Portfolio: English - works descriptions

Francesco Fonassi (Brescia, 1986) is an Italian artist and sonic researcher operating in the field of contemporary art, performance art and live media. His work, developed through actions, recordings, environmental configurations, radio transmissions, listening sessions, experimental music, and the creation of audiovisuals and sensory spaces, has been featured in solo and group exhibitions in Italian and international institutions such as Palais de Tokyo, Paris; MAXXI, MACRO, Auditorium Parco della Musica, Rome; CoCA, Torun; Viafarini DOCVA e CareOf, Milan; The Emily Harvey Foundation, New York; Färgfabriken, Stockholm; Fondazione Sandretto Re Rebaudengo, Turin; CSMVS Museum, Bombay; Fondazione Memmo, Rome; Fondazione Bevilacqua La Masa, Venice; MAG, Riva del Garda; Museo Pecci, Milan. He was a finalist at Furla Prize (2015), LUM Prize (2011) and won the Moroso Concept Award (2017) and 6Artista Prize (2012). Among his actions and performances in festivals, events and independent spaces: Clark House Initiative, Bombay (India) BB15, Linz; Blockhaus DY10, Nantes; Bunker, Torino; DKSG Galerija and Remont Gallery, Belgrade; A Certain Lack Of Coherence, Porto; Glassbox, Paris; LocaleDUE, Bologna; Spazio O', Milan; Sarajevo Winter Festival, Sarajevo; Bjcem, Skopje; Quadriennale di Roma, Rome. The residency programs in which he took part include Le Pavillon, Palais de Tokyo, Paris; Fondazione Pastificio Cerere, Rome – Cité Internationale des Arts, Paris; Khoj International, Goa (India); Atelier BLM, Fondazione Bevilacqua La Masa, Venice; Real Presence 2007-2010, Belgrade – Castello di Rivoli, Turin. As a musician he is active with solo projects concerning abstract and experimental music, in addition to a number of collaborations, such as the experimental duo *Interlingua*, with composer and performer Francesco Venturi. He runs, together with other colleagues, *Villa No*, a completely independent association and space in Brescia where, since 2013, he has hosted artists, musicians, and djs to promote live sets, sound performances and afterparties.

1

Territoriale is a structure of mediation through individuals. Working as an electromagnetic field, or as an osmotic biological system, it perceives the density and the proximity of bodies into the sensitive areas. As much as people are getting closer to the wall, a sound field grows in intensity on the other side, and viceversa. The two fractions of territory that respectively emanate from the two surfaces of the wall become sympathetic, mutually drawn closer to each other by a strong libidinal bond. From high and resonant textures to low and loud turbulent moments, the ground field of Territoriale encounter of bodies throughout the wall become a display of the deep aspects of human nature.

Territoriale, audio system for two sensitive spaces: wall, 8ch sound system, surveillance cameras, software developed by TempoReale. Installation view at MAXXI, Rome, 2014 Territoriale has been produced by Fondazione Maxxi and acquired as a part of the permanent collection.

Territoriale. 2014

2

Canto Minore is the result of a research period together with a theoretical physician developing a series of algorithms based upon non-linear physical models in order to generate sounds of a huge, virtual metal plate, beaten, played ad listened as if it could exist in reality, actually sounds following the rules of a real existing plate.

The issue of epistemological falsification, as in Karl Popper thinking, and the discourse of the scientific limit, let the artistic and musical discourse become the only validation moment for the

actual perception of the phenomenon.

Presented during listening sessions thought as pseudoscientific, phenomenological presentations, Canto Minore (minor strain) recalls as well epic and sacred sonorities, evoking the strength of a non-existing alchemical object.

Canto minore (minor strain), 5ch sound pièce for modal synthesis, 27' 10000m2 metal plate built on non-linear physical models Listening setting at Auditorium Parco della Musica, Rome, 2014

3

Glance is a free-form environmental sound diffusion which has taken place in the tropical forest of the Western Ghats, in the region of Goa (India) during a residency period. The live recordings are diffused through three temple speakers, specialized in amplifying voice, chants and dictates, are turned into a three channel sonorization during several nights to drive a wide, hallucinatory experience.

The red laterite soil of the forest (object of big issues concerning land devastation from mining and introduction of plant species) become the medium of the sound itself: speakers are dig as much as microphones, recording and playing-back underground, overdubbing, making the land resound. A stratification process who ended up in a sound performance for a temple speaker solo, at Clark House Initiative (Bombay).

A sound sculpture with residual recordings and materials from the sound performance has been installed in CSMVS Museum, Bombay.

4

[..] This is where the specific issue of the reproduction and transmission of the human voice arises in my work: setting up the same conditions in which the hypertrophy of the human voice can be perceived in its physicality – without the manifestation of the body itself, and inversely letting the natural degradation, or loss, affect the voice's matter and bring it back to its vulnerability.

In Kollaps, Aufstieg. a woman executes four sessions of vocal improvisation in a sound laboratory and in an archaeological site in Bosnia-Hercegovina (Sun Pyramid - Ravne Tunnel, Visoko), drawing on acoustic memories while being influenced by a precise audio-visual frame, which also defines and establishes the conditions in which the public could have placed itself to perceive the presence of her voice in such a surrounding. [..]

from Mastermind, interview by Emeline Vincent on Volume – What You See Is What You Hear n° 07, Dec '13

Kollaps, Aufstieg. Audio-visual piece for one voice. 2ch-video, 6ch-sound, 40' environmental size. 2012 produced by Fondazione Pastificio Cerere in Rome, Anna D'Amelio and Paolo Boldrin. Presented at Marco, Rome, curated by Michele D'Aurizio

5

Prompted by the compositional techniques of Jakob Ullmann and the throat singing of the Inuit populations, Fonassi establishes the conditions of the vocal performance of two performers – Letizia Fiorenza and David Sautter – in the recording room: the two vocalists are induced to constantly maintain a single key, opposing his imbalance. The static horizon generated by the convergence of the two vocal forces in a point of mutual balance, continuously threatened by imbalances and predominances, is carved out according to the parameters of spectrographic analysis and a process of filtering the stereo signal.

Performed in studio by Letizia Fiorenza and David Sautter.
Singers are asked to maintain a certain tune for the total duration of 50'.
Mixed and processed on AudioSculpt by Francesco Fonassi with the technical assistance of Marco Liuni (IRCAM); produced by Le Pavillon, Palais de Tokyo, Paris, on May, 2013.

6

There is nothing on the horizon.1 Upon the mechanical reproduction of a sound module - recorded in the area of an airport therefore manipulated in its duration - the human voice intervenes. Cyclical listening sessions, improvisations and playback as a form of assimilation. There are no rules or ways but the emulation, else the hiding. *Everything loses any historical colour.2* Aerial is made of three chapters: two, four, six voices. They arrange themselves in layers, modulating in order to mix and blur, balance and unbalance - the act of listening and focusing of its object.

1,2 from Daniela Zangrando's text for *Theatre of life*: exhibithion's catalogue, 2012

7

On March 19th, 26th and April 4th, 2011, fifty audio interventions - pirate broadcasted on fm 100.1mhz (the same as a former free radio which in the 70s broadcasted from the same building), are listened live from a height of 80 metres. Many different languages, sounds, and voices are amplified in the air.

More than 300 people get up on the top of the building, listening to sound gestures and words which tell about the contingency of being present in a community.

The operation requires a collective, progressive reading and a series of sound actions that are sent from a radio broadcasting station down the street to an amplification system up to the so-called Torre Everest, reached by the listeners thanks to a team consisting of the inhabitants of the very building. The activation of "Everest fm 100.1" repositions a form of narration: broadcasting/listening as vectors of objectification which give a disjointed power to the narrated word. Acousmatism is the condition of this suspension through the transmission structure itself.

Everest fm 100.1, radio FM transmission/reception system on the top of Torre Everest, Limited edition 10'' LP containing 17' sound composition from 50 sound/vocal actions broadcasted on live fm, 50 audiocassette archive, 17' film. Vicenza, 2011

8

First outpost is a project of a radiophonic nature, but it will have implications related to architecture, to choral approach and audio as an active and hyper-present document. We would like to start a path towards establishing a network of transmitting-receiving stations (web streaming but also via short waves) on the Mediterranean coasts that convey content for listening at a distance, but which have the main function of a shelter and arena for the collective listening of this content, while geo-localizing and reconfiguring the relationship between transmitter and receiver. Everest 100.1 was a prototype of this model of proximity between emission and reception. Now, starting precisely from the southern coast of Sicily, I would like to find collaborations that imply at the same time a process of partnerships and responsibility-taking. Transience and belonging, border and shelter are at the moment the key categories on which we have been working.

First outpost is a project that started in Modica (at Chiostro di Santa Maria del Gesù) and on the Iblea coast; it envisages the creation of a shelter with a view to transmit and receive radio signals, as well as for on-site listening of transmissions. In collaboration with CoCA Modica and Barbara Nardacchione.

9

A sign placed in the Belgrade City Library says: Forbidden silence. It alludes to the idea of being forced to practise freedom of speech, making a difference in behavioural normativity and to preconizing or confuting the crisis of the ability to listen. The sentence makes reference to a case, occurred at a Californian library in mid 70s, where for a limited timeframe a series of signs were exhibited, with this very message. In that time and place – not only in the US – studies on noise pollution, on soundscapes, and obviously the struggle for civil rights and freedom of expression started to grow.

Zabranjena Tišina (Forbidden silence), waterjet cutting on metal board, permanent installation at Belgrade City Library, 2010

10

Ultradiana started as a series of magnetic tape recordings which collect vocal, improvisational materials performed in the Villa Borghese parking lot in Rome, designed by architect Luigi Moretti in 1966. Thanks to its configuration and the conformation of its domes, the natural acoustic effect of the place sounds in a peculiar and polyrhythmic way, giving the performers a sonic structure to dialogue with. These materials are subject to electronic treatments and are reproduced during a series of extended, live executions where different settings and sound figures are presented depending on place and context. Originally conceived as a twelve-hour act, Ultradiana opens a choral and ritual conditioning space: through the voice it takes back in an altered state of consciousness which questions the evolutive, linguistic function of the sonic space.

Ultradiana has been presented in different settings and durations (from 30' to 12 hours) in Italian independent spaces and clubs like Base Progetti per L'Arte (Florence); Careof DOCVA, Milan; Localedue, Bologna; Bunker, Turin. A photographic series by Francesco Demichelis focused on the architecture of Moretti's parking lot.

Ultradiana, a 12-hour sound performance for magnetic tape, voices and electronics, performed on site by Letizia Fiorenza Sautter and Carlotta Crapes. Produced by Fondazione Memmo, Rome, 2016

11

This project has consolidated some affinities that had already emerged in the recent past with regard to practices of extension of consciousness and affirmation of a state in which to place oneself for a continuous return to attention towards body and mind. As in many cultures, OSSIGENO also experimentally practices the association of musicians with the breathing sessions. We decided to work together on a series of sessions with the same participants in order to make a dialogue and a shared possible path. A cliff (Fornace Penna), a 16th-century cloister (S. Maria del Gesù) and a natural quarry (Cava dei servi) were thus object of and environment for the work, but also organs of breath itself, harmonizing with themselves, guests of an attempt at immersion. δυω has been the first step of Primo Avamposto, in collaboration with Ossigeno (psychologist Saori D'Alessandro and Ilenia Berra), and Barbara Nardacchione.

δυω, series of three private sessions of circular breathing, run by OSSIGENO. Live sound in collaboration with Luca garino. Different locations, Modica, Sicily, 2017

12

For twelve months, a sound continuum has been spread into the big area of an underground station. Made out of a studio recording of a set of brass instruments (bass tuba and trombone) treated and processed by analogue gears in order to obtain a mantrical tone, or cluster which works with the idea of persistence of sound in space, Guarigione was a perpetual changing message for the entirety of the year, amplifying sections in continuous variations that never repeated themselves. The work reflects as a phenomenon of perception exposed and "imposed," where both the structure and the title of the work evoke a sense of hallucinatory transition and psychic healing. The purity of an escaping gesture that is pervasive and yet also evasive, carefully calibrated (tuned) and then finally healing.

The work has been commissioned by Fondazione Brescia Musei for the Ospedale Metro Station, in Brescia. In an articulated performance program during the period in which the work was on display, several musicians (among which the American composer Alvin Curran) were invited to interact with the sound environment generated by the installation in the metro station with a commissioned live music intervention, or sound actions.

Rationabiles Tubas, o Guarigione. 12 months sound piece for bass tuba and electronics treatments at Ospedale Metro Station/ live sonic acts program. Brescia, 2016

13

Temporale is a time-based series of live performances and sound installations upon temporality and ritual gestures conceived for underground spaces. Clusters of microphones are dragged on the floor generating both loud clusters and precise-thin sonorities. The listening area of the piece is dislocated in an upper, empty place. After the action, lasting around 40', a sound installation with the original recording lasts into the space. Temporale means both storm and temporal. It recalls shepherd gestures and rhythmical repetitions inspired to local traditions, reflecting the durability of being a stressful, fragile and entropic presence. In Falèna, a sound recording has been made out of n.32 rounds of the underground parking lot of Auditorium Parco della Musica in Rome, dragging two microphones on the ground, along its perimeter.

The series have been presented in several solo and collective shows, festivals and specific projects throughout Italy and France.

Temporale, action for 40 microphones in two divided spaces, 40' /sound installation series, 2011-2012 Falèna, site-based intervention and sound installation, 60' sound piece, 2012

14

Silent film shot in the complex of sound mirrors in Kent, UK, through a gravel extraction land close by to the coast. The concrete structures are approached with the camera focusing on light reflection and exposure of the surfaces which were supposed to be used as actual acoustic radars.

Among them a 120 feet wide, concave wall plays the double role of visual barrier and listening vector, both arise a sense of defence, and transparency, and measure, as radio transmission do.

Range, silent video, 10' and film/slide archive, 2009

15

Air is neither on the side of the subject nor of the object. It has neither objecthood nor essence. It has no objecthood because it has no single form of being, manifesting itself in a multitude, and never less than a multitude, of traces and effects [..]. But these appearances are not the secondary expression of an essence any more than they are the properties of an object. The air is impression without presence. The air is something like indetermination as such.1

Timpani is a structured improvisation among three percussionists, one visible and two hidden in the upper floors of the theatre. Enhancing and faking the reflection properties of the architecture, as an echo would do, but artificially emulated and distorted: thus, the building change dimension to the ear, creating a break at the perception of the body, present in its trajectories.

1_Steven Connor, Next to nothing: the arts of air / talk given at Art Basel, 2007

Timpani. Studio per una eco, live act for three symphonic timpani, 35' performed at Teatro Margherita, Bari (I), 2011

16

Three minus was first created as a public performance following a series of private actions in public spaces (Ir, series) and the production of responsive sound environments with a certain behaviour (Ir, system). The impulse response method, used in the past through a gunshot, allows to check and optimize the sound qualities of an acoustic space.

The performance at CoCa in Torun turns out as a summary of these actions: three single gunshots in a public institution, recorded and analysed after the performance, showing the process in the most neutral and technical way as possible.

A triangulation is used as the simplest structure time and space occupation can occur.

Three Minus, for three blank gunshots, microphones, three performers. Variable duration. Performed and produced at CoCA Torun (Poland), on the occasion of the exhibition Theatre of Life, curated by Dobrila Denegri. 2012

17

Both the places in which the process has been carried out during private actions are quintessential in terms of character (civic and spiritual), of history and listening properties, of which – in architectural and functional terms – they should be catalysts. The seconds in which the space echoes meant as a territorial calling for reconsideration. A sculptural, subtractive gesture, which symbolically recalls the urgency of listening and the violence of being presence in a historical time-lapse, suffering his own geometry.

Ir, Series of sonic acts in public spaces, various locations, 2010-2012 Ir, system, sensitive sound environment, 2010.

18

Part of a set of experiments, acoustic testing on public ground, and sculptural groups. Potential was intended as a testing process. A pneumatic trumpet sounds to the limit until it breaks the glass bell under which it is kept. The failure of a test may reveal the inability to contaminate and impact a reference system, or else, by delving deeper into the functioning of the system, setting a threshold over which the result becomes irreversible. The impossibly out of a law - mechanical/acoustic in this case - hence out of control, out of its own surroundings.

Untitled (potential), acoustic tests - sculpture series, 2/8 bar, 100/600hz, and sculptures. Pneumatic trumpets, blown glass bells, tubes, hydraulic joints. Various locations. 2008-2010

19

[..] In the space, a nearly undistinguished sound of voices is diffused. By getting closer to the speakers one can hear more clearly the voices of the two artists intertwining, alternating, closer or more distant, sometimes one stops a moment, other times there are feeble breaths… What does this nearly acted score of sounds tell? The two artists walked in the spaces of the gallery while recording their voices counting from zero to 2017. Inevitably this long "litany" is associated to time, to the thick life that has unrolled over two-thousand year. The "numerical poem" scavenges through the past and make very precise historical periods emerge, perhaps digging up schooltime memories, until it gets to another, denser history, first the personal one of the two artists, and then ours on a more general perspective. [..] By the act of enumerating, the two artists widen their personal knowledge which, inexorably, ties itself to ours nostro which, while listening, evokes our own history and knowledge. [..] (Elena Bordignon, Enumerare le esistenze, on Atp Diary). Collaboration with Liliana Moro, Duemiladiciassette (2017) is a "numerical poem" that was recorded after a night spent in the premised of the gallery Renata Fabbri on the occasion of their double personal exhibition, Blitz.

Duemiladiciassette. Numerical poem, sound installation, 120' loop, stere. 2017

20

The stress on the acoustic violence is what today makes sound, beyond a purely aesthetic level, a political matter. This is a theme of which the artist is aware and makes visible in Simone W., the video that completes the exhibition. In a tension with the perceptive intensity of the sound piece, there are the aerial pictures of geological surfaces, recorded by a light and quiet drone, as if willing to probe the pure, monolithic matter, or to draw abstract geometries on the mass that is harmless and mighty at the same time, ready to explode within a chaos of earthy vibration, nonetheless rooted in the collective subconscious. These pictures can work as a visual counterpoint to Simone Weil's thinking, a sharp and "irregular" philosopher, in particular her reflections on the subject of force because, to quote the French thinker: ''Only he who has measured the dominion of force, and knows how not to respect it, is capable of love and justice.''. [..] (Anna Cestelli Guidi, for Canto Minore (Minor Strain), 2014) Simone W. is a video as an addendum to the project Canto Minore, presented in the occasion of a personal exhibition at in Auditorium Arte, Auditorium Parco della Musica in Rome, curated by Anna Cestelli Guidi.

Simone W. HD video, silent, 2014

21

A raid into a wind farm with a limited number of audience members who are loaded into a van and forced to walk for a short path only with the support of radio signals that transmit, respectively: a bilingual Swahili/German speech by performer Syowia Kyambi inspired by the Matatus – independent drivers of Kenyan buses; a percussionist, a cello-player, and two singers, from a silo in a different position. A UHF transceiver receives on the spot the signs which become part of the whistles and swooshes of wind blades. An abrupt interruption, and the speech firmly orders to go back, the audience is escorted back to the starting point. A repetition of the performance includes as sole participants Finnish architect and thinker Juhani Pallasmaa, among the major representatives of environmental psychology. Matatu, soundwalk for 3-5 people towards the wind farm at Wüsten

Buchholz (Germany), van, a network of UHF radio links, live speech by Syowia Kyambi, cello-player, percussionist, and two voices from a remote location. 2019 Matatu (wind turbines) was produced within the Field Kitchen Academy - Silence with the consent of sound, curated by Ece Pazarbaşı.

22

To Zone Out: Three views of a centre loss in form of a concert is an action at high altitude for A2410 - Bivacco culturale, a festival on the mountain top of Northern Grigna (Brioschi lodge), curated by Francesco Bertelè and Michela Sacchetto. Three listening areas, defined through the triangulation method: lesser landscapes, which show themselves as a condition of stationing and suspending attention. By using a system of wireless headsets, the audience is scattered in different areas by the mountain top: three sonic environments are performed live simultaneously from inside a tent. By tuning into different radio channels, one experiences a soundwalk that opens a vision onto the emptiness and the loss of orientation.

To Zone Out: Three views of a centre loss in form of a concert. Wireless headset, battery LED lights, live performance from a tent at Rifugio Brioschi, Northern Grigna, Como, Italy. Produced by A2410.

23

Survey (Ghent, NY) belongs to a series of recent research projects developed in large natural spaces using different transmission techniques to create radio links as well as listening areas nearby, with the aim to get in contact with the place, digging it up and finding out about its cultural, topographical, and psychological features. At OMI, in the Hudson Valley, during a month of residency, different paths in the fields were created to enable the listeners to reach a series of areas where the signals were received and amplified. A central control transmits and interrupts the regulated silence and natural soundscape, by collecting and accumulating materials coming from different sources. The mental topography and the territorial boundaries of transmissions re-negotiate and enhance various behaviours and practices of bodies that are free to listen.

Survey (Ghent, NY). UHF radio transmission system through the area of the OMI Foundation, various locations and paths. Transmission and analysis of both live materials and materials that were pre-recorded during the residency programme Art OMI , Ghent, NY (Dena Foundation Fellowship), 2017

24

Host is a sonic site-specific action for the main lobby of the staircase of the Mambo museum in Bologna, re-designed by Aldo Rossi. By exciting the iron and glass structure of the "greenhouse" over the staircase, a composition of electronic sounds resonates once every three hours. A system of electro-acoustic transducers makes it possible for the piece to be heard through the very structure, enhancing its perception, both at acoustic and mechanical level. As part of a research on regulated timing and allowed listening within a public space.

Host. Site-specific sonic action at Mambo, Bologna. Contact-based electro-acoustic transducers, amplifiers, time-based system, three-part electronic sound composition. 20' every 3 hours. Produced by Mambo, Bologna, 2018.

25

Francesco Fonassi acts in a close dialogue with Lucio Fontana's Concetto spaziale ovale, a ceramic piece from 1968. Secondo distretto – the set of presented works – starts from a constant interest in the development of military technology and its by-products, the techniques, and the methods to record and diffuse sound in space as well as the falsified and popular landscape of the so-called pseudo-sciences, in a nearly never balanced relationship between body, mind, and architecture. Instances such as sender-receiver, shield, inset, barrier, sensory leakage are unravelled in a synthetic sign configuration as prototypical shapes and forces: Fonassi starts a path of reduction to a model, imagining an urbanised district where buildings are conceived to create relationships among the inhabitants according to experimental and dissociated practices, which are proper to psycho-physics, of acoustic persistence, and of radiophony. An array of scalable, rational and mental, devices and infrastructures.

[..] All this turns us into antennas, receivers of the mysteries in the world, parabolas of waste. I experience my new state as an antenna with a genuine interest. I focus on the diffused tingling I feel, I perceive my body cells vibrate, activated by an Amazonian *icaros* that now dominates over other signals. I can't locate the source of the shaman's singing, as for all the other interferences I am capturing [..] Translation of an excerpt from: 'Secondo Distretto', text by Tomaso De Luca for the exhibition, 2019

Second District. Series of 15 objects processed with a CNC milling machine, multijet 3d printing (nylon), polyurethane-based resins and laser-engraved boards; sound piece on magnetic tape, 15'; text by Tomaso De Luca, audio-cassette 'Psychology today' to induce self-hypnosis. Produced by Office Project Room, Milan. 2018

26

Salvatici consists of two wooden sculptures and a sound. Copies of the pillars for a procession machine of the Basilica di Santa Maria di Trastevere, the sculptures are the central elements for sound diffusion of the audio processing of various sources: the recording taken from the collaboration with an accordion player and two tracks from a private collection of 78 rpm shellac records. The melodic lines and the aerial bassline of the accordion intertwine and inform the chant of healing of a Northern African people and the recording in proximity of volcanic lava, thereby creating a gasping, concentrated breath, focused on uttering a formula for healing and contagion, which is repeated and bounced back by the pillars, in a constant echo, as a sounding board, one for the other. Seduce by the voice of this couple, the space shrinks and swells according to the rhythm, amplitude, and duration of their dialogue, within the enigmatic vibration of their intensity. (Daniela Zangrando)

Salvatici. Two wooden sculptures, sonic field. Amplifiers, tape-echo, contact-based electro-acoustic transducers. Produced by Museo Burel, Belluno, Italy. 2019

27

Arco is a sculpture inspired by Yumi, the Japanese bow. Manufactured according to the traditional method (whereby the bending is performed through a series of wedges) and processing the Madake (bamboo) without a specific experience. Arco is placed on a base made of red fir wood which takes the function of a sound box, adding acoustic properties to the instrument. The sculpture is part of a process aiming at the production of a three-channel sound environment (Scena di caccia, Hunting scene) and of the soundtrack for Polia, an experimental film by Carola Bonfili, presented at Fondazione Baruchello, by which the whole project is inspired. Hunting as a visual stimulus by subtraction and constant tension, both at physical and psychological level; hunting for a relentless

desire, never satisfied, by its own nature.

Arco (from the series Scena di caccia). Bamboo Madake, string, buffalo horn, red fir tree, superclamp. Produced by Marina Nissim. 2019

28

Tenere in custodia (to keep in custody) is an aural sculpture containing a series of sound pieces, from the personal archive of artist Liliana Moro's early tape recordings. A time capsule whose materials were processed through several analogic devices and hidden amidst textures, pulses, and resonances. Four speakers are wrapped up in lead sheets, paired and facing each other. By approaching it and listening to it from different angles, the sculpture reveals different contents, destructured words, shades, and colours. A bass-reflex transducer enhances bass frequencies in a close relationship with the architecture of the location.

Protecting contents out of Moro's first tape memories means becoming aware of her own work relevance in her hybrid paths through Italian recent contemporary and sonic art, for raising awareness on her legacy.

Tenere in custodia, aural sound sculpture, speakers, lead, bass reflex, 32' composition from Liliana Moro's early tape recordings, 2017

29

Just like in technical drawings, the exploded view of an object is a form that represents several parts of the object itself, isolated and analysed in their independent properties, so Gong solo could be considered as an exploded view of the instrument itself, its geographical epicentre.

The ratio of the recording points, at the maximum proximity to the metal plate, is extended and scaled to the environment size. A 43' electroacoustic, 4+1 channel composition makes the listeners feel as if they were in an actual contact with the gong surface, in an augmented auratic relation with it.

A study on behaviour and propagation of sound waves in the working process of Canto minore, a simulation of a wider and non-existent metal plate.

Gong solo, 5 ch composition, environmental diffusion related to its recording set, presented at BB15, Linz (A), 2013

30

Part of some early work as well as of a long series of sound environments and electroacoustic self-made tools, entitled Flow to equity - Loss-gain is a time-based sound sculpture, originating in a public action of collecting water from air conditioning system in the city of Belgrade. A water hourglass, scanning irregular beats of time, amplifying drops through a metal box, is hidden in a corner of a big underground space at Kazamati Military Museum, Belgrade. Sound takes possession of the place, until its duration comes to an end, given its exhaustive nature.

Loss-gain, water tank, metal box, electric piezo, sound system, variable duration, environmental size, view of the installation at Kazamati Military Museum, Belgrade, 2007.

31

Festa del grido includes a focus on workshops, practices and theoretical honing sessions that have taken place in two main public activities, followed by collective performances and/or documentation of actions on the landscape. Octavio Paz in his Labyrinth of Solitude told about the Mexican 'festa del grito', omitting any historical and social-political connotation, highlighting instead the quality of this collective scream that "extends in the space of an hour" in all the squares of the country. The duration of this common voice that is elevated to a monument of duration, which occupies a space in time, is at the centre of the work that was done with students and people of different origins during two workshops, namely: at MAG, Riva del Garda in 2014, and at OGT, Turin, in 2019. The practice on voice, distance signalling and its interruption is supported by the theoretical work on the two authors: Jerzy Grotowsky (and his penance and propaedeutic practices to theatre resorting to the scream) and Max Neuhaus (with a focus on radio research, on urban architecture, and especially on the text corpus documenting the body of his work, which has largely disappeared).

Festa del Grido II. A session of reading with interruptions radio UHF live and live electronics, performed with the students at La Cattedrale, OGR, 50'. Curated by Barbara Casavecchia for the programme OGR You. Turin, 2019

32

Scena di caccia (Hunting scene) is a sound environment where electronics, chord instruments, analogic manipulations and voices are unravelled to the listeners as interactions of gestures, paths, and visions of a spasmodic research, waiting and ambushes without a prey. Set up at Bagni Misteriosi (Teatro Franco Parenti, Milan), Scena di caccia is a three-channel audio installation, therefore it is mixed on three different sound sources and consists of four different moments: four epical forms of hunting as call to survival and to the danger of territorial raids. Two of the four scenes have a more linear form and alternate descriptive moments and on-site recording. A third chapter, composed in collaboration with David Sautter, has the configuration of an ascending, three-voice canon, and a cluster with a perpetual descending effect, performed in each part by singer Letizia Fiorenza. A fourth moment presents instead a more pressing, nearly hallucinogenic rhythm. Hunting scene is inspired and adapted as a soundtrack for the video Polia by artist Carola Bonfili.

Scena di caccia. Sonic environment in 3 channels, 40'. View of the installation at Bagni Misteriosi, Milan. Produced by Marina Nissim and Fondazione Baruchello.

33

Live sound performance – an installation inspired by Tonino Griffero's theory of the near-object, Quasai is a simulation of three chapters, consisting of a series of electrical-acoustic patterns and micro-phenomena, the subjects of and for a peripheral kind of listening by means of resonating bodies. A piece that is oriented on the object investigating virtuality and displacement of an onsite visual imagery. Commissioned and carried out at LUFF Festival in Lausanne, Quasai is embodied in three old flight cases that are placed amidst the audience and are made to resonate and shake by means of electro-acoustic transducers as well as with contact-based bass reflex devices. The focus of listening is shifted, while in progress, from the audience to the stage, with sudden turns and gradual displacements.

Quasai. Sound system, 3 flight cases, 6 contact-based electro-acoustic transducers/speakers, bass amplifier, electronic gears, 50'

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Polia is an experimental film by Carola Bonfili, inspired by the book "Hypnerotomachia Poliphili"(1499) and consisting of a series of scenes that were created after observing the book xylographies, depicting Poliphilus's dream landscapes. It is focused on the ambiguous and multifaceted nature of the pictures, and on a few details that hint at different possible narratives as well as plausible events within the same depiction. [..] Time unravels slowly as psychological space, where going backwards is a sheer sinking into an inner world, where several layers of memories, events, facts (experiences, incidents, traumas) impede a linear vision and require instead a deviant gaze, which is able to insinuate itself in it, to go through it. [..] (Carla Subrizi) Carola Bonfili,

Polia. 4K video, 16'42'', sound project by Francesco Fonassi. 2019
Sound project for Polia, by Carola Bonfili. 2019

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3412 Kafka – First Chapter is an interactive 360° video work based on the editing of virtual landscapes created with Unreal Engine. It is an immersive experience which is also passive at the same time: the audience, deprived of any real ability to act, are dragged into a predefined path that is constantly moving, and in which they are subject to a series of audio-visual stimuli. The way it works is inspired by the process through which our mind reconstructs and organises memories, and to the ever-changing nature of these, which are reconstructed in the moment when they are brought back to the surface. [..] Memory, in fact, is not a stable, immutable entity, not liable to subsequent contaminations or restructuring, because memories, be they individual or collective, do evolve over time and transform to such an extent as to conceal their very original core. [..] [1] 1 Alberto Oliverio, Memoria e oblio, Rubbettino Editore, 2003.

Carola Bonfili, 3412 Kafka- First Chapter. CGI VR 360° video, 8'29'', sound project by Francesco Fonassi, graphic project by Imago and Miloš Belanec. Presented at Low Form, curated by Bartolomeo Pietromarchi at Maxxi, Rome.
Sound project for 3412 Kafka - First chapter by Carola Bonfili. 2018

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Spettro and the PsyMedTapes radio platform.

Among the main attitudes i followed in the last years, interfacing with a solid community of european artists, musicians and performers have been important to me. Spettro – a corridor for sonic explorers – have born in 2018: a venue, a studio, a club and a production centre in Brescia, founded together with Simone and Michele Bornati, Francesco Venturi and Luca Tofanini.
We choosed to work on our own territory, to contribute at a network of indipendent artists and to promote international sonic culture within a small town it's a radical choice and challenge to act freely, with faith in tools that i developed in fifteen years of research.

Playing live, as a musician, is only a part of this development in my practice. Lot of collaborations in this sense are mostly a reason to put my skills (both artistical and technical) at service. (for instance to produce, record and distribute other's works. In a wider sense i find essential to create the conditions in which individuals can embody a precise sense of empathy that only the act of listening let strenghten.

Since 2020 PsyMedTapes Radio (www.spettro.info/psymedtapes) have born. An indipendent radio and web platform: a survival stream, for the psychic terapy. In very first few months lot of artists, djs and musicians have contributed and the Spettro studio have become a physical place where production and diffusion of sonorous contents finda powerful tool to connect and inspire at a distance.

Imgs: two graphic layouts for tapes publication on VILLΔ Recordings label by Chorus Abstracta and Interlingua; poster of Spettro program (march-april 2019); Interlingua duo live at Spettro; Spettro, main venue.