
Con la partecipazione di



ANTS
antsrecords.com



S/e

CRAMPS
RECORDS

ARCHIVIO
MAURIZIO SPATOLA

MAXXI | Museo nazionale delle arti del XXI secolo
via Guido Reni, 4A - Roma | www.maxxi.art

seguici su



soci



enel



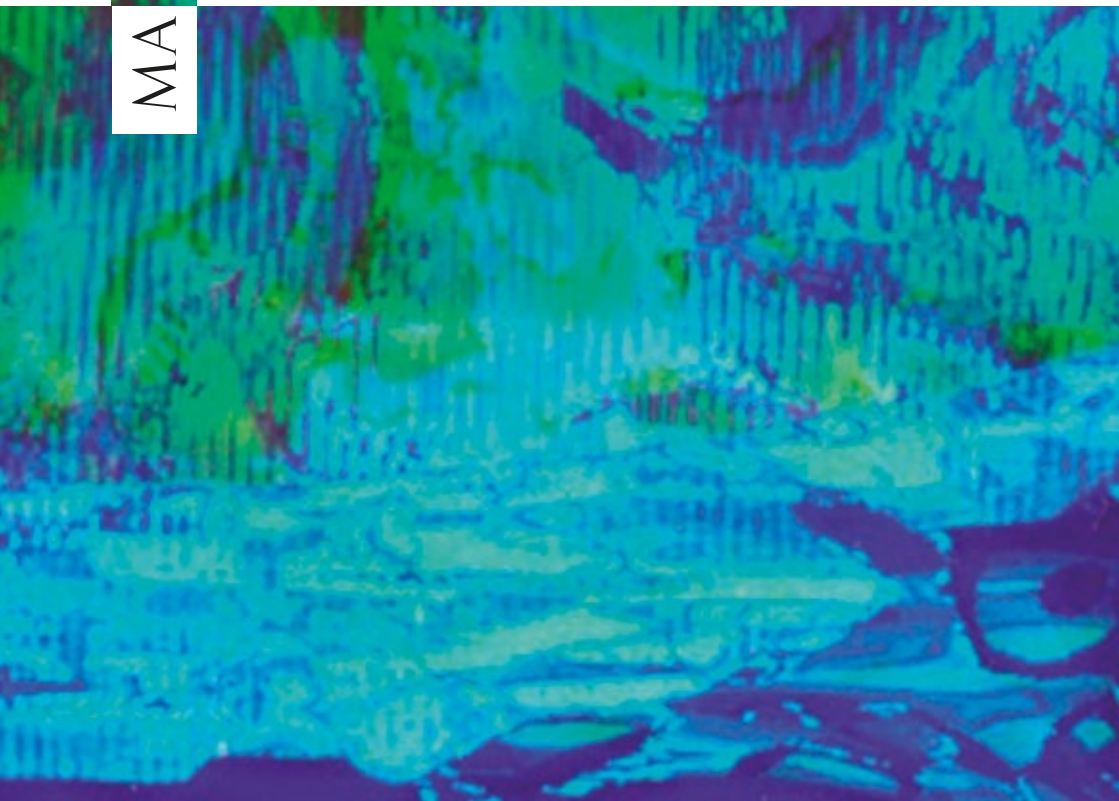
WHEN SOUND BECOMES FORM

ENG

SOUND EXPERIMENTATIONS IN ITALY.
1950-2000

IXX

MA



50 / 60

The exhibition curated by Carlo Fatigoni presents a selection of archive documents dedicated to the history of avant-garde sound art in Italy. The homage, which follows on from previous projects in the museum's new dedicated exhibition space for archives, uses different types of documents to present the development of sound experimentation in Italy, following a time frame that traces the landmark moments of the country's history. Sound leaves the staff, freed from rules and codes, and is no longer examined as a note or a harmonic sequence but instead as the pure perception of the vibration of an oscillating body. New electronic technologies drive the creation of innovative artistic styles, allowing for the manipulation of sound and the amplification of the space of creative invention. Sound becomes form and invades creative and physical space: developed to its full potential, from silence to noise, from phoneme to instruments, all the way to the infinite possibilities of reproduction, it permeates the fabric of art in a widespread manner, contaminating cinema, art, choreography, literature, publishing and mass media, even if the market doesn't immediately respond.

From the great fathers of compositional experimentation in the 60s, like Luciano Berio and Bruno Maderna, sound makes its entrance into the expressiveness of gesture with Giuseppe Chiari and Fluxus, each note becoming an autonomous and specific element. In contact with Fluxus, John Cage and the Gutai Group, the figures of Giuseppe Chiari,

Sylvano Bussotti and Gianni Emilio Simonetti stand out. These new languages include the *happening* and the *graphic musical notation* or graphic score, for which Daniele Lombardi stands out. *Sound Poetry* is born with Arrigo Lora Totino's work *Fonemi (Phonemes)*. Adriano Spatola, Maurizio Nannucci and Patrizia Vicinelli are associated with vocal action. Also worth mentioning is Eugenio Carmi's *Stripsody*, with vocals by Cathy Berberian, which is anticipated by Mimmo Rotella's *Manifesto della Poesia Epitaltica (Manifesto of Epistaltic Poetry)*. Research into electronic sound is advanced by Phonology studies carried out with Eno Zaffiri, Teresa Ramazzi, Ennio Chiggio and Pietro Grossi in Milan, Turin, Padua and Florence. From the intermedial to the interactive, sound experimentation begins to turn towards the public. A forerunner is Giuseppe Pinot Gallizio's work, *La Caverna dell'Antimateria (The Cavern of Antimatter)*, in 1958. In Milan we find Gruppo T and Ugo La Pietra engaged in the same technological research with their *Ambienti audiovisivi immersivi (Immersive audio-visual environments)*. Science itself becomes an aleatorial dimension in *Sfera con Sirena (Sphere with Siren)* by Sergio Lombardo. The improvisation *ensemble* is born, where the craftsmanship of sound meets sound technology. In Rome, the *Gruppo di Improvvisazione Nuova Consonanza* and *Musica Elettronica Viva* are formed; in Milan, Walter Marchetti and Juan Hidalgo put together the group Zaj with the support of American composer John Cage.

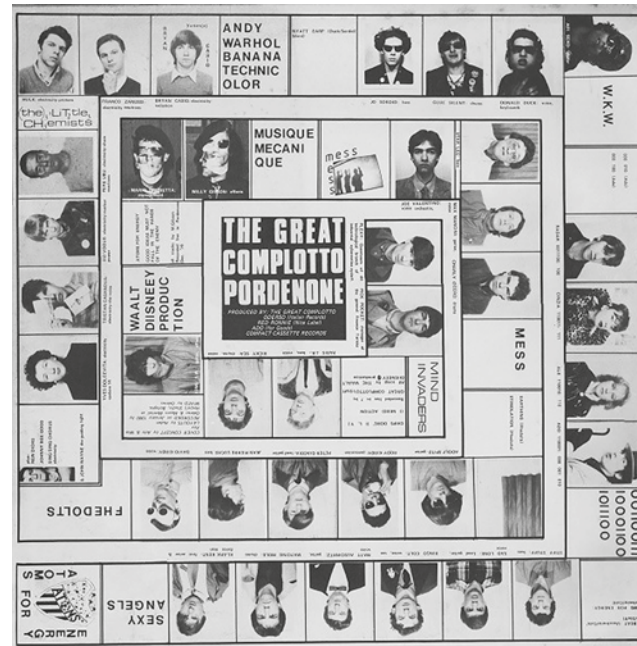
70

In the 70s, sound experimentation begins to spread beyond the space of private investigation, starting to come face to face with the general public. The new forms of research into sound find their place in the cultural landscape with the creation of the first dedicated events, as summarised in the subtitle of the first *Dalle cantine all'asfalto* festival. Pietro Grossi creates one of the first networked musical connections, remotely playing songs and random sound structures. Vincenzo Agnetti creates *NEG*, a stereo turntable that isolates silence; in *Sezione ritmica - Sezione Aurea (Rhythm Section - Golden Section)*, Davide Mosconi uses metal spikes to engrave vinyl records; the Mara Coccia Gallery in Rome turns into a musical instrument in Alvin Curran's installation *Magic Carpet* and in Milan in 1978 *Vibrations* by Ferruccio Ascari becomes a unit of measurement through the use of sound. In *Boschetto di Alberi Parlanti e profumati (Forest of Talking and Perfumed Trees)* Luca Maria Patella creates an interactive soundscape from wind and birdsongs. In 1975 Albert Mayr produces *Performances from Time Aspects*, an aesthetic approach to the everyday management of time (*sound time*). The partnership between Christina Kubisch and Fabrizio Plessi is born. During exhibitions, unusual objects are used as amplified sources of sound and are spread throughout the space. At the Beat 72 festival, Rome is invaded by sounds and improvisations: a *Parade* roams the streets, Mario Schiano directing the spectators with their instruments.

Demetrio Stratos releases *Metrodora*, the first completed experiment in which singing is the sound that destroys the traditional use of voice. In the field of Sound Poetry, Maurizio Nannucci and Lora Totino publish the Anthology *Poesia sonora (Sound poetry)* and Giovanni Fontana publishes *Radio/dramma (Radio/drama)*, "an interior monologue intersected by external voice-noises excitedly in conversation". Lora Totino also releases *Futura Poesia Sonora (Future Sound Poetry)* and founds the group *Il Dolce Stil Suono* with Giovanni Fontana. Adriano Spatola founds "BAOBAB", a poetry magazine in the form of an audiotape: it is 1978. *Il Treno Di John Cage (John Cage's Train)* appears on the horizon: a happening that occurs inside stations and train carriages in Bologna, recording the interaction between the ambient sounds produced by trains and passengers. In 1979, the *Bologna Rock* festival, organised by the underground label *Harpo's Bazaar*, closes a tumultuous decade and marks the official birth of new wave in Bologna.



Gesto e segno, Poster of the exhibition on a project by Gianni Emilio Simonetti, Galleria Blu, Milan, 1964



The Great Complotto Pordenone, Italian Records, vinyl LP Album, cover, 1977-2005



Alvin Curren, Paul Klerr, *Magic Carpet*, sound installation, Galleria Mara Coccia / Arco D'Alibert, Roma, 1970



Pietro Grossi and Sergio Maltagliati, gallery Il Gabbiano, La Spezia, Photo by Paola Zucchella, 1997

80

The year 1980 opens with Italy's most serious terrorist attack since World War II: the massacre at Bologna train station. Carmelo Bene pays homage to the event with *Lectura Dantis*. These years see the emergence of the punk movement, which opens the doors to creativity: *Great Complotto*, a musical artistic movement, contaminates art and media from Bologna to Pordenone; in Milan, the Virus community centre is at the heart of Italy's first punk scene. In the same years, the computer becomes popular. Sound art evolves with *Sixto/notes* in Milan, which involves big names in the 1982 event *Sonorità Prospettiche (Perspective acoustics)*. *FORMAT- architetture sonore (FORMAT- architectures of sound)* is a group of musicians that experiment with everyday materials and with the acoustic environment; Luca Miti collaborates with them. The experimentation stimulated by technology puts in motion a new research that broadens consciousness and vision (cyber, hacktivism). GMM (Giovanotti Mondani Meccanici) use these technologies both for sound installations and for radio and television broadcasts. Giacomo Verde is among the first Italians to create interactive works of art and net-art, collaborating with Correnti Magnetiche, a collective conceived of by the musician Riccardo Sinigaglia and the painter Mario Canali. The first works are two- and three- dimensional audio-visual compositions connected through music and imagery. Tommaso Tozzi is the first Italian hacker artist. Called to participate in *MusicalMente-1 Festival di musica ambientale*

(*MusicalMente-1 Festival of ambient music*), he creates a subliminal installation. Ale Guzzetti, an artist involved in technological and interactive art, creates *Sculture sonore (Sound sculptures)*, an assemblage of everyday objects capable of emitting sounds, noises, voices and lights. In the field of sound poetry, in 1983 Giovanni Fontana releases *Poema Larsen*, built from the modulation of acoustic feedback. Nicola Frangione releases the first Mail Music compilation and a collection of Sound Poetry, *RADIO TAXI. Vibrazioni del Sonoro (RADIO TAXI. Vibrations of Sound)* is founded and directed by Sarenco. In the field of graphic notation, in 1981 taken place the key exhibition in Florence *Spartito Preso, la musica da vedere (Taken Score, the music to see)*, curated by Daniele Lombardi, is key.

90 / 2000

In 1990, Mario Sasso and Nicola Sani receive the Linz Prix Ars Electronica for the video composition *Footprint* and Marcello Aitiani exhibits his *Nave di Luce (Ship of Light)*, a pioneering work that anticipates new information communication technologies. In Rome, Ida Gerosa presents *Memorie d'acqua Fontana di Trevi* a multimedia performance with music and ambient sound by Luigi Ceccarelli. The catalogue *Nuova Officina Bolognese*, published by Bologna's Modern Art Gallery, comes with a CD of research musicians from the Bologna art scene. *Sound. Forme e colori del suono (Sound. Forms and colours of sound)*, a historical excursus of the main artists in the field of sound and audio-visual installations, is set up at the Museum of Modern and Contemporary Art in Bolzano in 1993. In 1992 Mauro Sambo and Ignazio Lago present a live performance, *Ferita da Taglio (Cut Wound)*, in which musical improvisation enters into dialogue with a performer, who transforms materials such as grease, marble, industrial insulation, photographs and a lance into sound objects. In 1994, Roberto Paci Dalò gives life to a soundscape dedicated to the city of Naples and Michelangelo Lupone develops *l'Immaginario Radiofonico (the Radiophonic Imaginarium)*, a sound installation inspired by some of the typical aspects of radiophony. With 1995's interactive installation *Sky Waves*, Alessandro Fogar generates sounds from the meteorological data broadcast from radio stations. Sound experimentation advances further with *Sound & Fury*, the title of a series

of compositions in which Agostino Di Scipio uses models derived from "chaos theory" to generate sound. In 1997, composer Sergio Maltagliati's *CIRCUS_8* develops new variations of sound by getting involved with the codes of Pietro Grossi's graphic programmes. Sound and art are intertwined once more in 1999 with *I Dormienti* by Brian Eno and Mimmo Paladino, an installation of music and imagery realised in London. The decade closes with sound again becoming material in *Pietra Sonora (Sounding Stone)*: Amalia del Ponte creates *Litofoni (Lithophones)*, thin stone slabs that are tuned and played as percussion instruments whilst Pinuccio Sciola plays the *Pietre sonore (Sounding stones)* like big menhirs that resonate with the movement of his hand. The work of Luca Vitone at the beginning of the millennium finally orients sound research towards geographical memory, to the origins of collective history in which physical places and sounds take on the meaning of a space understood as an anthropological experience.

IMAGES ON WALL

- 1 Gruppo T, *Strutturazione temporale di uno spazio urbano*, at occasion of the manifestation *Campo urbano* curated by Luciano Caramel, Como 1969. Photo Ugo Mulas
- 2 Mimmo Rotella, *La poesia epistaltica*, video still from *La settimana Incom*, 24/04/1954
- 3 *Parole sui muri*, poster of the exhibition International festival in Fiumalbo, fondazione Bonotto, Modena 8-18 August 1967
- 4 Carlo Alfano, *Stanza per voci*, Archivio delle nominazioni, 1968-1969, Courtesy collezione Alfano d'Amora, Napoli
- 5 Gruppo NPS, *re production of Ambiente Sonoro*, 32th International Art Exhibition, Venice Biennale, 1964, drawing by Ennio L. Chiggio, Courtesy Archivio Ennio L. Chiggio
- 6 Gruppo di Improvvisazione Nuova Consonanza, *Aleatory Boys*, 60's, video still from the documentary by Theo Gallehr Nuova consonanza, 1967-1969
- 7 Arrigo Lora Totino and Pietro Fogliati with a Liqumofono, 1968
- 8 Walter Marchetti, *The Hunt. Quartet No. 2*, 1965, score, page 1, 1968. Graphic notation from "Arpocate Seduto sul Loto" (detail)
- 9 Michiko Hirayama, Vittorio Gelmetti e Sylvano Bussotti at Gallery Obelisco, Rome 1966
- 10 Giuseppe Chiari, *graphic notation from "Pubblico" for Orchestra and Strings*, 1963
- 11 Gregory J. Markopoulos, *Die Schachtel*, 1968, TV Film, Bayerische Rundfunk Deutschland, video still, 1968
- 12 Giuseppe Chiari plays piano at Royal College of Art, London, April 1974
- 13 Enore Zaffiri, *Data for the realization of the project Musica per un anno*, 1968
- 14 Gruppo 70. Lamberto Pignotti, Emilio Isgrò, Lucia Marcucci, Eugenio Miccini, Feltrinelli, Milan 1966
- 15 Sergio Lombardo, *Esecuzioni di A. Homborg*, Gallery Jartrakor Roma, 1973
- 16 Sergio Lombardo, *Sfera con Sirena*, Roma, La Salita Gallery, Roma 1969
- 17 Daniele Lombardi, *Notazione 44 di un fatto sonoro che l'esecutore ricrea nella propria immaginazione*, 1969 Collezione Carlo Palli, Prato
- 18 Mario Bertoncini, *Quodlibet*, 1964, sound composition with Osvaldo Remedi, John Heineman, Luigi Lansillotta. Photo Roberto Carnevali
- 19 Paolo Carosone, *Winged Organ to play music by brain waves*, Courtesy Minami Gallery Tokio, 1969
- 20,21 Vittorio Gelmetti, *Musiche Elettroniche*, photos from the booklet, Nepless, CD Album, 1997
- 22 *Gesto e segno*, Poster of the exhibition on a project by Gianni Emilio Simonetti, Galleria Blu, Milan, 1964
- 23 Alberto Griffi, *In viaggio con Patrizia*. Video still from *Viaggio della poesia fonetica di Patrizia Vicinelli*, music by Paolo Fresu, 1965
- 24 Patrizia Vicinelli, a. à. A., Edizione Lerici, Marcatrè magazine, vinyl, LP, Italy, december 1966
- 25 Pietro Grossi at CNUCE, Pisa, 1965
- 26 Ugo La Pietra, *Ambienti audiovisivi*, from the series *Le Immersioni*, Courtesy Galleria Toselli, Milan 1968
- 27 Sylvano Bussotti, *piano piece for david tudor 4*, graphic notation, 1959
- 28 Cathy Berberian, *Stripsody*, Contemporary Music Show at Bremen's Radio, Bremen, May 1966
- 29 Opening of *Elogio di Pinot Gallizio. First Exhibition of industrial painting*, Galleria Notizie di Torino, 1958. Courtesy Archivio Gallizio, Torino
- 30 *Bologna Rock. Dalle cantine all'asfalto*, poster with photos of the groups participating at the festival, April 2th 1979
- 31 Portrait of Adriano Spatola, 1976
- 32 *Bologna Rock. Dalle cantine all'asfalto*, poster of the festival, April 2th 1979
- 33 Luca Maria Patella, *Un boschetto di Alberi Parlanti e profumati, e di Cespugli Musicali, sotto un Cielo*, Walker Art Gallery, Liverpool, 1970-1971
- 34 Christina Kubish, Fabrizio Plessi, *Two And Two*, photos from the performance at Galleria Giancarlo Bocchi, Milan, 1976
- 35 Demetrio Stratos during the execution of *Sixty-Two Mesostics RE Merce Cunningham* di John Cage, 1973, festa del proletariato giovanile, Parco Lambro Milan, Photo by Roberto Masotti
- 36 Giovanni Fontana, *Il Dolce Stil Suono*, Galleria l'Attico e Silenzio, poster, Roma, May 1997
- 37 Giovanni Fontana, *Oggi, poesia domani*, international review of phonetic and visual poetry by Giovanni Fontana and Adriano Spatola, poster 1979
- 38 Giovanni Fontana and Lamberto Pignotti, *Oggi poesia domani*, 1979 from DOC(K S), n. 23 Summer 1980
- 39 AA. VV. *Revolutions Per Minute (The Art Record)*, Song Cycle Recors, Double vinyl album, LP, cover and inside, New York 1982
- 40 Vincenzo Agnetti *beside the work Neg*, Telemuseo Eurodomus Milano 1970
- 41 *Futura: Poesia Sonora*, poster of the performance, audition, talk, spazio dell'Agro, Nocera Inferiore, November 19th, 1978
- 42 John Cage facing a poster of *Cage's Train*, poster, 1978
- 43 Albert Mayr, *Performances from time aspects*, 1975, Courtesy Galleria Arrigo Coppiz
- 44 Vincenzo Agnetti e Gianni Colombo, *Vobulazione e Bieloquenza Neg*, video still from the short TV program, 1970
- 45, 46 Giancarlo Cardini, Sylvano Bussotti, *Novelletta per Pianoforte*, 1973, graphic notation, 1973
- 47 Alvin Curren, Paul Klerr, *Magic Carpet*, sound installation, Galleria Mara Coccia/Arco D'Alibert, Roma, 1970
- 48 Mario Canali, *Correnti Magnetiche, SATORI, Virtual Reality System*, Interactive Installation, 1993
- 49 Carmelo Bene reads Dante from Asinelli's tower, 1981
- 50 Fratelli Format, *Giardino Musicanico n. 2*, Ludoteca Centrale Sala Brunelleschi, Florence, 1981
- 51 Adriano Abbado, *Voyager*, digital animation, 1982-1984, 3', stereo, music and color Coauthor Riccardo Sinigaglia, video still
- 52 Sixto notes, *Audio Works/ Installazioni Sonore*, Milan, poster, 1979
- 53 Sonorita Prospettiche (Perspective sonorities), poster, Museo Comunale d'Arte Contemporanea, Rimini, 1982
- 54 Mario Sasso, video still from the TG3's theme, 1986
- 55 Current President Giorgio Napolitano Trying Mario Canali's *Virtual Reality Experience SATORI*, 1993
- 56 Luca Miti plays *Fare qualcosa col proprio corpo e il muro* di Giuseppe Chiari, 1967, Foto Riccardo Lodovici 1996
- 57 Sixto notes, *Audio Works/ Installazioni Sonore*, Milan, 1977-1981, Courtesy Roberto Lucca Taroni
- 58 Bandamagnætica, *Vita in tempo di sport, Decontaminazione acustica*, U-Tape 86, photos from the performance, Bologna-Ferrara, 1986-1987
- 59 *The Great Complotto Pordenone*, Italian Records, vinyl LP Album, cover, 1977-2005
- 60 *The Great Complotto. L'antologia definitiva della straordinaria scena punk di Pordenone*, CD Album, book and video, 1977-2005
- 61 *Giovanotti Mondani Meccanici*, video still from the computer series *Giovanotti Mondani Meccanici*.
- 62 Giovanotti Mondani Meccanici, *GMM Suite*, Materiali Sonori, front cover of the audio tape, 1984
- 63 Virus Locale (CSOA), *Squat Punk Center*, report's images 1982-1987
- 64 Michelangelo Lupone, *Feed-drum, first map with 13 diameters and 8 nodal circles*, graphic notation 2000
- 65 *Alessandro Tomassetti plays an Imperial Bass Drum, prototype for Feed-Drum*, Musica Scienza 2000, Centro Ricerche Musicali, Rome, Photo Carroccia, 2000
- 66 Mauro Sambo, Ignazio Lago, *Ferita da taglio, Ottomat* 1993, live performance at Sguardi Sonori 2004
- 67 Mutoid Waste Company, report's images, '80-'90
- 68 Ida Gerosa, Photo Roberto Cavallini, Rome 1991
- 69 Ida Gerosa, *Memorie d'acqua*, 1992, video still, 1992
- 70 *Ascesi per canto dell'allegrezza* with a performance by Arrigo Lora Totino, Studio Morra, Napoli 1984

71 *Pinuccio Sciola plays stone*, Photo Pier Paolo Perla, 1998

72 Alessandro Fogar, *Sky Waves*, multimedia interactive installation, Chioggia (Venezia), 1995

73 Agostino Di Scipio, *SOUND & FURY per un teatro di rumori, suoni, voci*, 1995–1998, interactive installation, Courtesy Agostino Di Scipio

74 Roberto Doati, *A Moholy, l'ultimo giorno del tram a tariffa ridotta*, electroacoustic music for a mute film by Laszlo Moholy-Nagy, Accademia Musicale Pescarese, Pescara 1998

75 Pietro Grossi and Sergio Maltagliati, gallery Il Gabbiano, La Spezia, Photo by Paola Zucchella, 1997

76 Rudi Punzo, *cicli sonori - in costante mutamento*, installation, personal exhibition, Milan 2001

77 Mimmo Paladino, Brian Eno, *I Dormienti*, Roundhouse a Chalk Farm, London 1999

78 Ale Guzzetti, Interactive installations, Villa Panza di Biumo, Varese, 1983–2003

79 Massimo Contrasto, *UomoMacchina*, Galleria Leonardi, Genova 1993, video still

80 Marcello Aitani, *Nave Di Luce*, 1990, Magazzini del Sale, Siena, March 10–30, 1990

81 Roberto Paci Dalò, project for the installation *Napoli*, 1994

82 Paolo Piscitelli, *Cores Mix 1*, E/Static, CD, limited edition, 2002

83 Paolo Piscitelli, *Cores mix 1*, sound sculpture, mostra galleria E/Static, Torino 2001

84 Amalia del Ponte, *Musica in Gocce, marmo verde della Turchia*, installation views from the installation from 46a Venice Biennale, 1995

85 Amalia del Ponte, *Musica in Gocce, marmo verde della Turchia*, drawing, 1995

86 Amalia Del Ponte, *litovocis*, 1996, cover and booklet from the vinyl LP, 1996

Original works in case granted by

Archivio Maurizio Spatola
Alga Marghen
Ants Records
Cramps Records
Die Schachtel
Fondazione Morra
Silenzio Edizioni
Fondazione Quadriennale di Roma

FONDAZIONE MAXXI
Museo nazionale
delle arti del XXI secolo

President
Giovanna Melandri

Administrative Board
Caterina Cardona
Piero Lissoni
Carlo Tamburi
Monique Veaute

Board of Advisors
Claudia Colaiacomo
Andrea Parenti
Antonio Venturini

Artistic Director
Hou Hanru

Executive Director
Pietro Barrera

Director
DIPARTIMENTO
MAXXI ARCHITETTURA
Museo nazionale
di architettura
Margherita Guccione

Director
DIPARTIMENTO
MAXXI ARTE
Museo nazionale
di arte contemporanea
Bartolomeo Pietromarchi

Director (ad interim)
DIPARTIMENTO
RICERCA
Margherita Guccione

Director (ad interim)
DIPARTIMENTO
SVILUPPO
Giovanna Melandri

**WHEN SOUND
BECOMES FORM**

**Sound
Experimentations
in Italy
1950–2000**

Rome, MAXXI
National Museum of 21st
Century Arts
15.03.18 — 28.10.18

Curated by
Carlo Fatigoni

General Coordination
Giulia Pedace

Exhibition Design and
Technical Coordination
Dolores Lettieri

Graphic design
Etaoin Shrdlu Studio

Conservation and registrar
Monica Pignatti Morano

Restoration
Francesca Graziosi
Fabiana Cangia

Audio Technologies
Development
DOT Tech Srl

Video editing
Smile Vision

Research Program
Irene De Vico Fallani

Insurance
Willis Towers Watson

Exhibition set-up
Handle

Art Handling
Restart

Graphic Production
Artiser

Audio Visual Set up
Manga Soc. Coop

Electrical Wiring and Lighting
Sater4show

Translations
Valentina Moriconi

Bibliographic research
Francesco Longo

With the participation of
Archivio Maurizio Spatola
Alga Marghen
Ants Records
Cramps Records
Die Schachtel
Fondazione Morra
Silenzio Edizioni
**Fondazione Quadriennale
di Roma**

Thanks to
Giovanni Antognozzi, **Galleria
Arrigo Coppiz**, **Fondazione
Bonotto**, **Fabio Carboni**,
Emanuele Carcano, **Teresa
Carnevale**, **Galleria e/static**
Torino, **Giovanni Fontana**,
Alessandro Fogar, **Marcellino
Garau**, **Ale Guzzetti**, **Daniele
Lombardi**, **Giuseppe Morra**,
Luca Miti, **Maurizio Nannucci**,
Roberto Paci Dalò, **Assunta
Porciani**, **Alessandro
Sagramora**, **Mauro Sambo**,
Bruno Stucchi, **Eric Alfred
Tisocco**, **Tommaso Tozzi**

With the participation of



ANTS
antsrecords.com



S/e

CRAMPS
RECORDS

ARCHIVIO
MAURIZIO SPATOLA

MAXXI | Museo nazionale delle arti del XXI secolo
via Guido Reni, 4A - Roma | www.maxxi.art

follow us



founding members



enel

