

SELECTED WORKS 2011 - 2024

Davide Tidoni is an interdisciplinary artist working from the boundaries of spatial, material, and relational dimensions of sound. His work addresses questions regarding interactions with acoustic space, interdependence, and impermanence.

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

His practice also includes interests in protest songs, social contexts of struggle, and the use of sound in counter-cultures.

He published *The Sound of Normalisation* (2018), a field research on the ultras group Brescia 1911, and *Where Do You Draw the Line Between Art and Politics* (2021), a series of interviews with individuals active at the intersection of art and politics.

Download CV

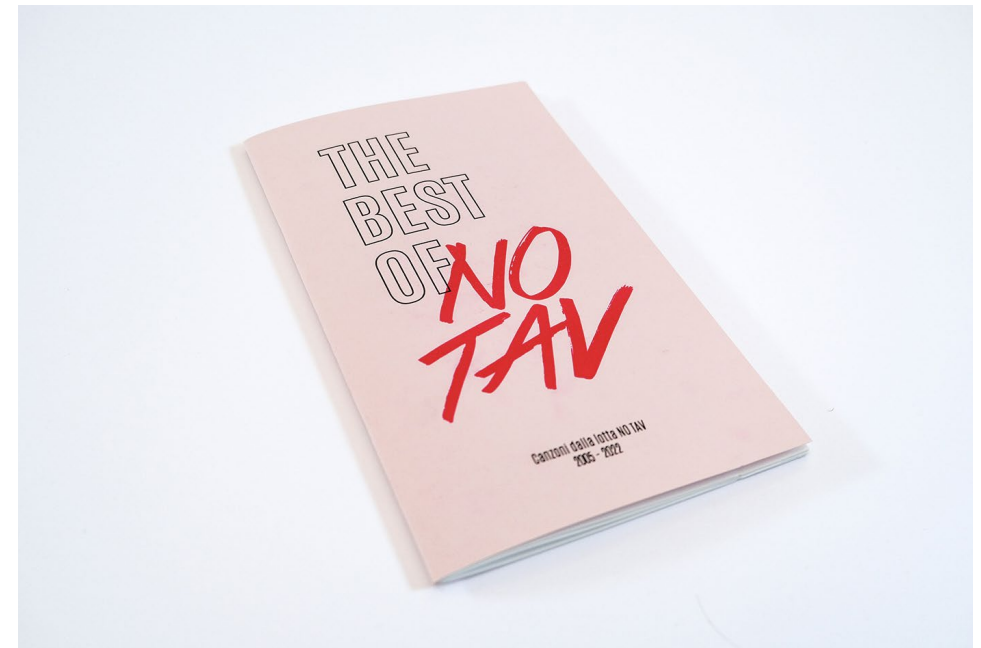
THE BEST OF NO TAV

2024 . audio work

[listen](#)

The Best of NoTAV is a songbook that includes lyrics, contextual notes and reinterpretations of 15 songs from the No-TAV struggle.

Conceived as an historical documentation of the struggle, narrated through its own songs, the work also functions on a performative level. The ironic and seductive character of the musical rearrangements easily infiltrates the listeners' attention, inviting them to sing aloud on their own.



OUTWARD FROM WITHIN

2023 . exhibition

[more images](#)

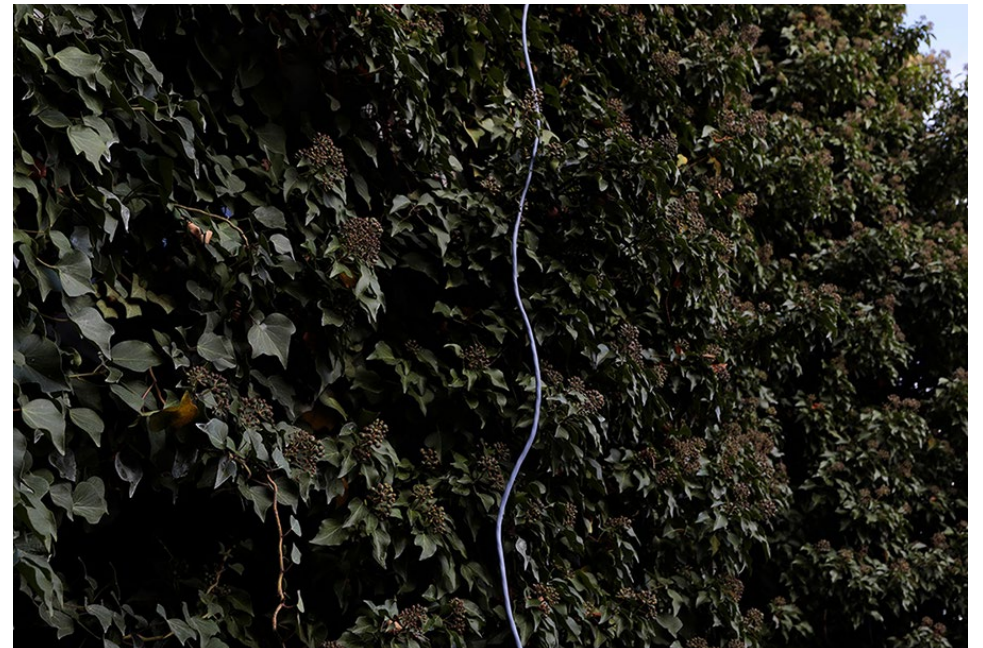
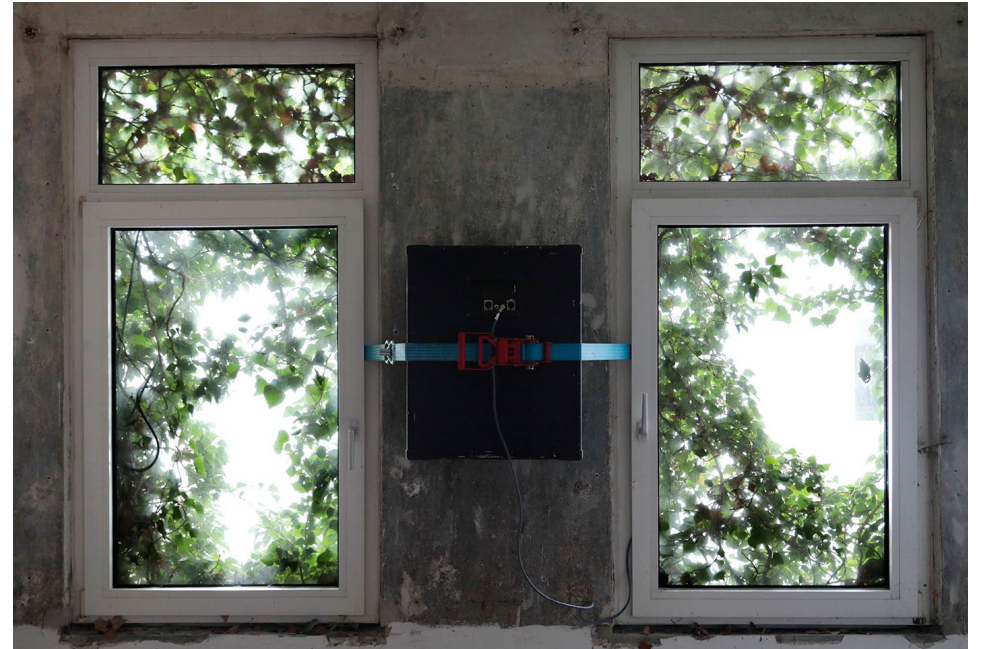
This exhibition focuses on the intimate relationship between “inside” and “outside” as sound passes across and through adjacent spaces.

Developed as a site-specific work in an empty apartment, the exhibition features multiple installations which emphasize the acoustic relationships and ‘dialogues’ between different rooms, a balcony and a courtyard. There are microphones transmitting both environmental and contact sounds from one space into another; loudspeakers also play back recordings of slow-walks that have previously been performed in the space.

This work is intended to produce a sense of presence, communication, and interrelation, ideally resulting in a contemplative orientation towards the site. The otherwise vacant state of the apartment combined with the low playback volumes requires focus and attention, inviting viewers to linger and observe.







FRAGMENTS FROM
THE NO-TAV STRUGGLE

2023 . radio work

[listen](#)

The work consists of a series of stories, personal reflections, and direct experiences from the No TAV struggle, an Italian grassroots movement that has opposed the construction of the second high-speed train line between Turin and Lyon since the early 2000s.

Through the voices of various people involved in the movement, the work brings together some of the central themes of the No TAV struggle, including: the technical flaws and deficiencies of the high-speed project; the relationship between struggle, community and personal growth; and the military defense plan put in place to protect the TAV construction sites.

The first three episodes of the work were broadcast in May 2023 by RAI, the Italian National Radio. The broadcast of the fourth episode was canceled shortly before airing.



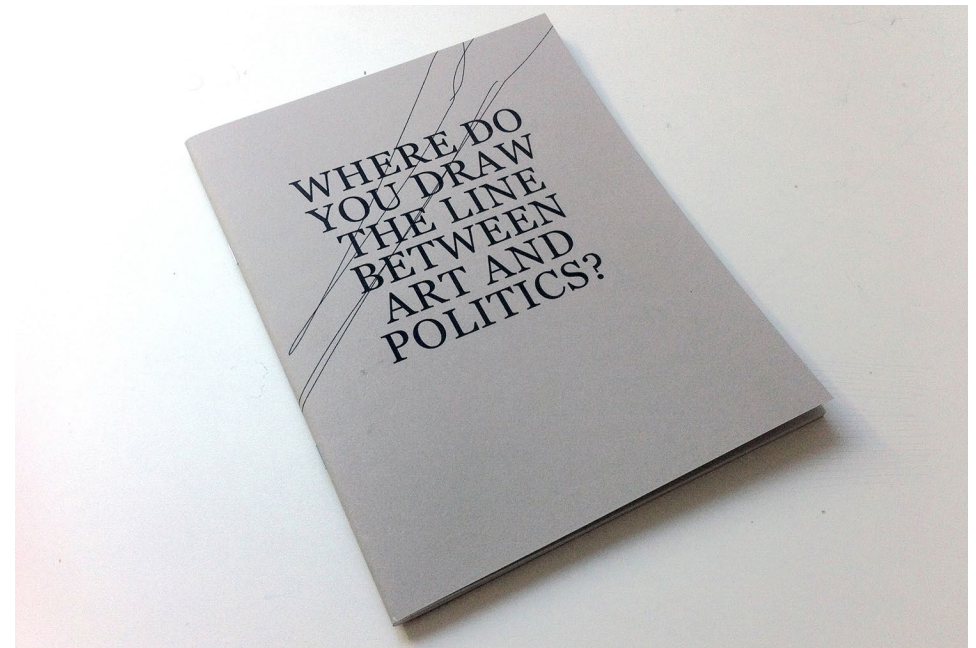
WHERE DO YOU DRAW THE LINE BETWEEN ART AND POLITICS? [more images](#)

2021 . publication

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 . workshop

[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

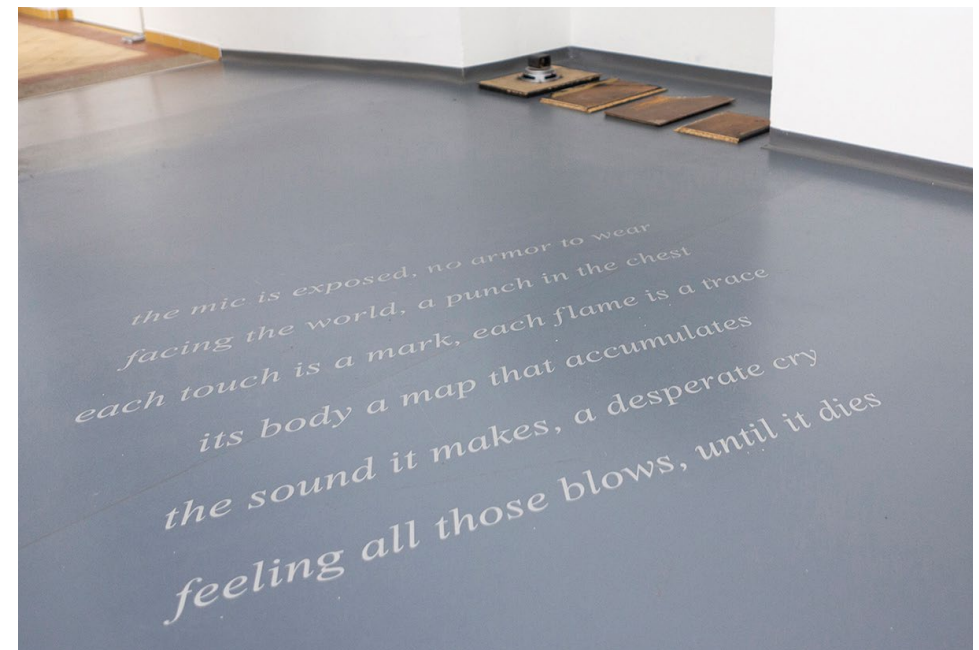
2021 . exhibition

[more images](#)

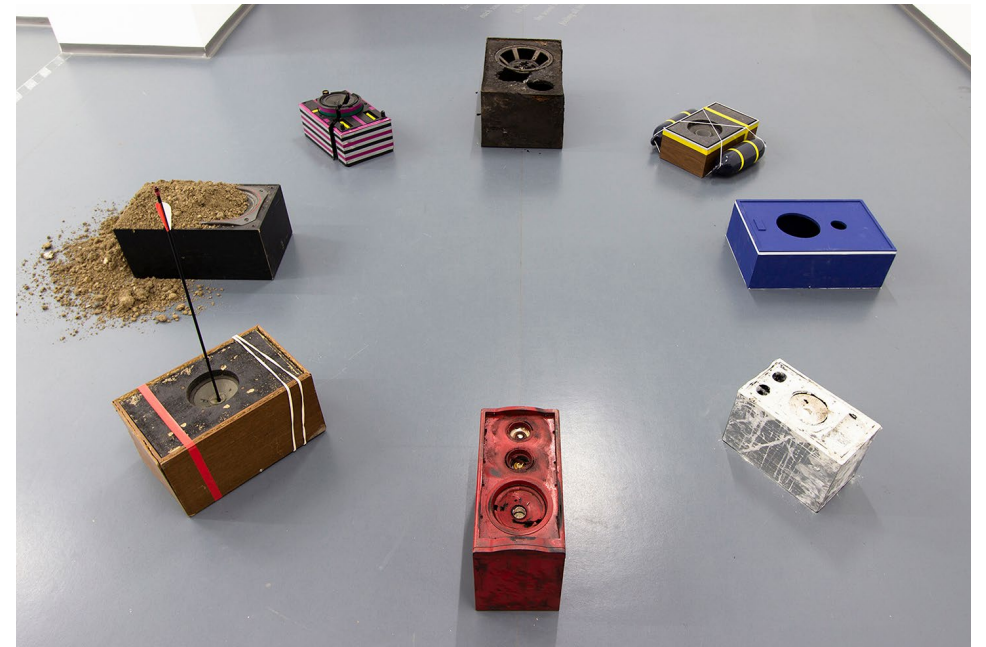
This series of works explores themes of corporeality, in relation to sound production and audition, touch, and loss.

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.



photos (1,3,4) by Laurien Bachmann





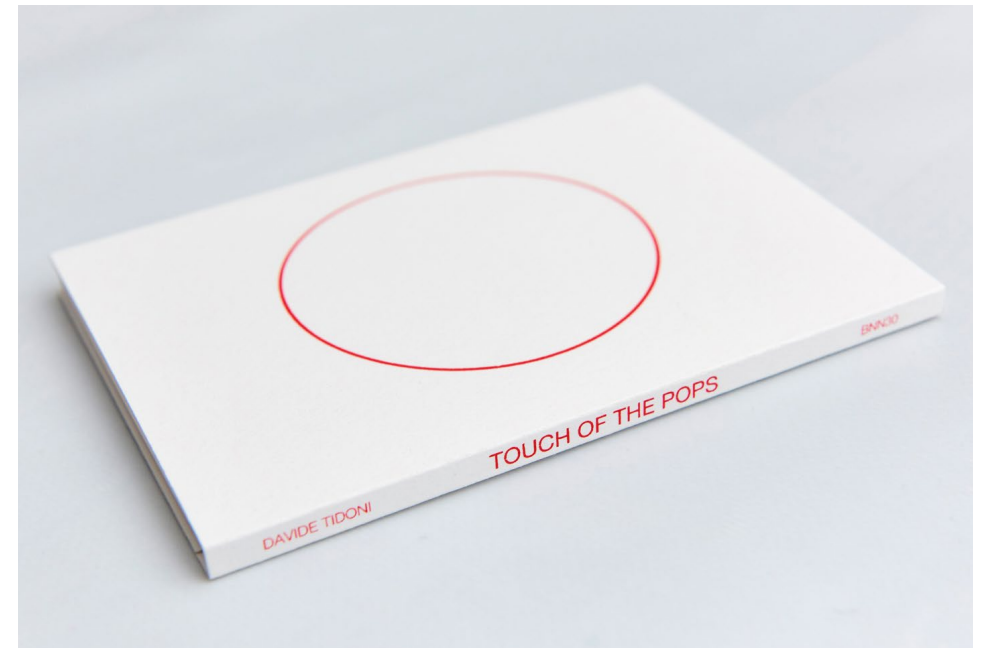
TOUCH OF THE POPS

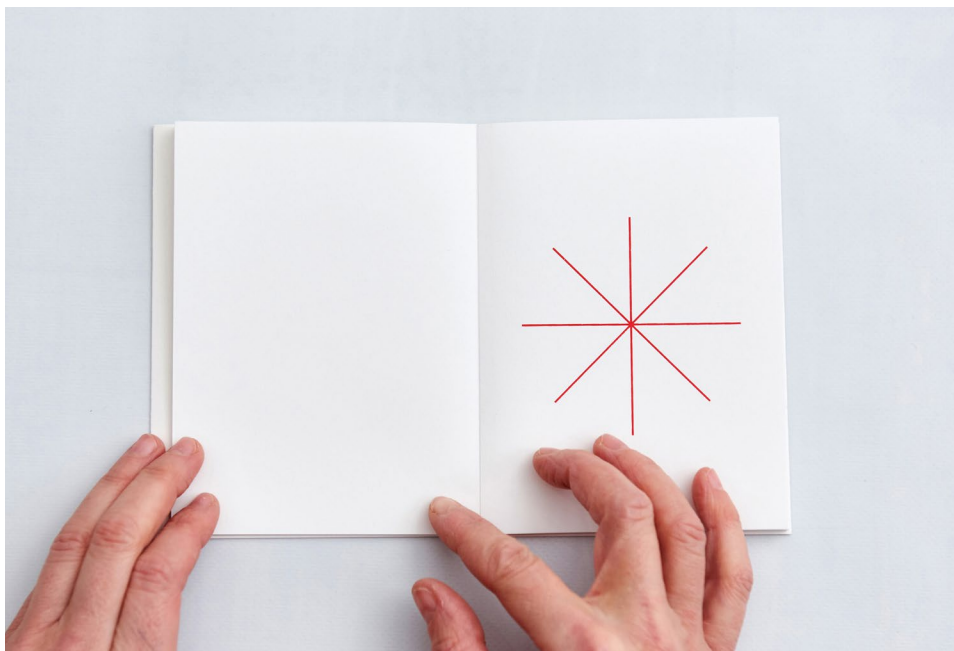
2018 . audio work, publication

[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.





COMING INTO BEING

2021 . sound & movement

[watch](#)

PSWRD LAI2021

The point of departure for this work is a series of listening exercises for exploring the relation between sound, space, and movement. After having presented the exercises as pedagogical tools for more than ten years as part of my workshop practice, I've decided to use them as source material for developing choreographed actions and performances.

Exploring 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.



photos by Michela Di Savino



THE SOUND OF NORMALISATION

[watch](#)

2018 . field research, publication

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.



At the stadium, gallipoli vs. BRESCIA, 2010, [01:15]

22 FREEDOM FOR THE ULTRAS

The supporters respond to the arrest of a friend by singing a loud and precise chant. The discipline and power of the singing expresses the rage of the group. Had their friend not been arrested, the chant would have sounded much less powerful. The way in which a chant is sung depends on the situation the group finds itself in. The chant is lived; it is not an act.

FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS
FREE ULTRAS FREE ULTRAS FREE ULTRAS

ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI

ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI
ULTRAS LIBERI

At the stadium, BRESCIA vs. catania, 2015, [02:29]

10 WE ARE BRESCIA

What the supporters demand from the club is transparency and dedication. When these prerogatives are not in place it is their right to raise their voice. 1911 has been always very critical towards the club and its president mr. cononi. They denounce the president because he has never included the ultras in any executive decisions. They feel he is incapable of leading the club for the benefit of the supporters.

Hey guys, we've hung a banner here. It says: 'Brescia football club please have mercy'.

We are fed up with them. We put our passion into this. We put our soul into this and they just don't care! This is not good! Because we are Brescia! We are Brescia!

BECAUSE WE ARE BRESCIA
BECAUSE WE ARE BRESCIA

Let's have another one. All together.

FUCK THE CLUB

FUCK THE CLUB
FUCK THE BRESCIA
FOOTBALL CLUB

Remember that it doesn't matter how big we are. Even if we're not so many, we've always been active and fought for the right causes!

Being part of 1911 is a very special thing. Well done for being here. Now we all leave together. All together!

1911 THERE'S NOBODY LIKE US
1911 THERE'S NOBODY LIKE US
1911 THERE'S NOBODY LIKE US
1911 THERE'S NOBODY LIKE US

Oh gnari, ada un momento.

Gom milit fò el strisciù.
Dice così: 'Brescia calcio per favore pietà'.

I ga rumpit i coioni! I ga rumpit i coioni! Noi ci mettiamo la passione.

Noi ci mettiamo l'anima e lur i sa fà i casi sò. E l'è mia giòsta! Perché siamo noi il Brescia, siamo noi!

Dai dai, dai oh!

PERCHÉ IL BRESCIA SIAMO NOI
PERCHÉ IL BRESCIA SIAMO NOI
PERCHÉ IL BRESCIA SIAMO NOI
PERCHÉ IL BRESCIA SIAMO NOI

Dai ancora uno. Dai assieme!

SOCIETÀ SOCIETÀ
SOCIETÀ DEL CAZZO
BRESCIA CALCIO

SOCIETÀ DEL CAZZO
SOCIETÀ SOCIETÀ
SOCIETÀ DEL CAZZO
BRESCIA CALCIO
SOCIETÀ DEL CAZZO

Dai dai dai!

E ricordatevi che, al di là del numero, in Italia nel movimento ultras stiamo facendo anche noi la nostra parte, e non da poco... Fare parte del 1911 è una cosa non comune. Applauso a voi che siete qua. Applauso a voi. Adesso nom fòra tòcc ensèma. Oh, tòcc ensèma!

1911 COME NOI
NON C'È NESSUNO
1911 COME NOI
NON C'È NESSUNO
1911 COME NOI
NON C'È NESSUNO

At the stadium, BRESCIA vs. verona, 2012, [00:55]

01 IF WE SING WE'LL WIN

Singing gets you involved in the match. Singing is an intervention in the match. Singing is a way of lifting the team and raising them up to victory. This is the fundamental ultras' belief: the firm conviction that their voices can change the result of the match.

FORZA BRESCIA
FORZA BRESCIA
FORZA BRESCIA

I can't hear shit!
Come on now!
Louder!
We are going to win 2 -1 but we have to sing! If we sing we'll win, if not we won't!

Come on, if we sing we will win!

VERONESE BASTARD!
VERONESE BASTARD!
VERONESE BASTARD!
VERONESE BASTARD!

Oh dai gnari.

FORZA BRESCIA FORZA BRESCIA
FORZA BRESCIA FORZA BRESCIA
FORZA BRESCIA FORZA BRESCIA

Oh sè sintit un casso!
Oh dai oh!

Dai che vinciamo 2 a 1,
però beogna cantà!
Bràò bel discorso, beogna cargàì.
Se cantom vensom, se no no.
Dai! Se cantiamo vinciamo!

VERONESE È VERONESE È
VERONESE È VERONESE È
VERONESE È VERONESE È
VERONESE È VERONESE È
BASTARDO!

On the train, on the way back to Brescia after the match in crotona, 2006, [03:11]

07 THEY ARE ALL WAITING FOR US

This recording documents part of the process of creating the chant 'Aspettan tutti me' (They are all waiting for me). 1) One person begins the chant and starts the process. 2) The group accepts the intuition of the individual (initiator) and starts to sing showing its approval by contributing to the development of the chant. It is important to note how the last verse of the chant changes each time before it reaches its final form.

As often happens, the lyrics of the chant take inspiration from real life experience. The chant 'Aspettan tutti me' refers to an event that took place a few hours before its creation. After a fight with another faction of supporters from Brescia, the ultras group Brescia 1911 decides to delay their own arrival at Milan station to avoid encountering the police and potential arrests.

WE'RE ALL PISSED UP AT THE POLICE STATION

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00
I DON'T UNDERSTAND WHY!

WE'LL STAY AWAY FOR 3 DAYS
WE'LL STAY AWAY FOR 3 DAYS
WE'LL STAY AWAY FOR 3 DAYS

What if we stop in Rimini?
...so we can take Ciccio to the beach. He needs to wash!

CICCIO RIMINI CICCIO RIMINI
CICCIO RIMINI CICCIO RIMINI
CICCIO RIMINI CICCIO RIMINI

EVERYBODY TO RIMINI
EVERYBODY TO RIMINI

EVERYBODY TO RIMINI

Hey, are you recording?
Sure! This is the best part to record.
I can give you a copy if you want.

Hey look! Somebody wrote:
'Justice for Paolo - Brescia 1911'.
Yes, it's us, we did it earlier.

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00
WE'LL STAY AWAY FOR 3 DAYS

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00
FREEDOM FOR THE ULTRAS!

Hey Rasta, what a shitty wine you brought...

IN QUESTURA TUTTI SBALLATI

NON CAPISCO PERCHÉ
ASPETTAN TUTTI ME
A MILANO ALLE 3:00
NON CAPISCO PERCHÉ!

STOM EN GIRO 3 DÈ
STOM EN GIRO 3 DÈ
STOM EN GIRO 3 DÈ

Eh, facciam fare un bagno al Ciccio, dai!
Fermiamoci a Rimini
che vuole lavarsi...

CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI

Dai dai fermiamoci.

TUTTI A RIMINI
TUTTI A RIMINI
TUTTI A RIMINI

Eh leggit! Hanno scritto:
'Giustizia per Paolo'.
Eh, lo abbiamo fatto noi prima...

NON CAPISCO PERCHÉ
ASPETTAN TUTTI ME
A MILANO ALLE 3:00
STOM EN GIRO 3 DÈ!

NON CAPISCO PERCHÉ
ASPETTAN TUTTI ME
A MILANO ALLE 3:00
LIBERTÀ PER GLI ULTRAS!

Eh, Rasta, che vi de merda ghe töt pò?

ALL BODIES END IN SILENCE

[watch](#)

2018 . video

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 . action

[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

watch

PSWRD HT2020

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 . performance

[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 Parensio, 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.



WE SPEAK THE AIR WE BREATHE

[watch](#)

2021 . performance

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.





EACH TOUCH IS A MARK

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.



