

PIETRO PIRELLI

in sound and light

For some time now, I have been more than just a musician. Perhaps I am returning to the origins, when one was not bound to a single art. Like science and magic, art was one.



Pirelli is a multi-talented artist. For several years, alongside his work as a musician, he has been presenting his *light-based artworks*.

Trained in percussion, harmony and counterpoint, he has composed music for concert halls, contemporary dance, and theatre. In 1990 he founded the music research centre Agon in Milan, where he built an extensive experience in electroacoustic music and multimedia. In 2003, a meeting with sculptor Pinuccio Sciola sparked a deep exploration of the sonic universe of stone, leading him to perform with *monumental sound sculptures*.

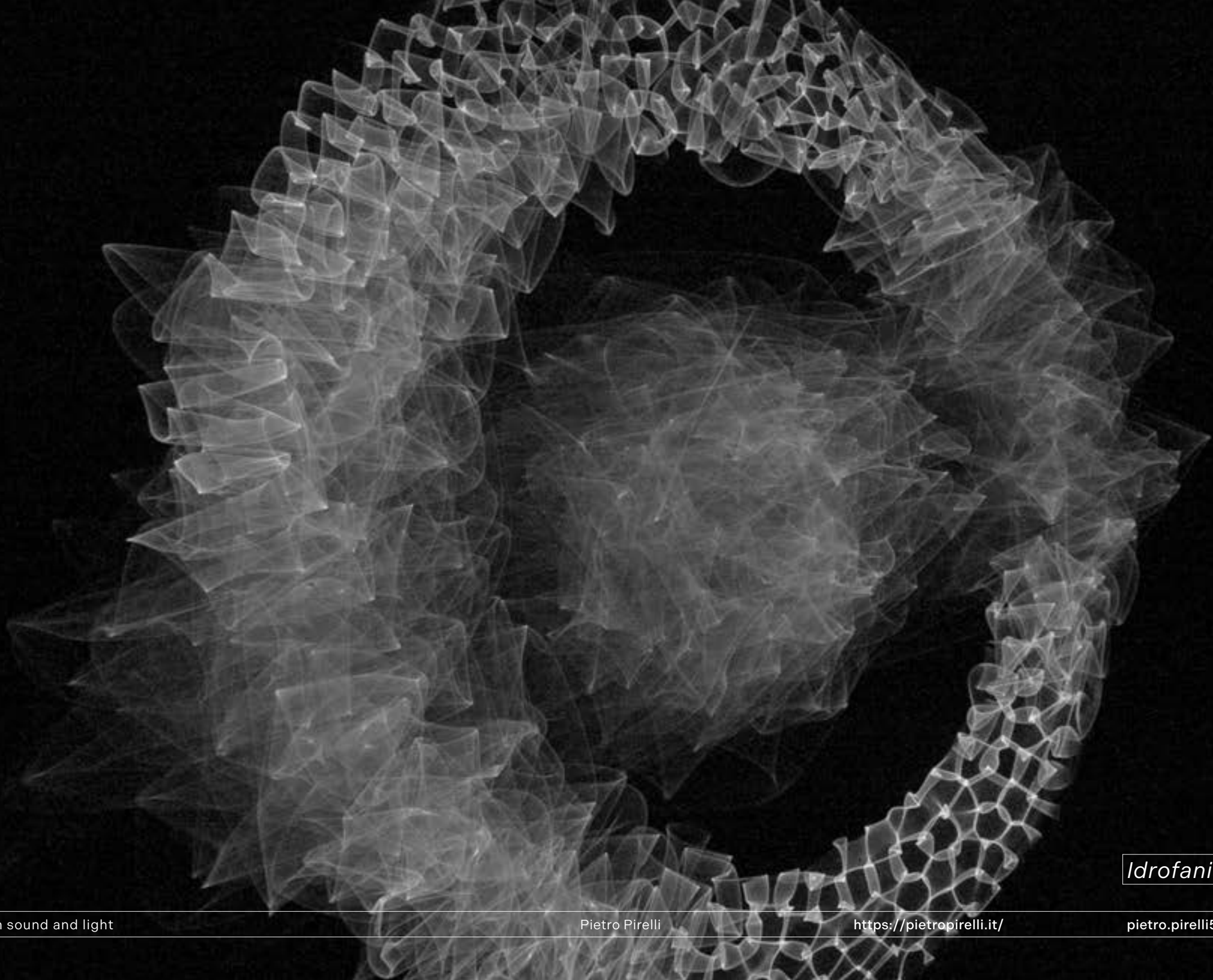
Part artwork, part inventions

Venturing into the visual arts, Pirelli has presented his work through performances, public art interventions and installations around the world.

His creations - part artwork, part inventions of sound and light - take shape in natural environments, historic buildings, industrial spaces, bridges, streets, and places of worship.

Idrofanie

His visual works include the **Idrofanie** series, featured in art galleries and private collections. Today he is recognised as a leading figure in the *Italian Light Art*.



Idrofanìa

His mother, Marinella Pirelli, was a painter and pioneer of Light Art who contributed to what later became known as Expanded Cinema.

Pietro Pirelli also devoted himself to the sound design of her exhibitions and, after her death, became the key figure overseeing the museum installation of her works and installations, dating back to the 1960s.

Luthier of sound and light.

To play light, he invents new instruments, becoming a luthier of sound and light. These creations - part artwork, part invention - can be activated by the artist or can play themselves in Live Installations - compositions designed for immersive environments that, at times, respond to stimuli, transforming the perception of space.



LaserWave, Piccolo Teatro Milano

Sounding Stones performance for *Le Apocalissi*, Ravenna Festival 2007



Soundscapes

As a composer and performer, he creates *musique concrète* from the soundscapes of modernity, unveiling the hidden voices of materials such as water, wood, and metals. With stones, he composes pieces for ballet, theatre, and visual media.

Rather than contamination, I would describe my journey as a crossing into the realm of visual arts, as I firmly believe that music can also be made with light..



Spiele nicht mit ein Gewehr (Don't play with a gun), Batterie di Camogli



During my performances, the audience does not perceive when the sound fades away because the music continues in the light.

festival Milano Musica 2019

*Like sound, light vibrations can evolve
over time and resonate in space.
Light and darkness, sound and silence,
timbre and colour.*



Arpa di Luce played by the pendulum

"Nelli piccoli pelaghi una medesima percussione partorisce molti moti incidenti e refressi. La onda massima è vestita d'innnumerabili altre onde, che si movono a diversi aspetti."

Leonardo da Vinci, *Del moto e misura dell'acqua*

"Across small bodies of water, a single percussion gives rise to many incidental and reflected motions. The greatest wave is clothed in countless other waves, moving in different ways."

Leonardo da Vinci, *On the Motion and Measurement of Water*



Playing Water

The energy of a sound transmits to a water surface, generating waves across a small body of water crossed by light. In the ripples, sound becomes visible.

Through touch, voice, and music, Pirelli sculpts shadows of light in an ever-changing flow of forms that echo through space.

The Idrofono also listens to the chaotic soundscape of the metropolis, transforming it into *Fiori di Luce* (Flowers of Light) drawing the audience around it like a hearth.



Idrofono Tamburo



Idrofono like a hearth.

Fontana di Sole

When a large **Idrofono** is placed at the centre of a square to embrace the light of the Sun, it becomes a **Fontana di Sole**.



Fontana di Sole



Fonodendro



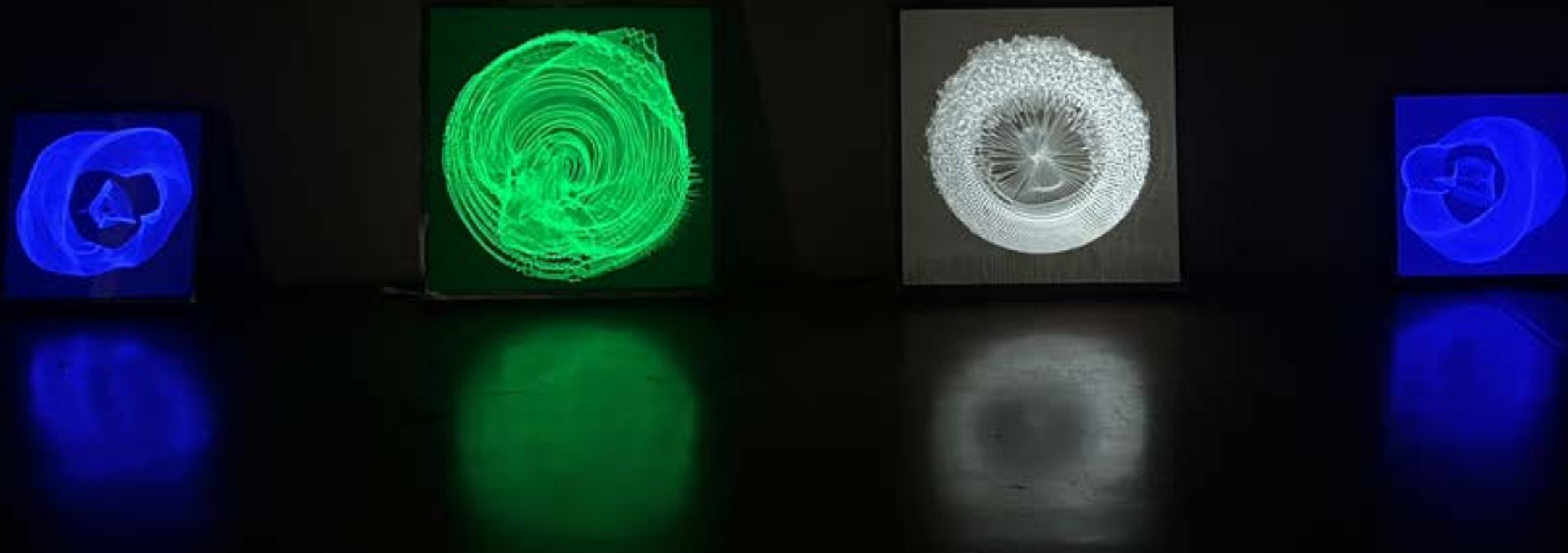
Idropiro



RadioDrum



Cono di suono



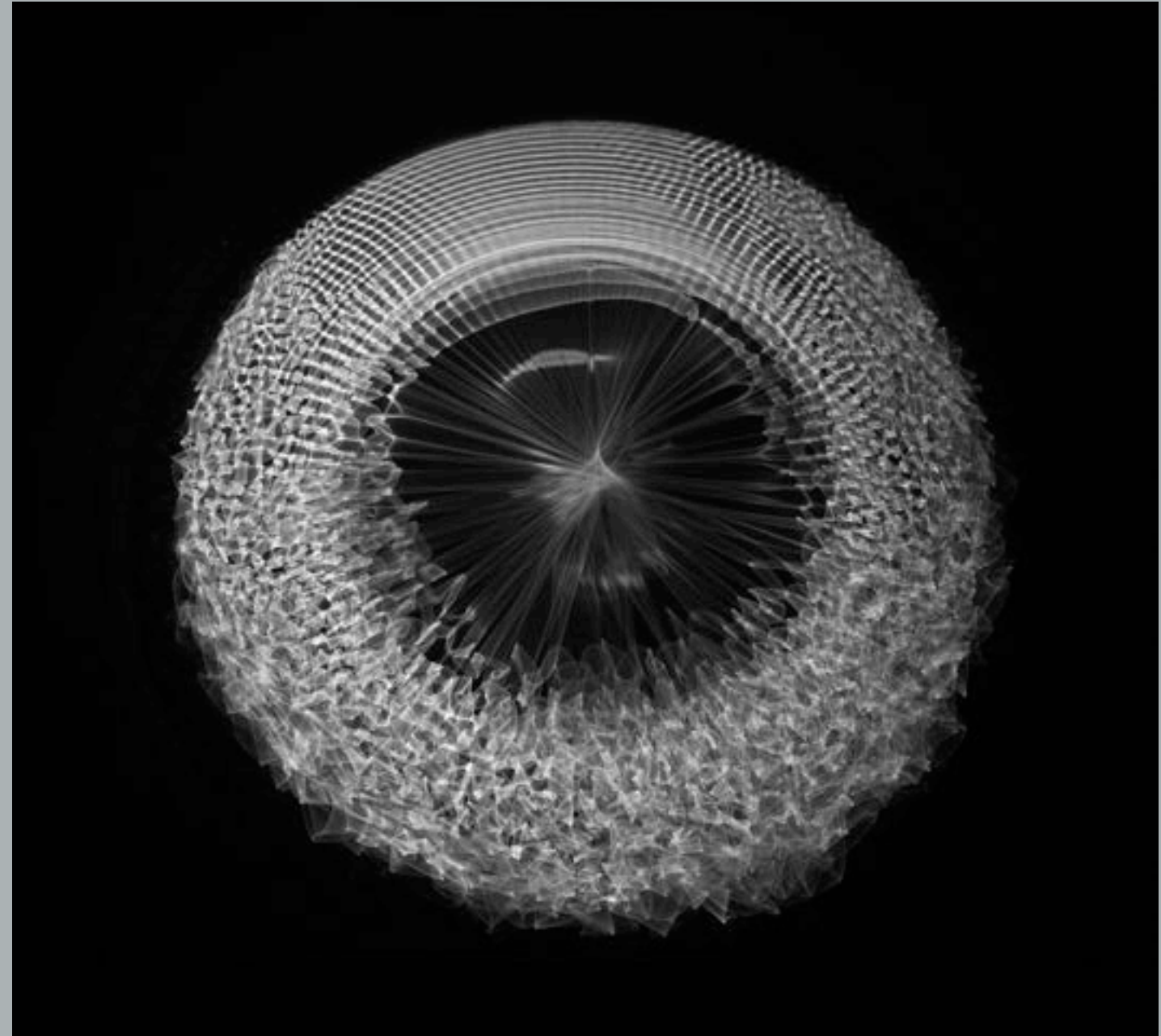
Idrofanie Biennale Light Art Mantua 2024

“Music should be given no other name than the sister of painting, inasmuch as it is subject to the hearing, – a sense inferior to the eye [...] But painting excels and lords over music because it does not die as soon as it is born, as occurs with music, the less fortunate.”

Leonardo da Vinci, *A Treatise on Painting*

A frame of settled music

A sound of light crystallizes into a single frame of settled music. Yet, though the image appears still, it is anything but static. Within the harmony and chaos of the *Idrofanie*, one can sense the intricate dance of vibrations that preceded the photographs. The observer is drawn beyond the present, envisioning the shapes yet to emerge. The eye finds rest in the orderly patterns, yet subtle disruptions inevitably slip through— small disturbances that escape these reassuring forms.



Idrofania, in collaboration with Eugenio Manghi

Arpa di Luce is played by raising your arms and turning your gaze to the sky.



Arpa di Luce

LIGHT STRINGS

Light is energy—but when it sounds, does it become matter?



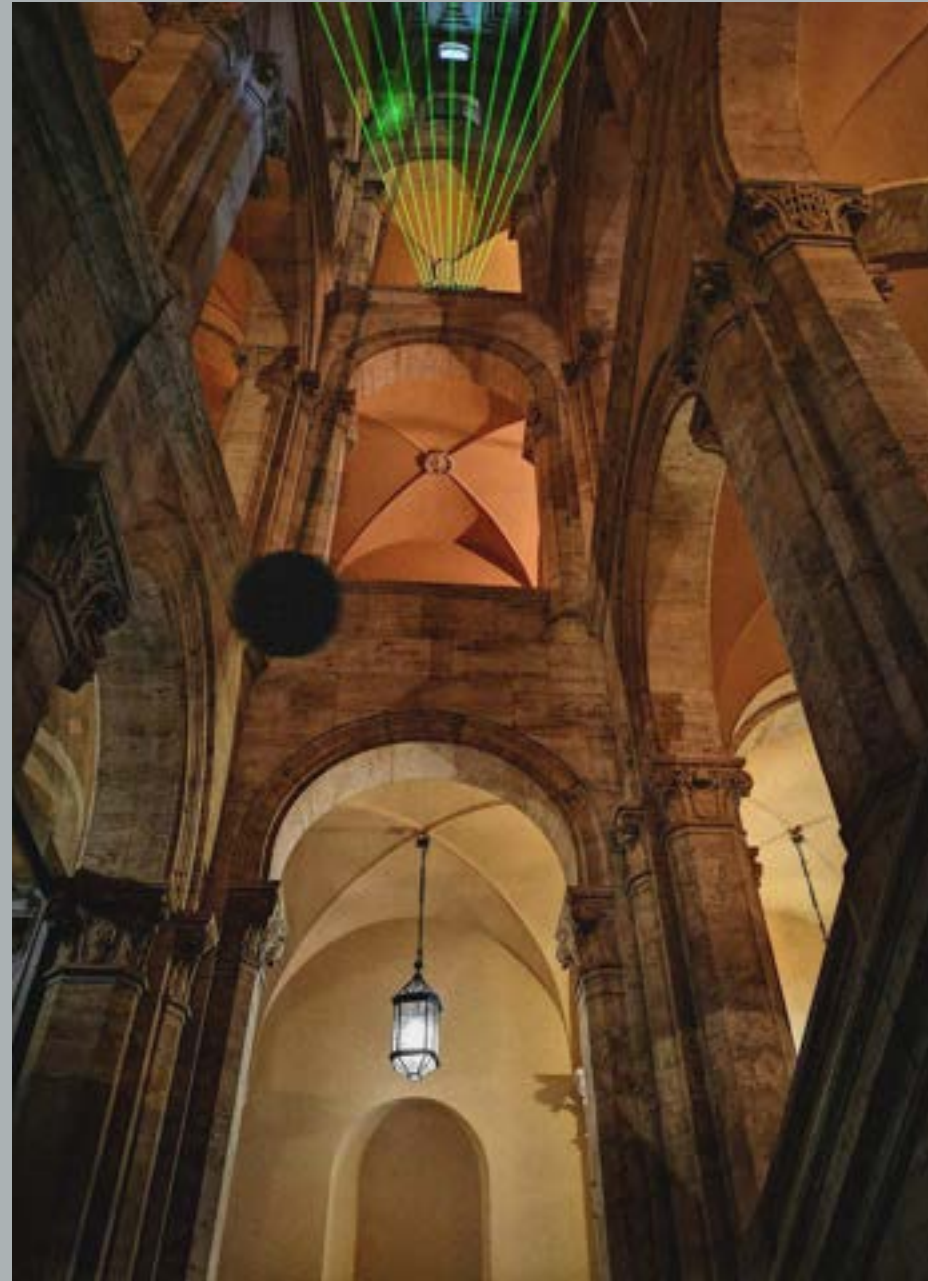
Arpa di Luce, HangarBallozza

By plucking light strings in the air, Pirelli gives voice to a harp—yet his fingers meet no resistance. Perhaps this is the magical and transcendental mystery of this piece.

Pirelli likes to place it in places of worship—but its long beams can just as easily span the walls of an industrial warehouse, turning the space into a vast soundboard, a resonating chamber for a grand musical instrument. In this way, even the most ordinary place is transformed.

Pendulum

Wandering through the 11 parallel lasers of Arpa di Luce, even a pendulum's string will find no resistance as it plays its infinite melody. It is the hand of a long arm that descends from an invisible point in the sky.



Arpa di Luce, Rome's Palazzo Venezia

My sound objects resonate when their weight does not rest on the points of best vibration. They are free. Likewise, art, science, and politics resonate—so long as their vitality and creativity are not stifled by their own weight, necessary yet misaligned.

Artificiale Naturale

Scultura di pietra e ghiaccio

The first installation of **"Artificiale Naturale, by man's hand"** was created in 2012 for the Rocca Paolina in Perugia, as part of a festival dedicated to sustainability.

A sculpture of stone and ice, it expands into space through light and sound. A hand of ice slowly melts, dripping onto sensitive stone petals, poised in a fragile equilibrium, ready to resonate. Here, the artist initiates a long transformation in which the hand will ultimately be corrupted. The audience lingers, captivated by its unfolding. These are subtle, almost imperceptible phenomena, yet Pirelli amplifies them with remarkable mastery.



Artificiale Naturale

At the Korean temple of Haeinsa, I was asked about the relationship between my work and Zen Buddhism.

"I wouldn't know," I replied. "But if this piece can help me convey the meditative experience I had while creating it, I will be satisfied."



Artificiale Naturale

I have been playing stones since 2003 and have never stopped exploring their sonic universe, composing music for stones alone or in ensembles with instruments and voices.



I alternate inharmonic sounds with defined pitches, creating a rich and varied sonic palette - enough to form a musical narrative, a timbral and harmonic counterpoint with other musicians.

As I delve into the stone with my electric ears, I am struck by how this dense, unyielding material can express such a wide range of timbres: delicate rustlings, piercing whispers, deep bass tones, metallic reverberations, raw sonic flows or soft, muffled sounds.



Suono Liberato

Collaborations, venues and institutions

Beyond Europe, Pirelli has worked in the United States, Brazil, South Korea, Japan, India, and Israel.

He has contributed to numerous projects at Milan's *Centro AGON*, also serving as its president. With *Pinuccio Sciola's Stones*, he has performed in venues such as the *Basilica of Assisi*, the *Ravenna Festival*, and *Strade del Cinema* in Aosta. His work *Arpa di Luce* was presented at the *Biennale Musica* in Venice.

In Milan, he has taken part in the *Soul Festival*, *Milano Musica* and *Musicamorfofi*, and has performed in celebrated settings such as the *Franco Parenti Theatre*, the *Dal Verme Theatre* and the *Piccolo Teatro*. He has also collaborated with *Studio Azzurro* at the *Fabbrica del Vapore*, as well as with the *Triennale*, the *Politecnico*, the *Castello Sforzesco*, the *Palazzo Reale*, *Piazza Fontana*, the *Salone del Mobile* and the *Museo del Novecento*.

In Rome, he has performed twice at *MACRO Testaccio* on the occasion of the *Roma Europa festival*, and his work has been presented at the *Palazzo*

Venezia and at the Ministry of Public Education. Invited several times by *Philippe Daverio*, he has performed in various Italian cities and at the *Rilke Festival* in *Sierre*, Switzerland.

He has worked in numerous museums, including *MAGA* in *Gallarate (Varese)*, the *Archaeological Museum in Frankfurt* (as part of the *Luminale Festival*), the *Musée Cantonal des Beaux-Arts* in *Lausanne*, *Kunststation St. Peter* in *Cologne*, *MAM* in *São Paulo*, *Pio Monte* in *Naples*, *Palazzo delle Esposizioni* in *Rome*, and the *Sala dei Cinquecento* in *Florence*.

As a composer and performer, he collaborates in various projects with the dance troupe *Egri Bianco Danza* in *Turin*. He has also been invited by the jazzman *Paolo Fresu* to *Sardinia* for the *Insulae Lab project*.

In *New York*, he has collaborated multiple times with the *Living Theatre*. He has also worked in *Nazareth (Israel)* and in *Asia* on the *Japan Orfeo* project at the *Metropolitan Theatre* in *Tokyo* and the *Kamakura Temple*.



Japan Orfeo, Kamakura Temple

Collaborations, venues and institutions

He is the Italian artist selected for the Haein Art Project in South Korea and for ArtOxigen in India, where he created the street art piece *Mumbai Traffic Flowers*.

In the field of Light Art, he has participated in three editions of the Biennale in Mantua, and two editions of the Light Festival Lago Maggiore. He has also been involved in the Fabbrica della Luce project with *"FontanaDiSole"*, a live public art installation at the Fabbrica del Vapore in Milan. In his hometown of Varese, his work has been presented at Villa Panza di Biumo, Palazzo Estense and Villa Mirabello, as well as in the large-scale project *"Incontri di Luce con Dante Alighieri"*.

Some of the major projects he has carried out and installed include *Mirabil Uso*, *Le Apocalissi*, *Moto Ondoso in Aumento* – in collaboration with Studio Azzurro; *Trittico dell'Acqua Solida*, *Vertical Circular*, *Musica in Voga*, *Coro*, *IV piano*, *Traffic Flowers*, *Mettete dei Fiori*, *Lame Sonore*, *Chisciotte* and *Capital Changes* – in collaboration with the Living Theatre.



In this photo, among others: Fernanda Pivano, Judith Malina, Hanon Reznikov of the *Living Theatre*.

Writings and reviews

Lea Mattarella, *Suono. Quando si può ascoltare la scultura* (Sound. When Sculpture Can Be Heard), "la Repubblica", November 16th, 2014 (on the occasion of *Digital Life*, Rome)

The extraordinary installation by Pietro Pirelli and Gianpietro Grossi transforms the space into a massive luminous string instrument, activated by the swinging of a large pendulum - launched like a ball in an almost primal motion.

Vittorio Erlindo CATALOGO BiennaleLightArt Mantua 2024

What has been lost in recent years [...] - often forgetting the intelligence of the hands and the craftsmanship of manual labour - is brought back with grace and skill by Pietro Pirelli, who infuses this wisdom into everything he creates [...]

Cynthia Penna, "Assonapoli" 2018

Pirelli's "**Idrofanie**" are true "apparitions of water". And they are indeed true "apparitions" in every sense of the word - an epiphany of the unknown, revealed to our eyes and senses. Pirelli takes us on a journey to discover a world that would otherwise remain hidden.

Luca Del Core "Senza Linea" Naples, December 3rd, 2018

[...] A perfect fusion of art and science, of human creativity and technology. In a society where art is increasingly 'computerised' and digitized - resulting in a 'finished' product shaped by an algorithm - Pirelli is probably one of the few to distance himself from 'Computer Art'. Instead, he masterfully and scientifically brings us images of extraordinary beauty through the classic mechanics of cause and effect, action and reaction [...].

His choice of the Pio Monte della Misericordia church to engage in dialogue with Caravaggio's masterpiece is both innovative and profound. The refined elegance of Manuela Albano's cello performance heightens the experience, immersing the viewer in a dual state of paradisiacal ecstasy - where the dynamism of Caravaggio's angels resonates with Pirelli's vibrating forms. Two artists from different eras, two visionaries who redefined the language of art, two 'contemporaries' of their own time.



Manuela Albano plays *Idrofono*



Idrofanìa Caravaggio

Writings and reviews

Eli Sassoli, from the *Mehr Licht* catalogue, two-person exhibition at Palazzo Bevilacqua Ariosti, Bologna 2015.

Inside the room known as “del Concilio di Trento” in homage to a historic council [...], we are welcomed by the totemic and sculptural presence of a large tree, its bamboo branches reaching up to the ceiling, each carrying the weight of three “Idrofoni”. These futuristic drums of light resemble lamps that respond to speech, song, or the vibration of an instrument, their surfaces recalling the delicate texture of a veil of clear water illuminated by a beam of light.

Matteo Galbiati “Expoarte” 2015 (on the occasion of the solo exhibition at Galleria Colossi, Brescia)

[...] Pirelli has managed to infuse his eclecticism and versatility with a sensitivity that adapts to different sensory experiences, resulting in a visionary and captivating artistic journey.

His electronic light installations reflect both his technical expertise and his musical knowledge, producing works that explore the visual and acoustic potential of a wide range of materials: stone, ice, and water resonate through the large multi-sensory instruments he has created.



Fonodendro/Idrodendro, Salone del Concilio di Trento, Bologna

Writings and reviews

Philippe Daverio, Exhibition of Marinella Pirelli at Villa Panza di Biumo, 2003. Commentary on the music of Pietro Pirelli

[...] A poetic surprise, but above all, an intellectual surprise - curiously, a surprise that borders on the immaterial.

Because light is physical without being physical, and music is physical without being physical. I found this delicate balance—this boundary of non-physicality— in the fascinating relationship between mother and son. What stands out is the ambiguity: does the artwork accompany Pietro's music, or does Pietro's music accompany the artwork? This remains uncertain, yet the two exist in perfect symbiosis. Finding them so seamlessly intertwined is, to me, a fantastic key to understanding this work and a brilliant experiment. My compliments!



with Beppe Panza, Philippe Daverio and Marinella Pirelli

Writings and reviews

Angela Madesani, *MilanoMusica 2019 Catalogue* (installation *Arpa di Luce* at San Celso).

[...] It is an act of socialization, one that goes far beyond the confines of an art form that, for too long, has been reduced to the simplistic label of public art.

Jaqueline Ceresoli, *Light Art paradigm of modernity*, Meltemi editore 2021

In his harp [...] gesture, sound, and vision intertwine with a reflection on the aesthetic function of art, transforming it into a synesthetic experience.

The pendulum, set in motion by the audience, maps out imaginary cosmologies. Thus, action and vision unveil arcane harmonies, evoking not only the Apollonian nature of light but also the Dionysian essence of music. It is no coincidence that his "laser harp" has been showcased on various musical stages, including the Venice Music Biennale and in Japan, alongside a Baroque orchestra in the opera "*Japan Orfeo*".

Eugenio Manghi (Contributor photographer for *Idrofanie*), from his book "*Vortici. Forme d'acqua, di fuoco, di aria*" Macchione Editore, 2020

[...] The images created through reflection and refraction by this electro-acoustic "system" are unique and highly original. However, they are also extremely brief -sometimes too brief to be captured by the human eye, both during observation through the electronic shutter (measurable in mere hundredths or thousandths of a second) and during their relatively slow temporal evolution, which unfolds over a few instants.

Therefore, the Author's intent was to "freeze" these true miracles of light into singular images, each evoking an entire visual episode.

Tiziana Tricarico, "*Il Mattino di Napoli*" 2018

Painter of light, sculptor of water, or perhaps both. Pirelli seeks a dimension of harmonious restlessness.

Writings and reviews

Jaqueline Ceresoli, *Light, sound, and the dramaturgy of space.*
LuceWeb 2019

When a finger touches a laser beam of the mysterious *Arpa di luce*, a hypnotic harmony unfolds, mapping astral dimensions. This took place in the Basilica of San Celso in Milan, where Pietro Pirelli [...] staged his renowned *Arpa di Luce* within a sacred and suggestive space –an awe-inspiring laser “sculpture” capable of altering the perception of the places it inhabits, transforming into a musical instrument through sophisticated techniques.

[...] On this occasion, harp and pendulum orchestrated a peculiar spectacle in which light, music, and movement intertwined with the audience in a unique form of relational art. Thus, the artwork became a totalizing experience, fully lived by the public. [...] Light, sound, dynamism, and the theatricalisation of the space shape the core of Pietro Pirelli’s language, explored through cutting-edge digital systems and a refined research process that transcends Light Art with the aim of overcoming and transfiguring reality, as well as defying the banality of the everyday.

With his *Arpa di luce*, [...] Pietro Pirelli reaches toward the Absolute, drawing us into a luminous harmony, a spiritual journey shaped by light and sound. Ethos and pathos coexist in his work, conceived in collaboration with other artists—it is not a narcissistic solo but the outcome of a shared exchange of techniques and visions, requiring a cohesive “orchestra” and metaphorically “touching” the desire for relationships between artwork, space, and audience. Through music that becomes sound and, in turn, a body for new symbolic configurations, Pirelli reshapes the perception of time and space, inscribing himself within an eternal present—the moment in which gesture becomes sound and the matter of possible relationships between heaven and earth, in a communion of aesthetic experience.

Writings and reviews

Jacqueline Ceresoli, *Exibart*, September 2021

As part of the *MOiA* (*MotoOndosoInAumento*, i.e. rising wave motions) project, made in collaboration with *AGON* and *Studio Azzurro* for the "*Fuorisalone del Mobile*", Milan

Pietro Pirelli and Studio Azzurro captivate audiences in the Sala delle Colonne at Fabbrica del Vapore with *MOiA* (i.e. rising wave motion) and its dreamlike figures suspended in midair. [...] These figures immerse themselves in cartographies of vibrations drawn by the *Idrofono*, weaving a visual interplay of harmonies across the water's sensitive surface. A fluid element, like thought itself, becomes a medium for exploring the possible interactions between sound and moving images. [...] These astonishing works, created with "*Idrofonni*", must be experienced firsthand to understand how these "*sensitive lamps*" respond to sound waves and, through water and light, reveal and transmit ambient sounds, musical compositions, and human voices.

Everything originates from vibrations and reflections of moving images that inscribe themselves into space. Water, sound, and video in motion sketch evocative narratives, caressed

or struck by sound waves, lingering at the edge of imagination—where the boundary between the visible and the invisible fades away in search of an unknown dimension.

Edoardo de Cobelli, *INTERNI*, November 2021

A dreamlike, suspended narrative - projection and sound sculpture.



MOiA with *Studio Azzurro* at the Fabbrica del Vapore, Milan

Writings and reviews

Marta Michelacci, *Fontana di Sole*, in "Segno", 2023

Pietro Pirelli continues his dialogue with sound and light, and in the case of "*Fontana di Sole*", he created an **Idrofono** that also works as a kind of gnomon, capturing the sun's rays and transforming them into both sound and visual expressions.

The artist preserves that exploratory spirit that is an integral part of his being, one that keeps him from ever feeling satiated—driving him toward an insatiable pursuit of something more, something almost impossible to quantify.

[...] An ability to inspire wonder and contemplation in those who experience his performances, immersing the audience in such a way that the experience becomes disorienting and unexpected...

[...] The originality of his work lies in proving that sound can be translated into form. This exploration inherently demands the involvement of multiple disciplines – bringing together engineers, architects, and musicians – yet its historical lineage can be traced back to the Bauhaus, to Kandinsky, and to the pursuit of correspondences between form and colour, as explored in "*On the Spiritual in Art*".



Studio



MOiA Fontana di Sole

Writings and reviews

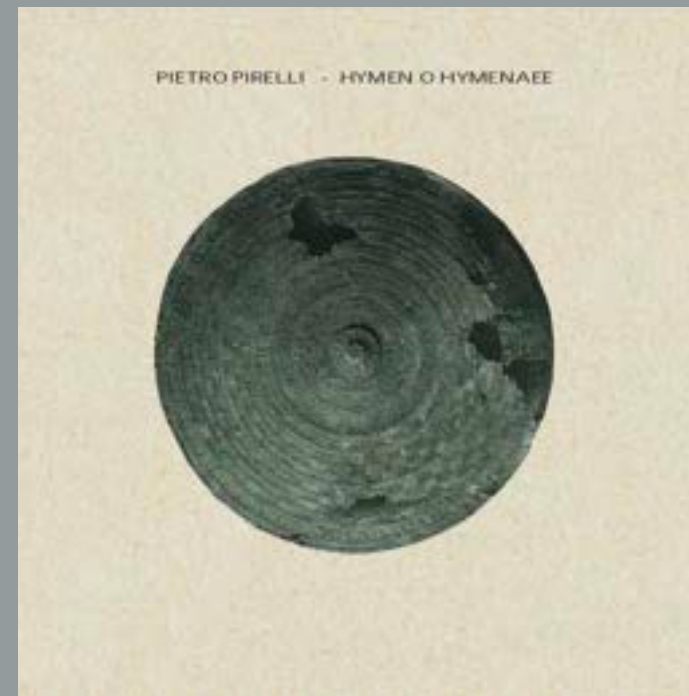
Franco Fabbri, "CARNET" November 2022

Review of the CD *HYMEN OH YHYMENAE*, 10 Soundscapes for Ancient Rome

In his *HYMEN OH YHYMENAE*, Pietro Pirelli has taken a different path. Alongside meticulously studied historical documents, he has embraced the act of listening to imagination. [...] The result is a captivating, mysterious, and beautiful work.

m.r.z., Review of the CD "HYMEN OH YHYMENAE", 10 soundscapes for Ancient Rome on the magazine "AMADEUS" 1/2003

The CD primarily aims to experiment with the evocative power of music, using direct and immediate methods, seeking to captivate the listener and lead them into an ancient, imaginary, and deeply mysterious world. In this sense, it can be considered a successful work.



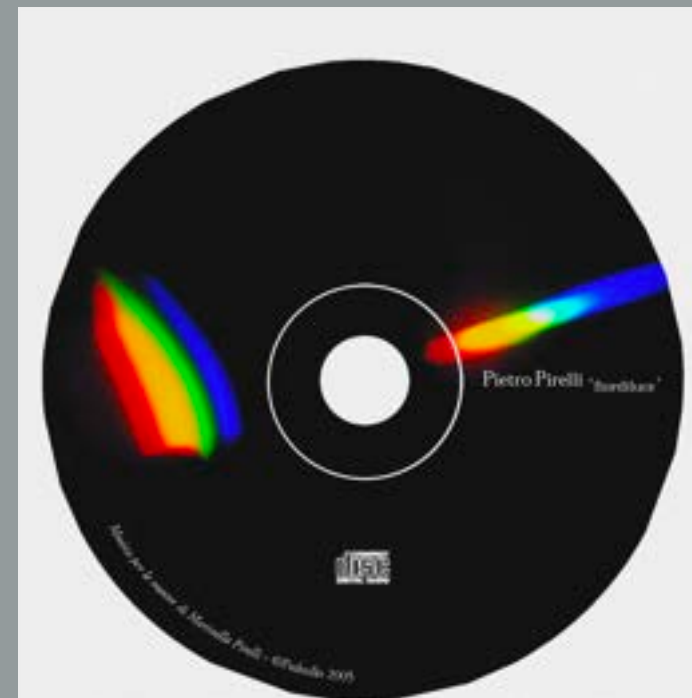
HYMEN OH YHYMENAE

Writings and reviews

Pietro Pirelli writes on the catalogue "Autoritratto", exhibition by Marinella Pirelli, Permanente, Milan 2005

[...] Composing for a large, interactive space requires a meticulous approach that incorporates spatialization into the musical composition: distances, volumes, background, and foreground all become integral elements of the creative process, enabled by today's technological resources. It's about shaping the space through sound.

One can focus their gaze on a single artwork, but within a unified space, coexisting musical elements cannot be fully isolated. Sound is like diffused light—a presence most perceptible in its absence, an acoustic guide. Yet, it is precisely interference that can become the focal point of a project. When a large space, divided into rooms, is conceived as a unified musical organism to be explored, fragmented sound gestures scattered throughout the space become pathways. As the audience moves through the space, they discover reflections of sound, shaping an experience that unfolds according to their own path.



Fiordiluce

Interviews

Luigi Meneghello, interview for the exhibition catalogue "Interrogare lo spazio", Galleria Ferrarin, Legnago 2016

Your *Idrofoni* take us beyond familiar space; they expand architecture, giving walls both colour and voice. [...] Do they also have a communal dimension, in the sense of engaging an audience in the rediscovery of a forgotten (or never-before-experienced) language?

I would say that in my work as a composer of experimental music, as well as in all the other cross-disciplinary explorations of my art, space and place are always integral to the project, even, at times, its very foundation. Technical drawings or spatial maps of the environments where my events will take place serve as the blank page upon which I compose my score.

I also imagine the people exploring these spaces—what will draw them in, how they will interact. In the case of the "*Idrofoni*", someone once aptly compared them to a hearth - a magical, resonant focal point that naturally gathers people around it.

That person had seen the video *Mumbai Traffic Flowers*, where passersby formed a circle around an *Idrofono* hanging from a palm tree, their garments occasionally caught in the ripples of sound reflecting off the water.

Helena Tiburcio , from the interview in *Arte Contemporanea* No. 43, January 2017

This interview begins with an invitation to reflect on how an individual inhabits and constructs a subjective space in which to act. Could you share your perspective on this?

Just as I have always composed music with an imagined audience in mind - one I expect to encounter - I find it impossible to create works without already envisioning them within the space that will contain them [...]. The blank page on which I create my project is, in fact, the floor plan of a space or the map of a place.

Interviews

Interview from "Strade del Cinema", Aosta 2003. Live music for La Roue by Abel Gance with Pinuccio Sciola's Sound Stones.

How did you manage to compose music for Pinuccio Sciola's Stones?

Sciola's Stones [...] express a richly varied sonic universe, yet one that is inseparable from their stony essence, with all the implications this entails. [...] I must find a way to experiment while at the same time going beyond experimentation, as though these sounds - despite being uncodified - already possessed a history of their own, capable of evoking specific sensations in the audience's imagination...

Exploring the marks Sciola left on the stones to invent a musical gesture that can follow a narrative, articulate different ways of relating to the dramaturgy of the film, and stimulate the involvement of the other instruments in the Ensemble.

In composing the music, did you follow your own musical aesthetic, or did you allow yourself to be guided by a phenomenological approach to the film?

It is precisely the pursuit of a phenomenological relationship with the film that allows me to delve into a central aspect of my aesthetics, namely the attention I devote to the perception of sound and its evocative power, even when creating music that refers only in minimal part to commonly accepted styles or codes. This is my daily practice, and I recently explored it in depth when composing an album of ancient Roman music - not with a strict concern for philology, but with the intention of inventing a music that "does not exist". In this pursuit, in order to narrate a world through sensations, rhythm-harmony-melody often play a subordinate role compared to the symbolic significance of sonic and noise gestures. For La Roue, drawing from the sound universe of the Stones, I sought to prioritise the evocative quality of different instrumental timbres, encouraging the sensitivity of the other musicians, as though following the film along a parallel track.



La Roue (Abel Gance, 1923) and the sonic universe of the Stones

Noemi Tolotti, interview for a thesis

What message do you wish to convey through your art?

I do not seek to convey any message myself, but of course, the works do, and each person is free to interpret them according to their own perception. If a work "says nothing," it may mean it is unworthy of attention. But if a work exists only for what is said about it, perhaps it has nothing to say - unless, of course, we are speaking of literature. It would reflect a lack of confidence in my work if I felt the need to articulate messages, as though explaining something that is meant to be experienced rather than explained.

Interviews

Stefano Scarani. Interview for *Sonicideas* (on the installation "Per un soffio" with AGON and Studio Azzurro, Regola e Gioco Festival 2000, Palazzo Reale, Milan)

Qué implican la acción y la interacción en tu experiencia artística?

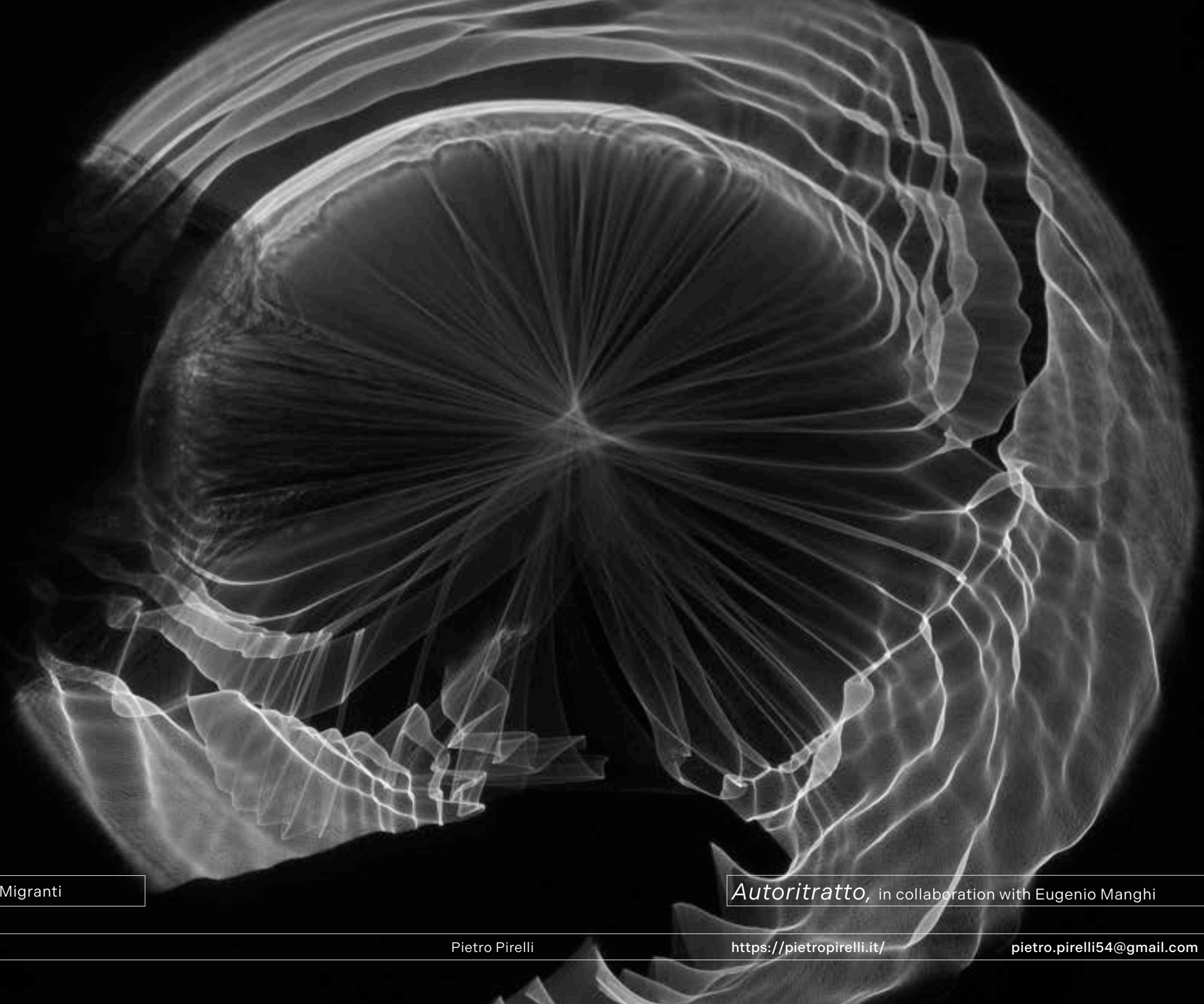
[...] Tal vez para muchos de nosotros, "músicos experimentales", el interés en la interacción con el público nació de una cierta impaciencia con respecto al aislamiento en el que la experimentación artística estaba relegada en la esfera musical. A través de la creación de ambientes interactivos y obras multisensoriales, se hacía tesoro de nuestro conocimiento personal para salir del aislamiento autorreferencial de las salas de conciertos, con el debido respeto, por supuesto. Para mí fue así y allí encontré una vena artística más adecuada a mi naturaleza.

[...] Observo y me alimento de las reacciones de las personas. De todos, incluso los que pasan por casualidad. Como tu señalaste correctamente, esto se relaciona con una audiencia amplia y variada.

[...] Para generar una sucesión fascinante e hipnótica de sonidos de agua, en la mencionada en *Musica in Voga* debes saber cómo remar. Aviar el bote virtual hasta que tus remos entren en el agua con pequeñas inmersiones y luego vuelvan a levantarse, dejando caer una tira de gotas suaves. El paisaje sonoro se mueve en un frente estéreo que peina en el campo auditivo, como el aire en el cabello.



at AGON with Davide Tiso for the interactive installation *Musica in Voga*



Translated from Italian by Parole Migranti

Autoritratto, in collaboration with Eugenio Manghi