

Silenzi d'alberi

Sound Art exhibition

Villa Brandolini, Pieve di Soligo (Treviso), Italy
May 14 – July 2, 2017 / Opening Sunday May 14 at 6:30pm
curated by Sonia Belfiore and Lucia Longhi

Adam Basanta - Carlos Casas - Douglas Henderson - Christina Kubisch - Matteo Nasini - Donato Piccolo -
Roberto Pugliese - Tamara Repetto - Edgardo Rudnitzky - Alessandro Sciaraffa - Michele Spanghero



Silenzi d'alberi is an exhibition that stems from a reflection on one of the most interesting expressions of contemporary art: sound art.

The show's title is a verse from the poem *Serica* by the famous poet Andrea Zanutto, a native of Pieve di Soligo. This exhibition examines his poetry, which often reflects on the relationship between human beings and nature. The author searches for this connection within the landscape, which reveals its essence not only visually, but also in sound. Communication between man and nature awakens and is rediscovered through sound, recreating this intimate and primal connection.

Villa Brandolini hosts 11 international artists, united in their practice by the use of sound, who reflect on their relationship with nature, seen as both a landscape and a single natural element.

The exhibition is laid out not only by type of work, but also by period.

From veterans to younger experimental artists, the authors present works (some of which are site specific) which together provide an overview of the different uses of sound in art: field recordings, data sonification, sound visualization, kinetic sculptures, electromagnetic induction, interactive sculptures, electrical transduction, the kinetic force of sound waves, and randomized sound.

The installation *Curtain* by **Adam Basanta** (Montreal, 1985), a curtain made up of hundreds of white earphones, recreates delicate sounds resembling those of the wind, the rain, or the waves of the sea. The video *Vucca* by **Carlos Casas** (Barcelona, 1974) is a plunge into the bowels of the Earth, a meticulous work of field recordings that capture the ambient sounds of a cave in Puglia. In *Summer of Love* by **Douglas Henderson** (Baltimore, 1960), large flowers spin around thanks to the vibrations of the speakers upon which they rest, whispering Bomb by Gregory Corso, a satirical poem about the atomic bomb, the result of man's violence and capability to destroy his own planet. The kinetic properties of sound are also used in the water speakers of *Untitled 2006*, in which the surface of the water ripples to make different sound frequencies visible to the eye.

Christina Kubisch (Bremen, 1948) revives the greenhouses of Villa Brandolini by installing a jungle of multi-channel cables that transmit the sounds of a distant, exotic nature to designated headphones. To give voice to his sculptures, **Matteo Nasini** (Rome, 1976) uses the wind, letting nature compose a random score of its own. The technique and poetry of **Donato Piccolo** (Rome, 1976) mimic natural phenomena: captured in glass cases, a shooting star (*Oh, ho catturato un'altra stella*) and a hurricane (*Hurricane - Double reversible*) twirl as though trying to return to their place of origin, while in mixed-media drawings the explosions of the natural elements are almost tangible. *Unità minime di sensibilità* by **Roberto Pugliese** (Naples, 1982) is an interactive installation: weather data, recorded by sensors outside the villa, are brought into the exhibition space and turned into sound, thus putting the viewer in direct communication with nature. In *Equilibrium Variant*, the artist investigates the potential of the feedback phenomenon, also present in nature; two robotic arms, one equipped with a microphone and the other with a speaker, interact and move like two animals mating or fighting. In *Costellazione A punctatum*, **Tamara Repetto** (Genoa, 1973) uses violin bows and pieces of wood devoured by termites to draw a pattern of signs which, inspired by the structure of contemporary music scores and constellations, evoke familiar sounds that recall the work of the insects.

The concert *Nocturno* by **Edgardo Rudnitzky** (Buenos Aires, 1956) is created by the randomness of fire, where the heat of 7 flames activate the picks that play the chords. The installation *La fontanella scintilla con i grilli sotto l'acqua* by **Alessandro Sciaraffa** (Turin, 1976) is composed of playful water fountains, in which the element itself is not present, but recreated by the sound of bronze plates activated by the curiosity of the viewer. In *Natura Morta* by **Michele Spanghero** (Gorizia, 1979), sound is generated by converting the chemical energy of lemons into electricity; contrary to the title, the artist gives the composition new life through sound.

Silenzi d'alberi aims to bring the public closer to sound art, emphasizing the importance of the auditory experience, which can enrich and amplify the visual experience.

As Zanotto wrote in his essay *Verso-dentro il paesaggio* (1994):

“When affinity [between man and nature] is constant and deep, then the world is no longer a spectacle to behold, to contemplate passively, but an experience to live, and above all to know, through painting.” The exhibition brings us to the next step, where the man-artist explores and represents nature, not only visually (painting), but also through sound.

For the poet, the contemplation of a single landscape can make the artist feel connected to the whole of nature: it is through the landscape that the link is created with what he calls *Essere (Being)*. However, there is also an invitation to go beyond the tangible forms of the landscape and hear its own language, which is the sound of nature. This call is received by the artists in the show and returned in the form of multiple and intimate creations.

In this sense, the exhibition recalls and pays homage to a concept dear to the poet: nature's ability to shape and form the individual.

When we enter the landscape (to use his words), a moment of vital connection is created and we merge with it, setting forth the importance of nature as a founding principle of man's existence.

Villa Brandolini

Piazza Libertà 7, 31053 Pieve di Soligo (TV), Italy

From May 14 to July 2, 2017 - opening May 14 2017 at 6:30 pm

Opening hours: Friday 4:00pm - 9:00pm; Saturday and Sunday 10.00am-1.00pm / 4:00pm - 9:00pm
and by appointment

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