

## SELECTED WORKS 2011 - 2022

Davide Tidoni is an artist and researcher working with sound and listening.

With a particular focus on direct experience, observation, and action, he creates live works of different formats that include performance, intervention, walk, and workshop.

Bound to the performativity of the recording act, he realises videos and sound recordings which function as pieces and/or as documentation material.

He uses text scoring as a way to write and conceptualise about his research on listening and expand it towards other possible applications in movement, sensory education, and dialogical practices.

Tidoni has a strong interest in the use of sound and music in counter-culture and political struggles and has published a sound ethnography on the northern Italian ultras group Brescia 1911 (*The Sound of Normalisation*, 2018).

## WHERE DO YOU DRAW THE LINE BETWEEN ART AND POLITICS?

2021 . publication

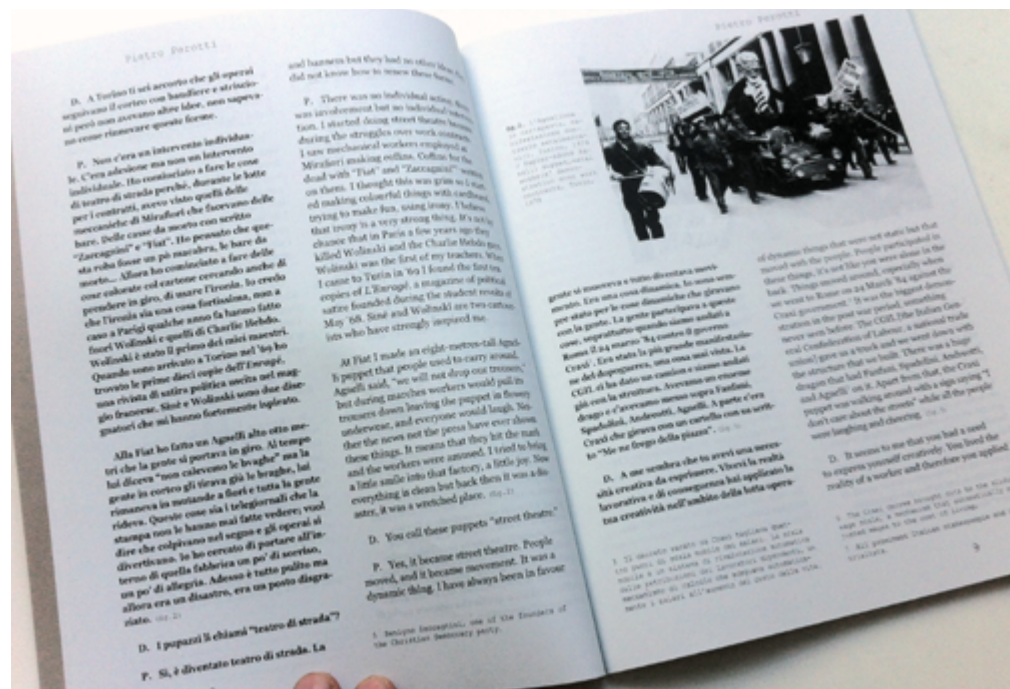
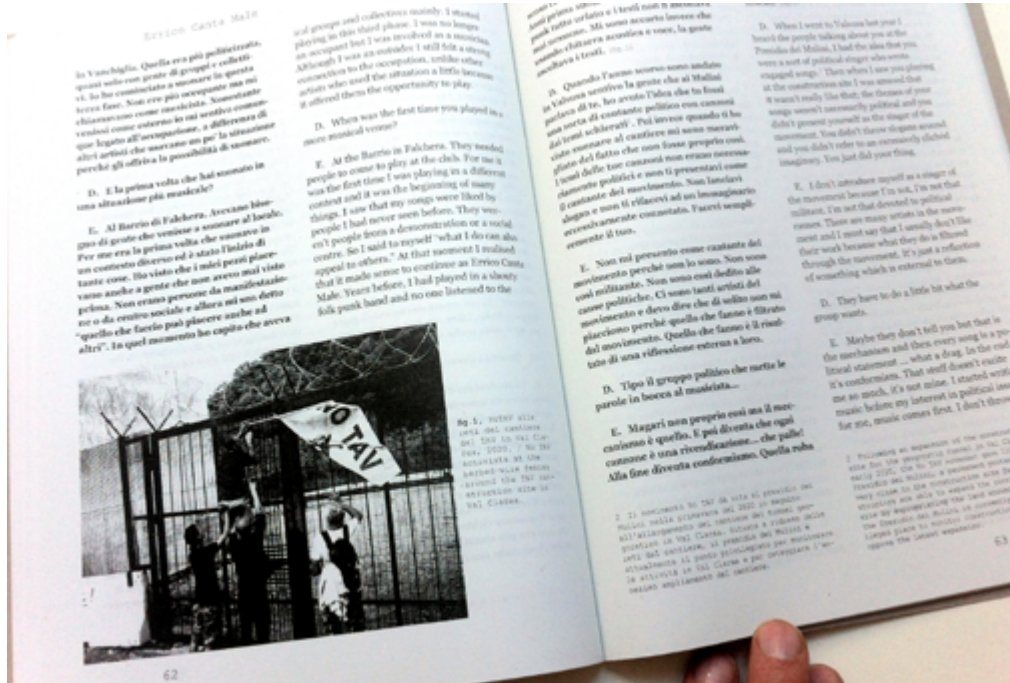
[more images](#)

The project consists of a series of interviews with individuals who have been active in various capacities at the intersection of art and politics.

Between historical documentation, political memory, dialogic reflections, and motivational support, the publication focuses on the experiences, commitments, and feelings that animate and inform aesthetic priorities in social spaces both within and outside of art institutions; a repository designed to inspire and encourage the politicization of aesthetics, as opposed to the aestheticization of politics.

Some of the people I interviewed are: Pietro Perotti, a Fiat worker and self-appointed worker communicator; Lucia Farinati, a researcher, activist and independent curator; and Mario "Schizzo" Frisetti and Luca Bruno, of the Torino Squatters.





## ATTACK / DECAY

2020 . walk

[watch](#)

Attack/Decay is a night walk where participants are invited to explore the acoustics of specific locations by means of a custom-built impulse generator device.

The acoustic qualities and the spatial features of the chosen locations serve as a point of departure for developing site related listening pieces.

Through direct experience, the walk introduces participants to primary acoustic principles and spatial listening, framed as a state of interference and interdependency with the propagation of sound in space.





## WHEN SOUND ENDS

2021 . exhibition

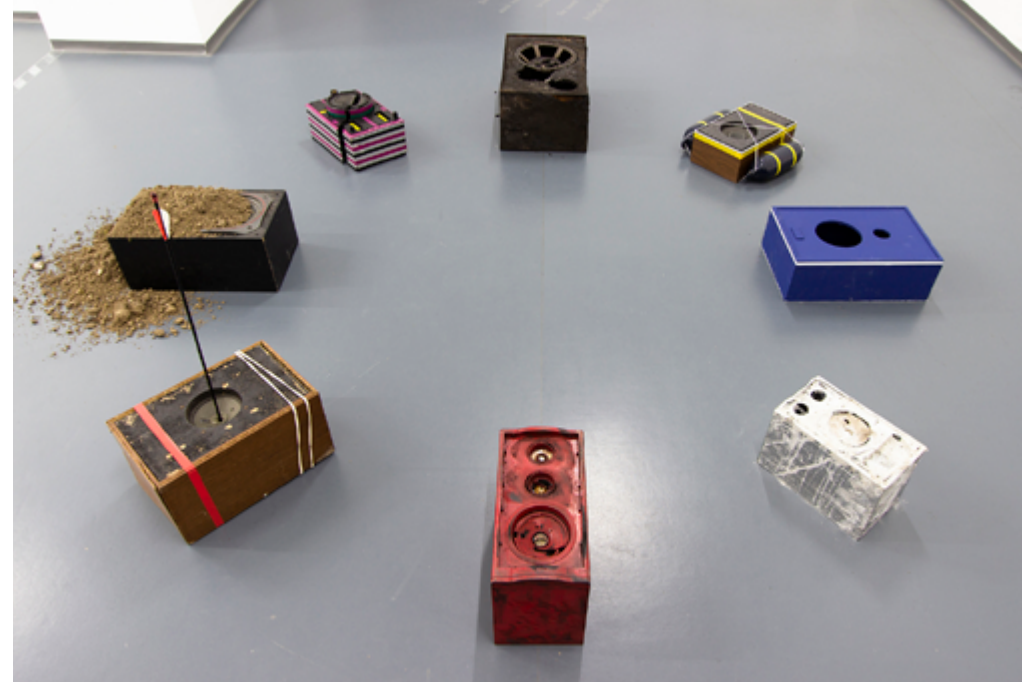
[more images](#)

This series of works explores themes of corporeality, in relation to sound production and audition, touch, and loss.

The loudspeakers, microphones, enclosures, and membranes presented in this exhibition are in varying states of disrepair; most are no longer capable of producing sound and thus are poignant objects for meditation on impermanence, bodily frailty, and death.

Each of these corpses bear visible marks of violence, traces of past collisions and other wounds which emphatically encourage viewers to visualize this encounter and the consequential loss of capacity.







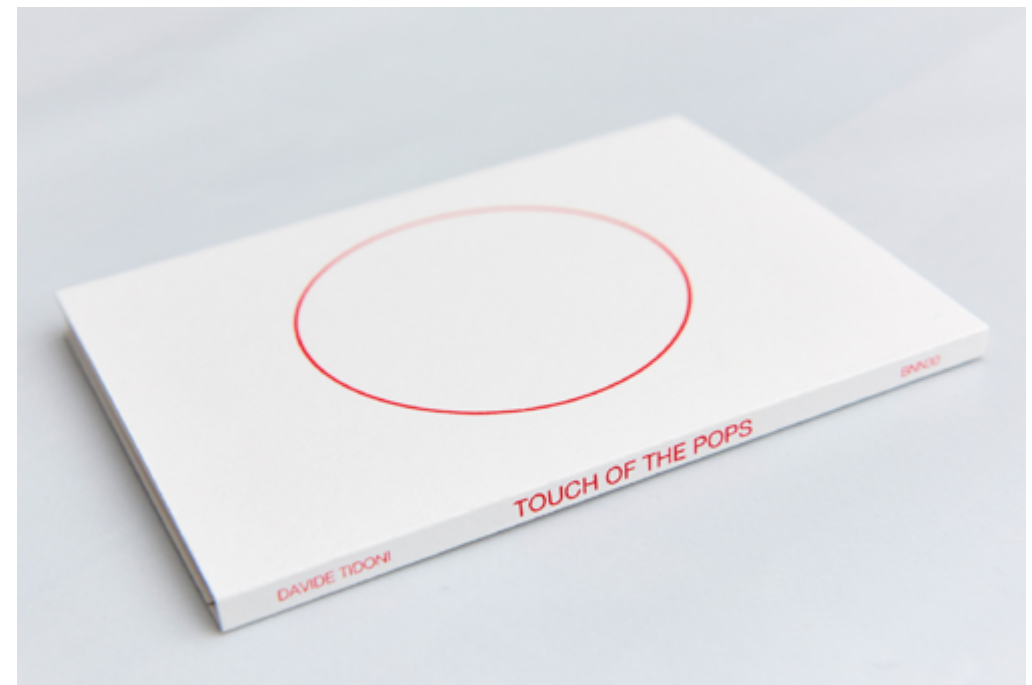
## TOUCH OF THE POPS

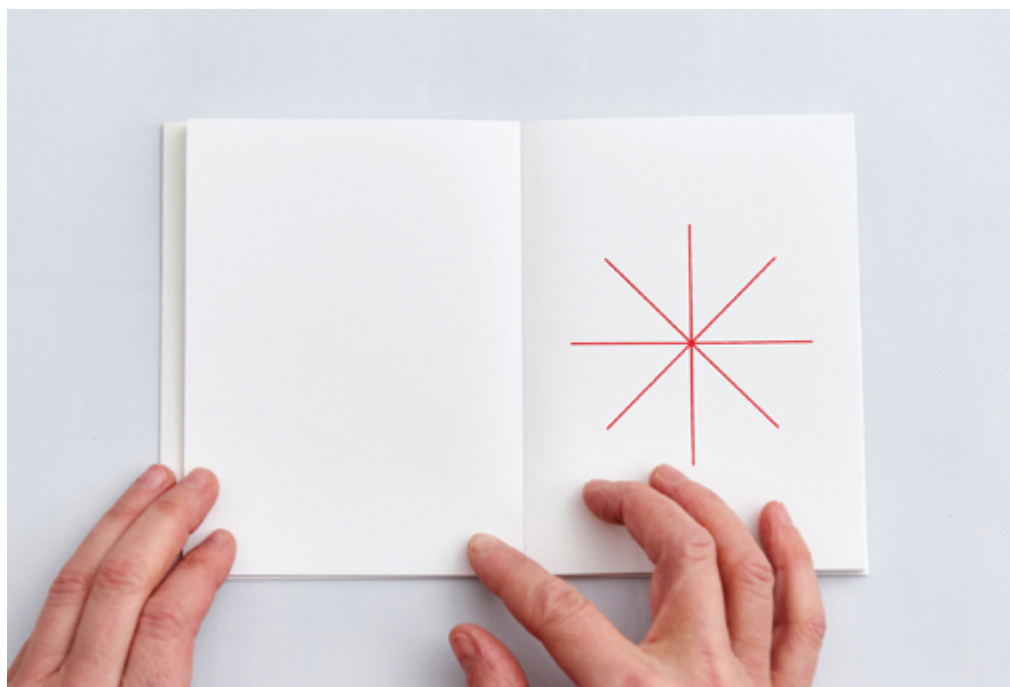
2018 . audio work, publication

[listen](#)

The work documents a series of directly experienced balloon pops. Each pop was performed using a balloon and a location. All locations were encountered separately by chance and chosen for their unique acoustic response.

The recordings presented in the book are intended to document the action of popping, its situatedness, immediacy, and physicality.





## THERE IS NO LISTENING WITHOUT INTERVENTION

2021 . choreography

[watch](#)

psw TINLWI2021

The work consists of the adaptation of a series of listening exercises to movement-pieces performed in front of an audience.

Through specific actions, characterized by a dramaturgy cut to the bone, the performer explores the interdependence between touch and sound and the capacity of the body to filter and modulate the propagation of sound in space.

The work reflects on the active role of the listener and on their agency to act upon and intervene within the acoustic field, which is approached here as a model of relational knowledge and mutual exchange.



photos by Michela Di Savino



## THE SOUND OF NORMALISATION

2018 . audio work, publication

[watch](#)

The project *The Sound of Normalisation* is a collection of audio recordings that documents the sound culture of the Ultras group BRESCIA 1911 in relation to modern football and the wave of repressive measures targeted at organized supporters groups.

The recordings were taken over a period of 15 years and cover: 1) creation, uses and meanings of the chants 2) group principles and collective identity 3) audience participation and the process of social exclusion from the stadium 4) police repression and the political implications of the chants 5) the evolution of the drumming in relation to the drums ban-order of 2007. Each recording comes with a short introductory text and is presented as a video with subtitles.

The work has been published in 2018 by SARU, Oxford Brookes University.





## ALL BODIES END IN SILENCE

2018 . video

[watch](#)

The work presents several actions Davide has performed with microphones. These actions reflect on the materiality of the sound devices and explore their corporeal aspects, as sounding bodies that he interacts with in unexpected ways.

The actions are developed with a direct dramaturgy, each ending with the death of the microphone and consequent absence of sound. Examples of actions include burning a microphone, leaving it on the rail tracks, launching it into the air with a firework, hitting it with a slingshot, ...

Davide's actions explore the ephemeral nature of corporeal existence through the presence, absence, and disappearance of sound as a metaphor for life and death.





## A BALLOON FOR LINZ

2011 . video, walk

[watch](#)

A Balloon for Linz brings to light the acoustic response of specific locations in Linz.

Together with the video, a series of exploratory walks were organized in the city of Linz. Participants were invited to pop balloons and listen to the acoustic architecture of the urban space.





## HIGH TIDE

2020 . performance

A loudspeaker projecting white noise is slowly taken by the high tide.

As the tide rises, the white noise gets modulated in relation to the movement of the water.

As sound disappears, a feeling of separation and withdrawal fills the audience witnessing the loss.



photos by Katinka Meersy



## SOUNDSTORMING

2011-2012 . workshop

[watch #1](#)

[watch #2](#)

Soundstorming is an exploration walk that invites participants to develop location-based activities. Echoing the brainstorming process, the workshop functions as an informal exchange of collective experiments with sound and listening in outdoor space.

The workshop begins as a semi-structured walk that intersects a certain area or territory. Participants bring their own technical equipment and stop the walk whenever they find a potentially interesting location to work with.

In addition to being a direct process for rapid prototyping and testing,

Soundstorming provides a context in which participants acquire practical experience about notions such as private/public, the abandoned, the act of trespassing, and the reappropriation of space.



photos by Laura Arlotti



## SINGLE STROKES

2017 . video

[watch](#)

Two microphones are used as a pair of drumsticks to play the snare drum.

The video explores the physical properties and affordances of the microphone as an object.

The work is part of a series of actions that investigate the practical materiality of the microphone and violate the basic rules and principles of audio technology.





## UP IN THE VALLEY

2013-2019 . workshop

[more images](#)

Up In The Valley is a workshop presenting a series of listening exercises specifically designed for mountain locations. The exercises are presented as part of a series of walking excursions and explore acoustic principles such as reflection, absorption, filtering, and the threshold of audibility. Mountain settings serve as unique setting providing specific qualities such as high silence/noise ratio, long-distance acoustic horizon and multiple reflecting surfaces.

The valley workshop has been organised autonomously for seven years in a small village on the mountains of Val Sabbia, Brescia, Northern Italy. Each workshop lasted one week and had a maximum of ten participants.







## ULTRAS MASHUP

2018 . audio work

[listen](#)

Ultras Mashup consists of a series of audio tracks in which football chants' recordings are mixed with the "original" songs they are based on.

The work reflects on the musical aspects of football supporters' culture and supporters' practice of creation through appropriation.

The work includes football supporters' repurposed versions of Giuseppe Verdi's opera theme Aida, Jewish traditional song from psalm 23 Gam Gam, Marcella Bella's 1972 Sanremo Festival success Montagne Verdi, Walt Disney's whistling theme from Robin Hood, northern italian folk song La Mula de Parenzio, Coca-Cola jingle Buy the World a Coke, Dean Martin's signature song That's Amore, and Righeira's 80's summer hit L'Estate Sta Finendo.



# ULTRAS

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The football chants used in the tracks have been recorded at the stadium and on trips to away matches as part of my involvement with the ultras group Brescia 1911.

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# MASH UP

# ULTRAS

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# MASH UP

# ULTRAS

**1** AIDA MARCH  
Gloria all'eroe nel tempio  
che il suo nome è  
gloria al re

**2** MONTAGNE VERDI  
Se ricordi ancora quel tempo  
e lo senti al tuo cuore  
con l'aria che più mi piace  
un consiglio mi dai

**3** ROBIN HOOD  
Per chi più può più tocca  
per chi più tocca più si muove  
per chi più muove più si muove  
per chi più muove più si muove

**4** LA MULA DE PARENZIO  
Se il nome fosse solo  
e il nome di chi  
il nome di chi  
il nome di chi

**5** GAM GAM  
Gam Gam Gam Gam  
Gam Gam Gam Gam  
Gam Gam Gam Gam  
Gam Gam Gam Gam

**6** THAT'S AMORE  
When the music tells your story  
after a long time  
that's amore

**7** I WOULD LIKE TO BUY  
I'd like to buy the world a home  
and furnish it with love  
give your love and  
and snow white birds

**8** ROMA MERDA ALE  
Roma merda ale ale  
Roma merda ale ale  
Roma merda ale ale  
Roma merda ale ale

# OVUNQUE

# ULTRAS

**1** AIDA MARCH  
Gloria all'eroe nel tempio  
che il suo nome è  
gloria al re

**2** MONTAGNE VERDI  
Se ricordi ancora quel tempo  
e lo senti al tuo cuore  
con l'aria che più mi piace  
un consiglio mi dai

**3** ROBIN HOOD  
Per chi più può più tocca  
per chi più tocca più si muove  
per chi più muove più si muove  
per chi più muove più si muove

**4** LA MULA DE PARENZIO  
Se il nome fosse solo  
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I'd like to buy the world a home  
and furnish it with love  
give your love and  
and snow white birds

**8** ROMA MERDA ALE  
Roma merda ale ale  
Roma merda ale ale  
Roma merda ale ale  
Roma merda ale ale

**9** SAIO SEMPRE AL TUO FINCO  
In giorni d'inverno  
in giorni d'inverno  
in giorni d'inverno  
in giorni d'inverno

# OVUNQUE

## WE SPEAK THE AIR WE BREATHE

2021 . performance

[watch](#)

A choreographed sequence of white noise makes audible how sound propagates and interacts in relation to the architecture of the place.

The title of the work refers to the condition of interdependence that permeates all relationships. Streams of white noise become modified in relation to the surrounding physical space which sound encounters as it propagates. As we breathe the air we speak... drawing air inwards into our body and exhaling it outwards from our lungs back into surrounding space.





## HIT THE TARGET

2016 . performance

[more images](#)

A performer walks in a space holding a snare-drum in front of his face. A thrower positions himself opposite to the performer and sets off a number of fire rockets aimed at the snare-drum. We listen to the sound of a hit.



photos by Michela Di Savino



## IGNITE

2020 . performance

[more images](#)

An incendiary mixture consumes the membrane of a loudspeaker, devouring its insides.



