with today. The (s)objects we must be aware of, so as not to be overwhelmed.