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.

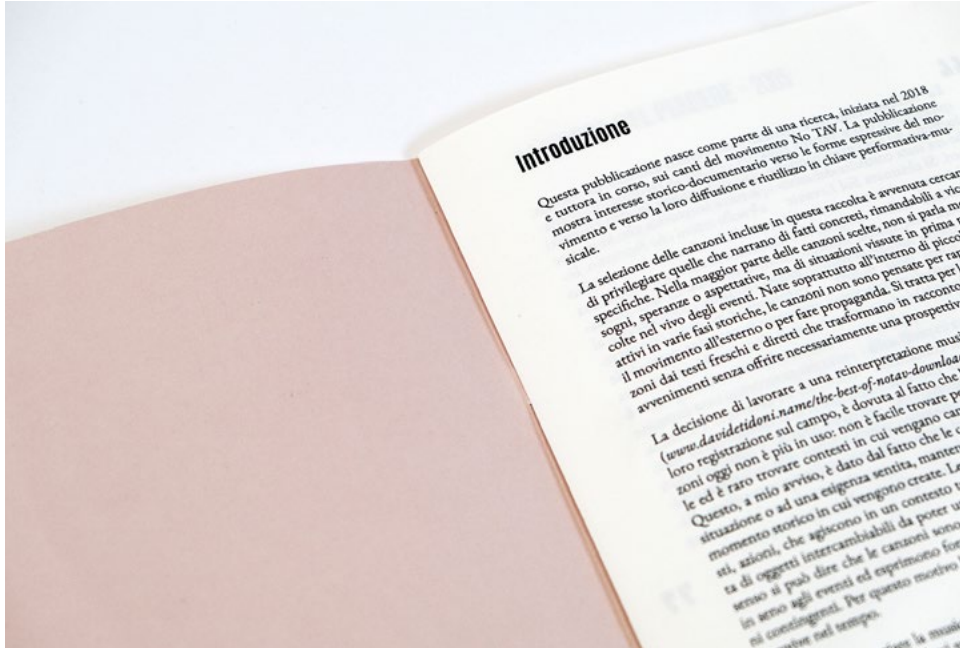
Download CV

THE BEST OF NO TAV listen

2024 . audio work

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.

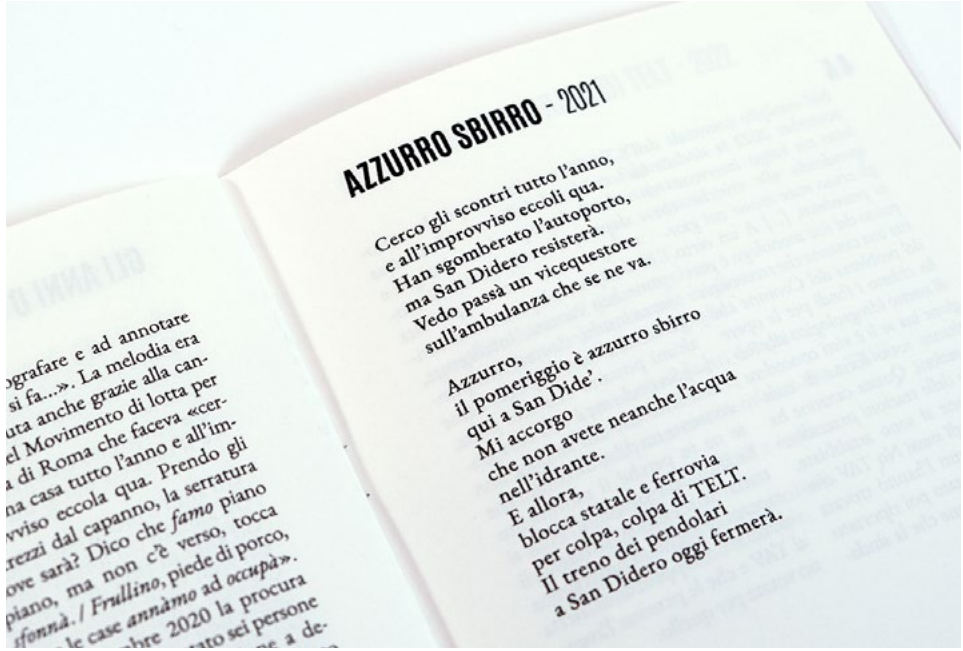


Introduzione

Questa pubblicazione nasce come parte di una ricerca, iniziata nel 2018 e tuttora in corso, sui canti del movimento No TAV. La pubblicazione mostra interesse storico-documentario verso le forme espressive del movimento e verso la loro diffusione e riutilizzo in chiave performativa-musicale.

La selezione delle canzoni incluse in questa raccolta è avvenuta cercando di privilegiare quelle che narrano di fatti concreti, rimandabili a vicende specifiche. Nella maggior parte delle canzoni scelte, non si parla mai di sogni, speranze o aspettative, ma di situazioni vissute in prima persona colte nel vivo degli eventi. Nate soprattutto all'interno di piccoli gruppi attivi in varie fasi storiche, le canzoni non sono pensate per rappresentare il movimento all'esterno o per fare propaganda. Si tratta per lo più di canzoni dai testi freschi e diretti che trasformano in racconto gli avvenimenti senza offrire necessariamente una prospettiva.

La decisione di lavorare a una reinterpretazione musicale delle canzoni (*www.davidetidoni.name/the-best-of-notav-download*) nasce dal fatto che la loro registrazione sul campo, è dovuta al fatto che le canzoni oggi non è più in uso: non è facile trovare persone che le cantino e ed è raro trovare contesti in cui vengono cantate. Questo, a mio avviso, è dato dal fatto che le canzoni sono legate a una situazione o ad una esigenza sentita, mantenuta nel tempo. Il momento storico in cui vengono create. La musica, le parole, le situazioni, azioni, che spiccono in un contesto ben preciso, sono legate a una serie di oggetti intercambiabili da poter usare in più contesti. In questo senso si può dire che le canzoni sono legate a un momento storico, in senso agli eventi ed esprimono forme di lotta che si ripetono nei contingenti. Per questo motivo la musica

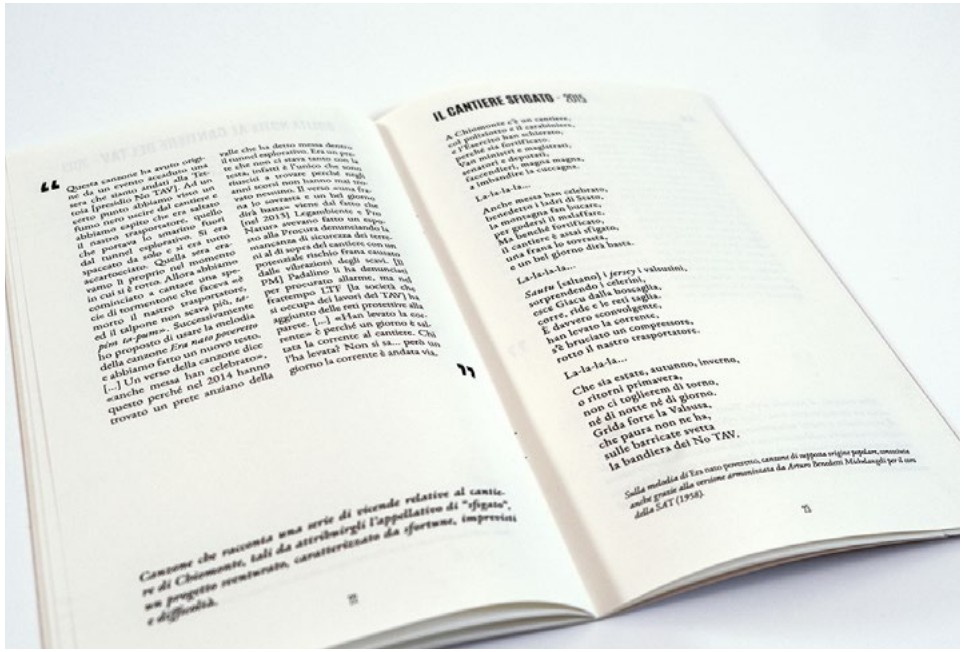


AZZURRO SBIRRO - 2021

Cerco gli scontri tutto l'anno,
e all'improvviso eccoli qua.
Han sgomberato l'autoporto,
ma San Didero resisterà.
Vedo passà un vicequestore
sull'ambulanza che se ne va.

Azzurro,
il pomeriggio è azzurro sbirro
qui a San Dide'.
Mi accorgo
che non avete neanche l'acqua
nell'idrante.
E allora,
blocca statale e ferrovia
per colpa, colpa di TELT.
Il treno dei pendolari
a San Didero oggi fermerà.

ografare e ad annotare
si fa...». La melodia era
uta anche grazie alla can-
el Movimento di lotta per
a di Roma che faceva «cer-
na casa tutto l'anno e all'im-
vviso eccola qua. Prendo gli
rezzi dal capanno, la serratura
ove sarà? Dico che *famo* piano
piano, ma non c'è verso, tocca
sfonnà. / Frullino, piede di porco,
le case *annàmo* ad *occupà*».
bre 2020 la procura
ato sei persone
s a de-



IL CANTIERE SFIGATO - 2015

A Chiomonte c'è un cantiere,
sul pratone c'è cartelloni,
e l'esercito ha schierato,
perché sia fortificato.
Van ministri e deputati,
senatori e magistrati,
consiglieri, magna magna,
a imbandire la cuccagna.

La-la-la-la...

Anche questa han celebrato,
benedetta l'Italia di Stato,
la montagna fan bucare,
per goderci il malaffare.
Ma cantiere è sfigato,
il cantiere è sfigato,
una frana lo sovrasta,
e un bel giorno dirà basta.

La-la-la-la...

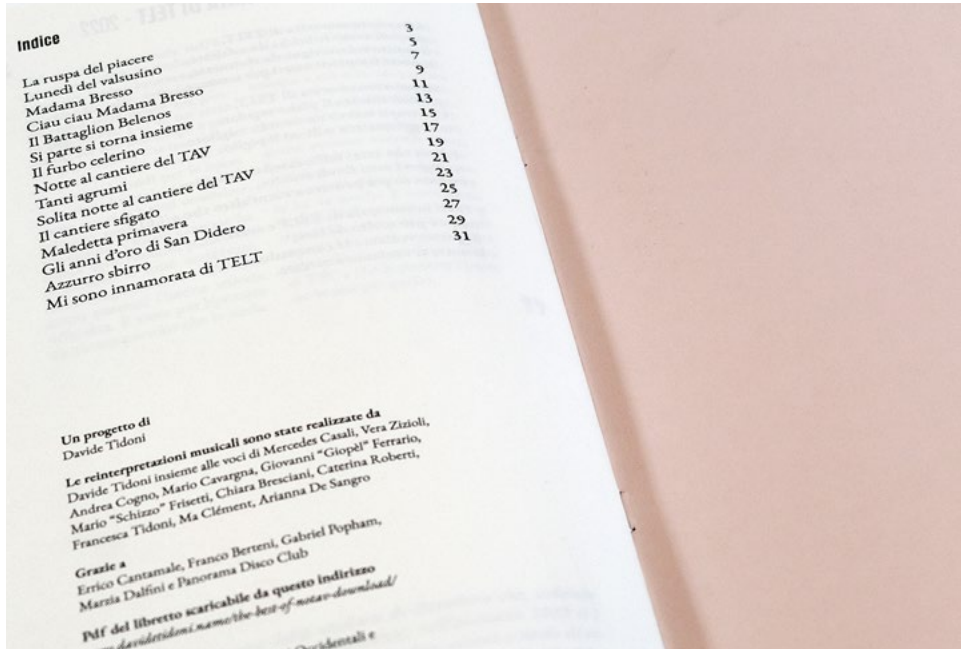
Sabrin [suitano] i *ferray* i valunini,
sorprendendo i celerini,
cace Giaca dalla bonaglia,
corre, ride e le reti taglia.
E davvero sconvolgente,
han levato la corrente,
rotto il nastro trasportatore.

La-la-la-la...

Che sia estate, autunno, inverno,
o ritorni primavera,
non ci toglieremo di torno,
né di notte né di giorno.
Grida forte la Valusa,
che paura non ne ha,
sulle barricate svetta
la bandiera del No TAV.

Sulla melodia di Era nato povertino, canzone di supposta origine popolare, conosciuta anche grazie alla versione armonizzata da Arturo Benedetti Michelangeli per il coro della SAT (1958).

Canzone che racconta una serie di vicende relative al cantiere di Chiomonte, tali da attribuirgli l'appellativo di "sfigato", un progetto travagliato, caratterizzato da sfortune, imprevisti e difficoltà.



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Un progetto di
Davide Tidoni

Le reinterpretazioni musicali sono state realizzate da
Davide Tidoni insieme alle voci di Mercedes Casali, Vera Ziziolì, Andrea Cogno, Mario Cavargna, Giovanni "Giopì" Ferrario, Mario "Schizzo" Frisetti, Chiara Bresciani, Caterina Roberti, Francesca Tidoni, Ma Clément, Arianna De Sangro

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Pdf del libretto scaricabile da questo indirizzo
www.davidetidoni.name/the-best-of-notav-download/

OUTWARD FROM WITHIN

more images

2023 . exhibition

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

listen

2023 . radio work

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?

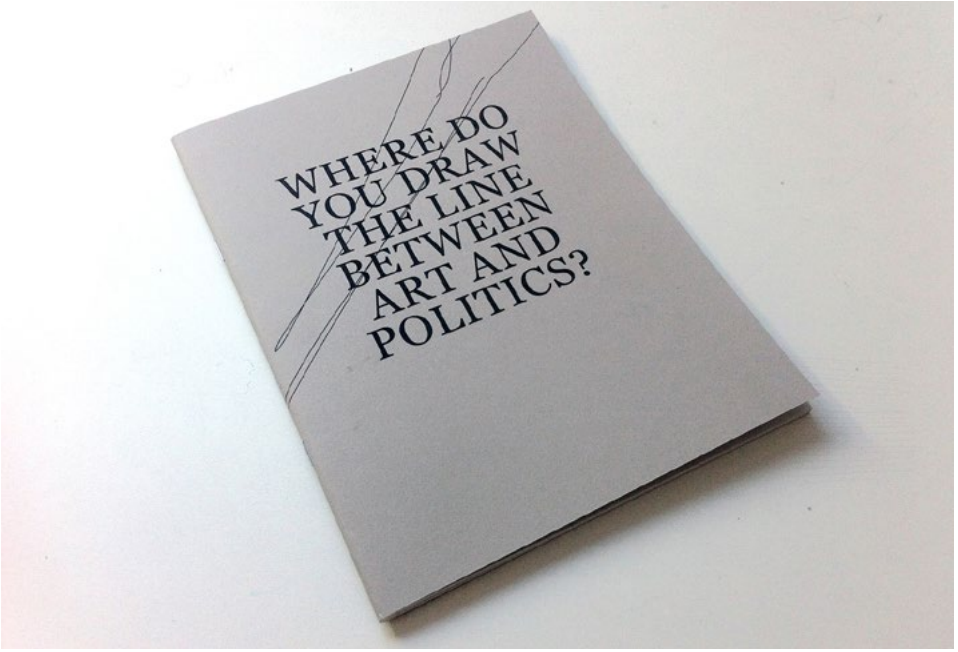
more images

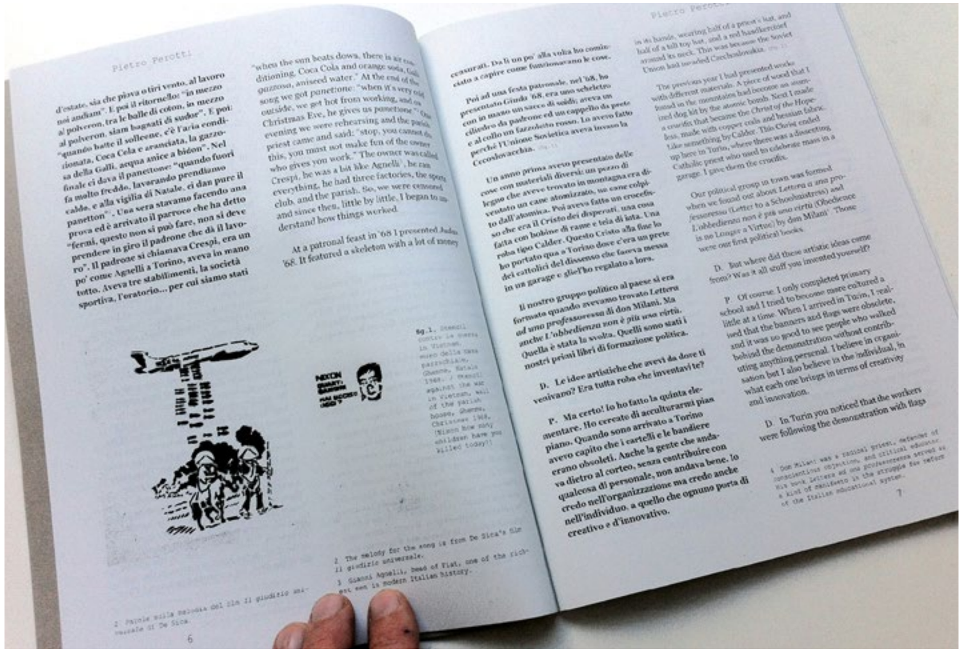
2021 . publication

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.





d'estate, sia che piova o tiri vento, al lavoro noi andiam". E poi il ritornello: "in mezzo al polveron, tra le balle di coton, in mezzo al polveron, siam bagnati di sudor". E poi: "quando batte il solleone, c'è l'aria condizionata, Coca Cola e aranciata, la gazzosa della Galli, acqua anice a bidon". Nel finale ci dava il panettone: "quando fuori fa molto freddo, lavorando prendiamo caldo, e alla vigilia di Natale, ci dan pure il panetton". Una sera stavamo facendo una prova ed è arrivato il parroco che ha detto "fermi, questo non si può fare, non si deve prendere in giro il padrone che dà il lavoro". Il padrone si chiamava Crespi, era un po' come Agnelli a Torino, aveva in mano tutto. Aveva tre stabilimenti, la società sportiva, l'oratorio... per cui siamo stati

"when the sun beats down, there is air conditioning, Coca Cola and orange soda, Galli gazzosa, aniseed water." At the end of the song we got panettone: "when it's very cold outside, we get hot from working, and on Christmas Eve, he gives us panettone". One evening we were rehearsing and the parish priest came and said: "stop, you cannot do this, you must not make fun of the owner who gives you work." The owner was called Crespi, he was a bit like Agnelli, he ran everything, he had three factories, the sports club, and the parish. So, we were censored and since then, little by little, I began to understand how things worked.

At a patronal feast in '68 I presented Judas '68. It featured a skeleton with a lot of money

fig.1. Stencil contro la guerra in Vietnam, muro della casa parrocchiale, Ghemme, Natale 1968. / Stencil against the war in Vietnam, wall of the parish house, Ghemme, Christmas 1968. (Nixon how many children have you killed today?)

2 Parole sulla melodia del film Il giudizio universale di De Sica.

2 The melody for the song is from De Sica's film Il giudizio universale.

3 Gianni Agnelli, head of Fiat, one of the richest men in modern Italian history.

censurati. Da lì un po' alla volta ho cominciato a capire come funzionavano le cose.

Poi ad una festa patronale, nel '68, ho presentato Giuda '68, era uno scheletro con in mano un sacco di soldi; aveva un cilindro da padrone ed un cappello da prete e al collo un fazzoletto rosso. Lo avevo fatto perché l'Unione Sovietica aveva invaso la Cecoslovacchia. (fig.1)

Un anno prima avevo presentato delle cose con materiali diversi: un pezzo di legno che avevo trovato in montagna era diventato un cane atomizzato, un cane colpito dall'atomica. Poi avevo fatto un crocefisso che era il Cristo dei disperati, una cosa fatta con bobine di rame e tela di iuta. Una roba tipo Calder. Questo Cristo alla fine lo ho portato qua a Torino dove c'era un prete dei cattolici del dissenso che faceva messa in un garage e glie l'ho regalato a loro.

Il nostro gruppo politico al paese si era formato quando avevamo trovato *Lettera ad una professoressa* di don Milani. Ma anche *L'obbedienza non è più una virtù*. Quella è stata la svolta. Quelli sono stati i nostri primi libri di formazione politica.

D. Le idee artistiche che avevi da dove ti venivano? Era tutta roba che inventavi te?

P. Ma certo! Io ho fatto la quinta elementare. Ho cercato di acculturarmi piano piano. Quando sono arrivato a Torino avevo capito che i cartelli e le bandiere erano obsoleti. Anche la gente che andava dietro al corteo, senza contribuire con qualcosa di personale, non andava bene. Io credo nell'organizzazione ma credo anche nell'individuo, a quello che ognuno porta di creativo e d'innovativo.

in its hands, wearing half of a priest's hat, and half of a tall toy hat, and a red handkerchief around its neck. This was because the Soviet Union had invaded Czechoslovakia. (fig.1)

The previous year I had presented works with different materials. A piece of wood that I found in the mountains had become an atomised dog hit by the atomic bomb. Next I made a crucifix that became the Christ of the Hopeless, made with copper coils and hessian fabric. Like something by Calder. This Christ ended up here in Turin, where there was a dissenting Catholic priest who used to celebrate mass in a garage. I gave them the crucifix.

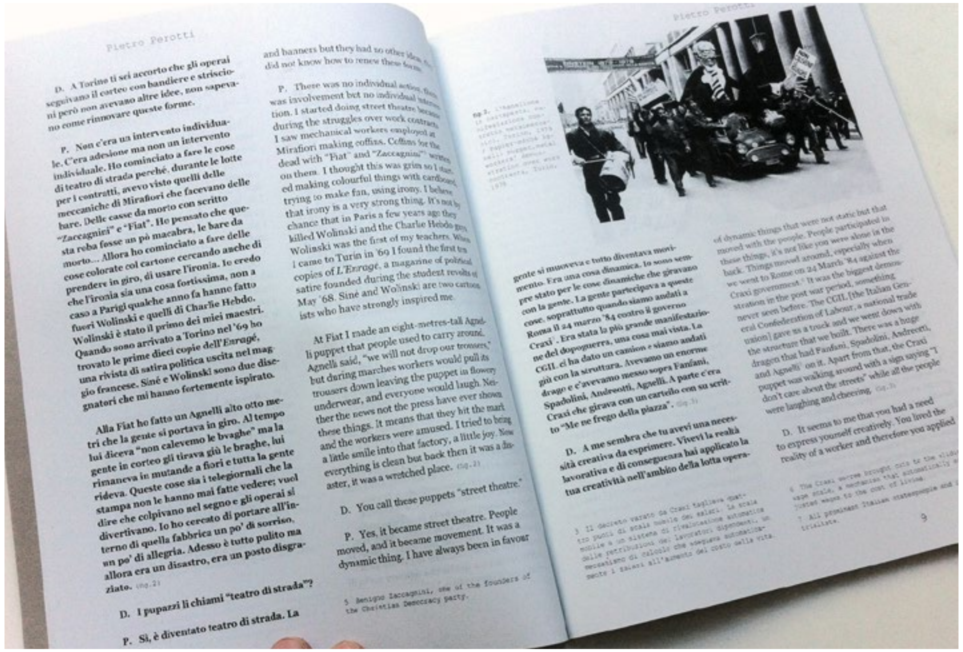
Our political group in town was formed when we found out about *Lettera a una professoressa* (Letter to a Schoolmistress) and *L'obbedienza non è più una virtù* (Obedience is no Longer a Virtue) by don Milani. Those were our first political books.

D. But where did these artistic ideas come from? Was it all stuff you invented yourself?

P. Of course. I only completed primary school and I tried to become more cultured a little at a time. When I arrived in Turin, I realised that the banners and flags were obsolete, and it was no good to see people who walked behind the demonstration without contributing anything personal. I believe in organisation but I also believe in the individual, in what each one brings in terms of creativity and innovation.

D. In Turin you noticed that the workers were following the demonstration with flags

4 Don Milani was a radical priest, defender of conscientious objection, and critical educator. His book Lettera ad una professoressa served as a kind of manifesto in the struggle for reform of the Italian educational system.



D. A Torino ti sei accorto che gli operai seguivano il corteo con bandiere e striscioni però non avevano altre idee, non sapevano come rinnovare queste forme.

P. Non c'era un intervento individuale. C'era adesione ma non un intervento individuale. Ho cominciato a fare le cose di teatro di strada perché, durante le lotte per i contratti, avevo visto quelli delle meccaniche di Mirafiori che facevano delle bare. Delle casse da morto con scritto "Zaccagnini" e "Fiat". Ho pensato che questa roba fosse un pò macabra, le bare da morto... Allora ho cominciato a fare delle cose colorate col cartone cercando anche di prendere in giro, di usare l'ironia. Io credo che l'ironia sia una cosa fortissima, non a caso a Parigi qualche anno fa hanno fatto fuori Wolinski e quelli di Charlie Hebdo. Wolinski è stato il primo dei miei maestri. Quando sono arrivato a Torino nel '69 ho trovato le prime dieci copie dell'*Enragé*, una rivista di satira politica uscita nel maggio francese. Siné e Wolinski sono due disegnatori che mi hanno fortemente ispirato.

Alla Fiat ho fatto un Agnelli alto otto metri che la gente si portava in giro. Al tempo lui diceva "non calevemo le braghe" ma la gente in corteo gli tirava giù le braghe, lui rimaneva in mutande a fiori e tutta la gente rideva. Queste cose sia i telegiornali che la stampa non le hanno mai fatte vedere; vuol dire che colpivano nel segno e gli operai si divertivano. Io ho cercato di portare all'interno di quella fabbrica un po' di sorriso, un po' di allegria. Adesso è tutto pulito ma allora era un disastro, era un posto disgraziato. (fig.2)

D. I pupazzi li chiami "teatro di strada"?

P. Sì, è diventato teatro di strada. La

and banners but they had no other ideas, they did not know how to renew these forms.

P. There was no individual action, there was involvement but no individual intervention. I started doing street theatre because during the struggles over work contracts, I saw mechanical workers employed at Mirafiori making coffins. Coffins for the dead with "Fiat" and "Zaccagnini" written on them. I thought this was grim so I started making colourful things with cardboard, trying to make fun, using irony. I believe that irony is a very strong thing. It's not by chance that in Paris a few years ago they killed Wolinski and the Charlie Hebdo guys. Wolinski was the first of my teachers. When I came to Turin in '69 I found the first ten copies of *L'Enragé*, a magazine of political satire founded during the student revolts of May '68. Siné and Wolinski are two cartoonists who have strongly inspired me.

At Fiat I made an eight-metres-tall Agnelli puppet that people used to carry around. Agnelli said, "we will not drop our trousers," but during marches workers would pull its trousers down leaving the puppet in flowery underwear, and everyone would laugh. Neither the news not the press have ever shown these things. It means that they hit the mark and the workers were amused. I tried to bring a little smile into that factory, a little joy. Now everything is clean but back then it was a disaster, it was a wretched place. (fig.2)

D. You call these puppets "street theatre."

P. Yes, it became street theatre. People moved, and it became movement. It was a dynamic thing. I have always been in favour

5 Benigno Zaccagnini, one of the founders of the Christian Democracy party.

fig.2. L'Agnelli in cartapesta, manifestazione contro ... Torino, 1979 / Papier-mâché Agnelli puppet ... workers' demonstration ... Turin, 1979

gente si muoveva e tutto diventava movimento. Era una cosa dinamica. Io sono sempre stato per le cose dinamiche che giravano con la gente. La gente partecipava a queste cose, soprattutto quando siamo andati a Roma il 24 marzo '84 contro il governo Craxi. Era stata la più grande manifestazione del dopoguerra, una cosa mai vista. La CGIL ci ha dato un camion e siamo andati giù con la struttura. Avevamo un enorme drago e c'avevamo messo sopra Fanfani, Spadolini, Andreotti, Agnelli. A parte c'era Craxi che girava con un cartello con su scritto "Me ne frego della piazza". (fig.3)

D. A me sembra che tu avevi una necessità creativa da esprimere. Vivevi la realtà lavorativa e di conseguenza hai applicato la tua creatività nell'ambito della lotta operaia.

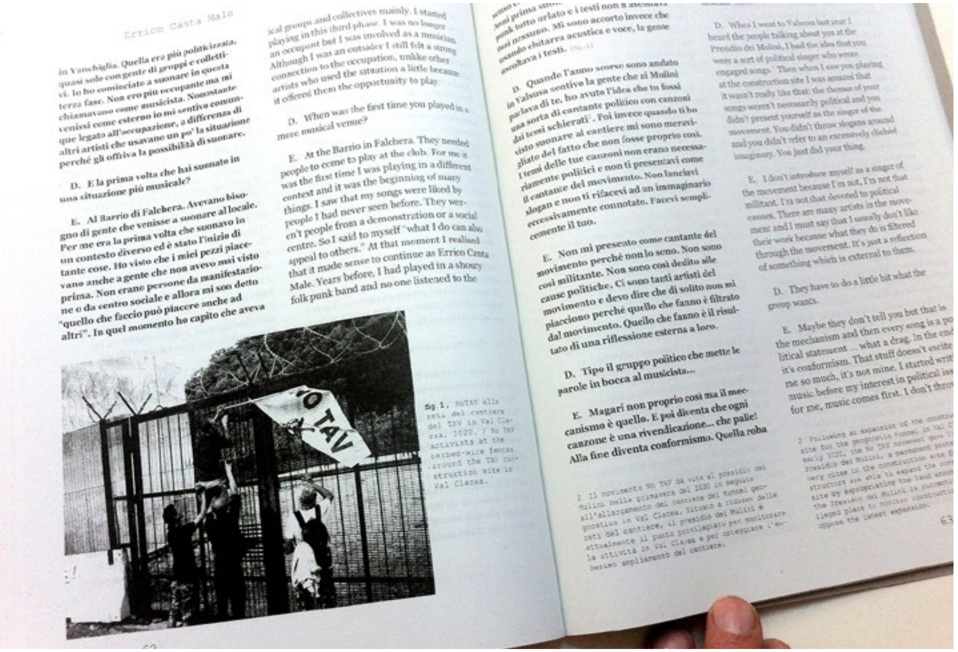
of dynamic things that were not static but that moved with the people. People participated in these things, it's not like you were alone in the back. Things moved around, especially when we went to Rome on 24 March '84 against the Craxi government. It was the biggest demonstration in the post war period, something never seen before. The CGIL [the Italian General Confederation of Labour, a national trade union] gave us a truck and we went down with the structure that we built. There was a huge dragon that had Fanfani, Spadolini, Andreotti, and Agnelli on it. Apart from that, the Craxi puppet was walking around with a sign saying "I don't care about the streets" while all the people were laughing and cheering. (fig.3)

D. It seems to me that you had a need to express yourself creatively. You lived the reality of a worker and therefore you applied

3 Il decreto varato da Craxi tagliava quattro punti di scala mobile dei salari. La scala mobile è un sistema di rivalutazione automatica delle retribuzioni dei lavoratori dipendenti, un meccanismo di calcolo che adeguava automaticamente i salari all'aumento del costo della vita.

6 The Craxi decree brought cuts to the sliding wage scale, a mechanism that automatically adjusted wages to the cost of living.

7 All prominent Italian statespeople and industrialists.



in Vanchiglia. Quella era più politicizzata, quasi solo con gente di gruppi e collettivi. Io ho cominciato a suonare in questa terza fase. Non ero più occupante ma mi chiamavano come musicista. Nonostante venissi come esterno io mi sentivo comunque legato all'occupazione, a differenza di altri artisti che usavano un po' la situazione perché gli offriva la possibilità di suonare.

D. E la prima volta che hai suonato in una situazione più musicale?

E. Al Barrio di Falchera. Avevano bisogno di gente che venisse a suonare al locale. Per me era la prima volta che suonavo in un contesto diverso ed è stato l'inizio di tante cose. Ho visto che i miei pezzi piacevano anche a gente che non avevo mai visto prima. Non erano persone da manifestazione o da centro sociale e allora mi son detto "quello che faccio può piacere anche ad altri". In quel momento ho capito che aveva

ical groups and collectives mainly. I started playing in this third phase. I was no longer an occupant but I was involved as a musician. Although I was an outsider I still felt a strong connection to the occupation, unlike other artists who used the situation a little because it offered them the opportunity to play.

D. When was the first time you played in a more musical venue?

E. At the Barrio in Falchera. They needed people to come to play at the club. For me it was the first time I was playing in a different context and it was the beginning of many things. I saw that my songs were liked by people I had never seen before. They weren't people from a demonstration or a social centre. So I said to myself "what I do can also appeal to others." At that moment I realised that it made sense to continue as Errico Canta Male. Years before, I had played in a shouty folk punk band and no one listened to the

fig.1. NoTAV alle reti del cantiere del TAV in Val Clarea, 2020. / No TAV activists at the barbed-wire fences around the TAV construction site in Val Clarea.

...prima ... punk tutto urlato e i testi non li ascoltava nessuno. Mi sono accorto invece che quando chitarra acustica e voce, la gente ascoltava i testi. (fig.1)

D. Quando l'anno scorso sono andato in Valsusa sentivo la gente che al Mulini parlava di te, ho avuto l'idea che tu fossi una sorta di cantante politico con canzoni dai temi schierati. Poi invece quando ti ho visto suonare al cantiere mi sono meravigliato del fatto che non fosse proprio così. I temi delle tue canzoni non erano necessariamente politici e non ti presentavi come il cantante del movimento. Non lanciavi slogan e non ti rifacevi ad un immaginario eccessivamente connotato. Facevi semplicemente il tuo.

E. Non mi presento come cantante del movimento perché non lo sono. Non sono così militante. Non sono così dedito alle cause politiche. Ci sono tanti artisti del movimento e devo dire che di solito non mi piacciono perché quello che fanno è filtrato dal movimento. Quello che fanno è il risultato di una riflessione esterna a loro.

D. Tipo il gruppo politico che mette le parole in bocca al musicista...

E. Magari non proprio così ma il meccanismo è quello. E poi diventa che ogni canzone è una rivendicazione... che palle! Alla fine diventa conformismo. Quella roba

D. When I went to Valsusa last year I heard the people talking about you at the Presidio dei Mulini, I had the idea that you were a sort of political singer who wrote engaged songs. Then when I saw you playing at the construction site I was amazed that it wasn't really like that: the themes of your songs weren't necessarily political and you didn't present yourself as the singer of the movement. You didn't throw slogans around and you didn't refer to an excessively clichéd imaginary. You just did your thing.

E. I don't introduce myself as a singer of the movement because I'm not, I'm not that militant. I'm not that devoted to political causes. There are many artists in the movement and I must say that I usually don't like their work because what they do is filtered through the movement. It's just a reflection of something which is external to them.

D. They have to do a little bit what the group wants.

E. Maybe they don't tell you but that is the mechanism and then every song is a political statement ... what a drag. In the end it's conformism. That stuff doesn't excite me so much, it's not mine. I started writing music before my interest in political issues, for me, music comes first. I don't throw

2 Il movimento No TAV dà vita al presidio dei Mulini nella primavera del 2020 in seguito all'allargamento del cantiere del tunnel geognostico in Val Clarea. Situato a ridosso delle reti del cantiere, il presidio dei Mulini è attualmente il punto privilegiato per monitorare le attività in Val Clarea e per osteggiare l'ennesimo ampliamento del cantiere.

2 Following an expansion of the construction site for the geognostic tunnel in Val Clarea in early 2020, the No TAV movement gave life to the Presidio dei Mulini, a permanent post very close to the construction site ... the Presidio dei Mulini is currently the ... place to monitor construction ... oppose the latest expansion.

siamo politicanti. Allo stesso tempo non serve lo specialista dell'arte, noi siamo per la libera creatività. È importante riunire le sfere alienate. L'hanno teorizzato bene i Situazionisti ma era una cosa che esisteva già nell'800. C'erano gli opuscoli di Kropotkin e di Bakunin che parlavano della riunificazione del lavoro manuale e del lavoro intellettuale. Non c'è separazione tra l'intellettuale artista e chi ti pulisce il bagno o chi ti deve fare l'impianto elettrico. Tu devi essere disponibile a praticare tutte queste cose. Magari non proprio tutte... però devi essere aperto su tutti i piani. Ricercare l'unità tra pensiero e azione, la coerenza tra metodo e finalità. Queste sono le basi fondamentali dell'anarchismo.

Maybe not all of them ... but you have to be open to all levels. Search for unity between thought and practice, coherence between method and purpose. These are the fundamental foundations of anarchism.

fig.11. I "Fratelli Branca" della benemerita arma dei Carabinieri posano con lo striscione di 12 metri contro il confinamento Covid 19 e l'idiozia di massa, Gran Madre di Dio, Torino, giugno 2020. / The "Branca brothers" of the Carabinieri pose with a 12-metres banner against Covid-19 home confinement, Gran Madre di Dio, Turin, June 2020. (Contagion is herd here.)

...lavora con... particolare ...zione e l'azione, ... l'osservazione e l'azione, ... formato che includono la performance, il video, la vivo, l'intervento, la camminata, la partitura testuale. ...registrazione audio e la partitura del suono e della musica nella controcultura e nelle lotte politiche e ha pubblicato una ricerca sonora sul gruppo ultras Brescia 1911 (*The Sound of Normalisation*, 2018).

Davide Tidoni is an artist and researcher working with sound and listening. With a particular focus on direct experience, observation, and action, he creates works of different formats that include live performance, intervention, walk, video, audio recording, and text scores. He is interested in the use of sound and music in counter-culture and political struggles and has published a sound-based field research on the northern italian ultras group Brescia 1911 (*The Sound of Normalisation*, 2018).

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...advanced performance and scenography studies

nadine

ATTACK / DECAY

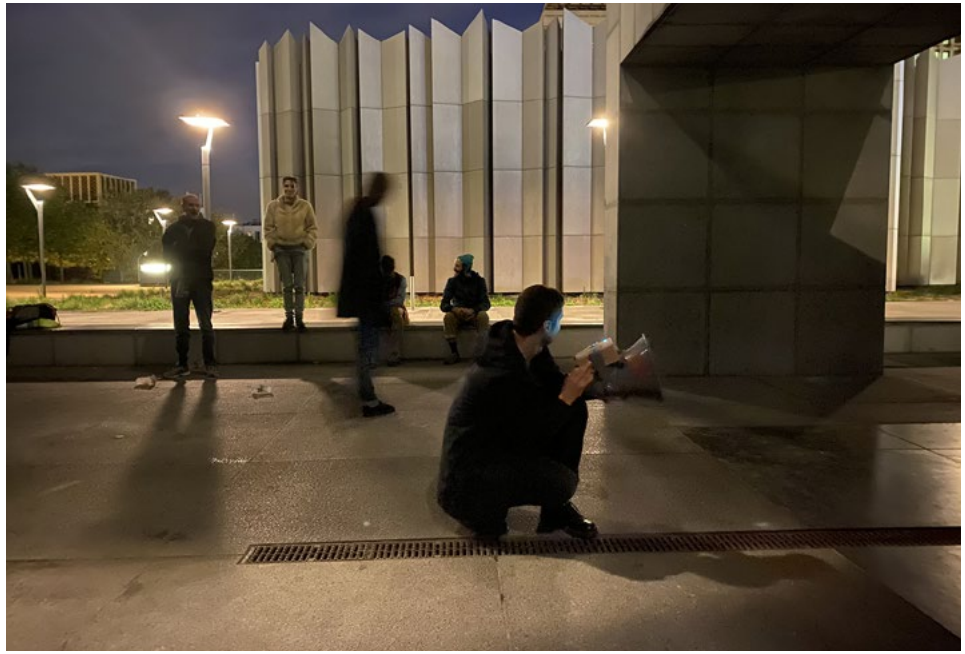
watch

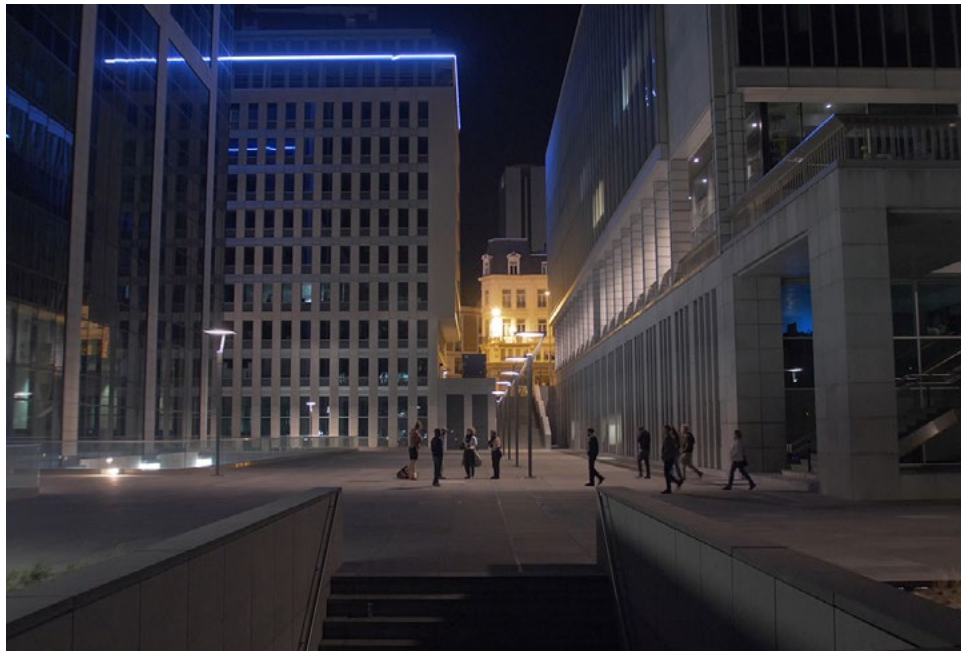
2020 . workshop

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

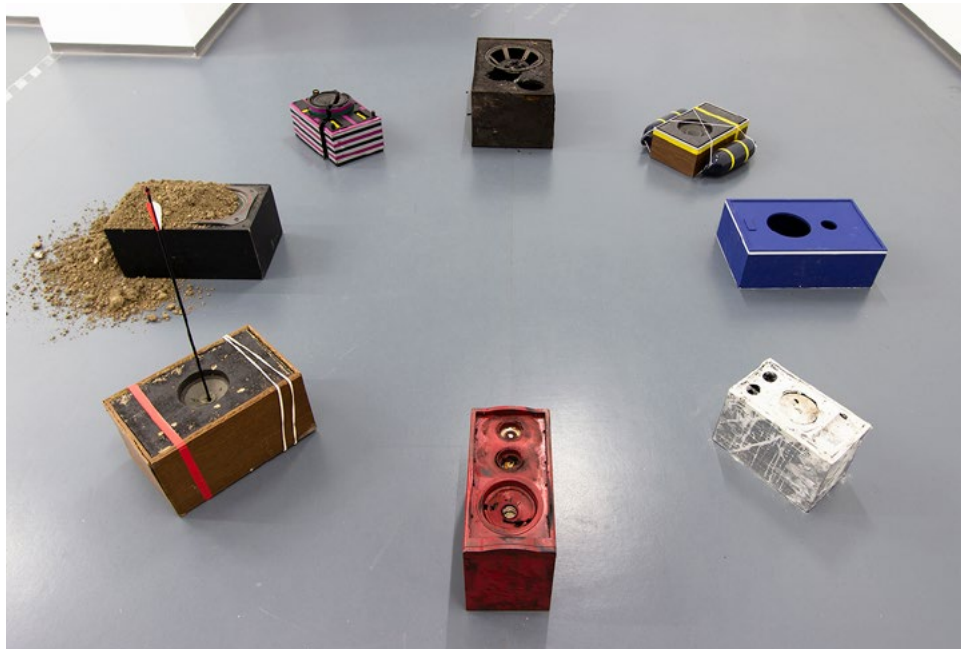
more images

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 emphatetically encourage viewers to visualize this encounter and the consequential loss of capacity.

photos (1,3,4) by Laurien Bachmann

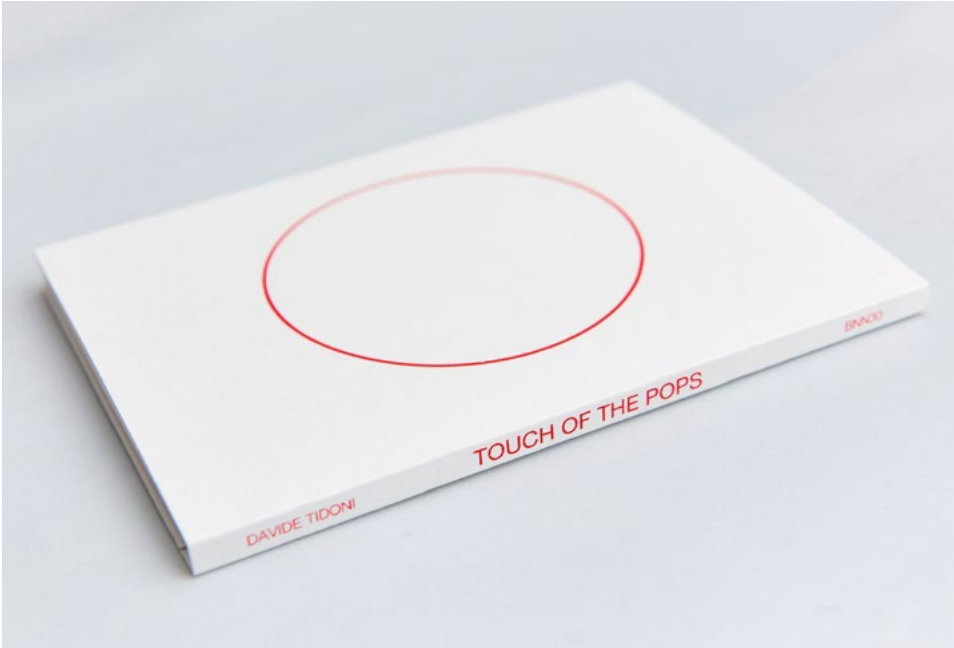


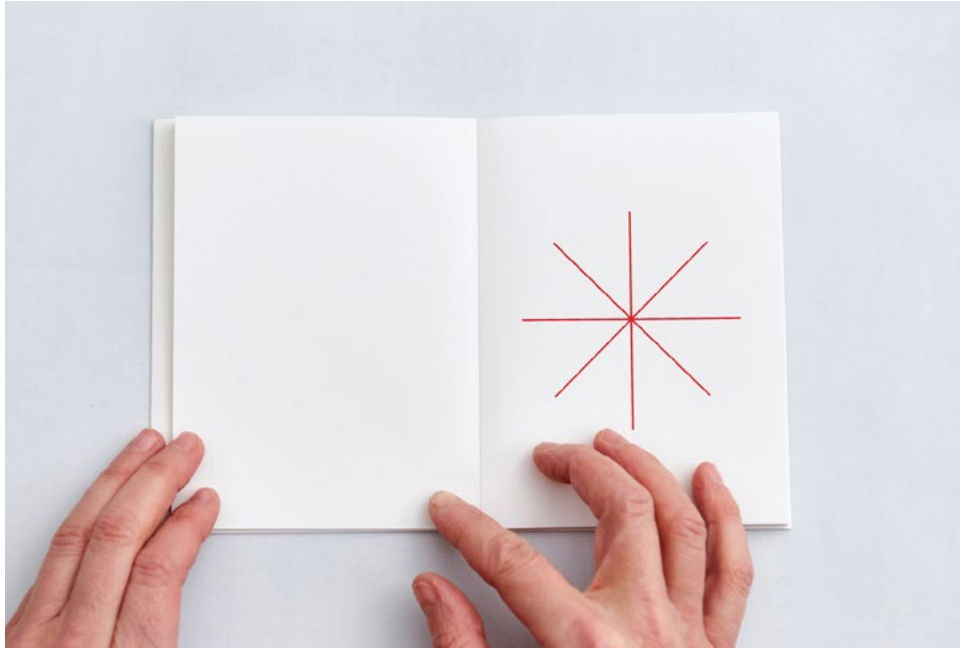
TOUCH OF THE POPS listen

2018 . audio work, publication

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.





WHEN BLOWING UP THE BALLOON LISTEN TO THE TEMPO OF YOUR **BREATH**.

BE PATIENT WHEN WAITING FOR THE RIGHT QUIET MOMENT AS THERE ARE USUALLY **LOWER SOUNDS ARISING** UNEXPECTEDLY WITHIN YOUR AURAL PERCEPTION OF THE SPACE.

HOLD YOUR BREATH OR EXHALE WHEN POPPING THE BALLOON. THIS WILL BETTER ENABLE YOUR BODY TO **MERGE WITH THE ACTION** WITHOUT TENSION.

POPS, LIKE ANY OTHER KIND OF SOUND IMPULSES, ARE A VERY DIFFICULT MATERIAL TO WORK WITH BECAUSE THEY HIT AND RUN. THEY CAN BE EXTREMELY TIRING AND FATIGUE ONE'S LISTENING. THE SUDDEN **CHANGE OF DYNAMIC** WEAKENS THE EQUILIBRIUM OF YOUR EMOTIONAL BEING AND COMPROMISES YOUR BALANCE OF ENERGY. LIKE BEING EXPOSED TO A MACHINE GUN, POPS ARE **TOO SHORT AND TOO LOUD** FOR YOU TO COMPREHEND.

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
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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 roaring them on 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 sintìt un casso!
Oh dai oh!
Dai che vinciamo 2 a 1,
però beogna cantà!
Brào bel discorso, beogna cargài.
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!

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. corioni. 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

Oh gnari, ada un momento.

Gom mitìt 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! Perchè siamo noi il Brescia, siamo noi!
Dai dai, dai oh!

PERCHÈ IL BRESCIA
SIAMO NOI
PERCHÈ IL BRESCIA
SIAMO NOI
PERCHÈ 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. Adès 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

On the train, on the way back to Brescia after the match in crotone, 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...

Dai dai fermiamoci.

TUTTI A RIMINI
TUTTI A RIMINI
TUTTI A RIMINI

Eh leggi! Hanno scritto: 'Giustizia per Paolo'.
Eh, lo abbiam fatto noi prima...

NON CAPISCO PERCHÈ
ASPETTAN TUTTI ME
A MILANO ALLE TRE
STOM EN GIRO 3 DÉ!

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

Eh, Rasta, che vì de merda ghe tòt pò?

IN QUESTURA TUTTI
SBALLATI

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

STOM EN GIRO 3 DÉ
STOM EN GIRO 3 DÉ
STOM EN GIRO 3 DÉ

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

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.

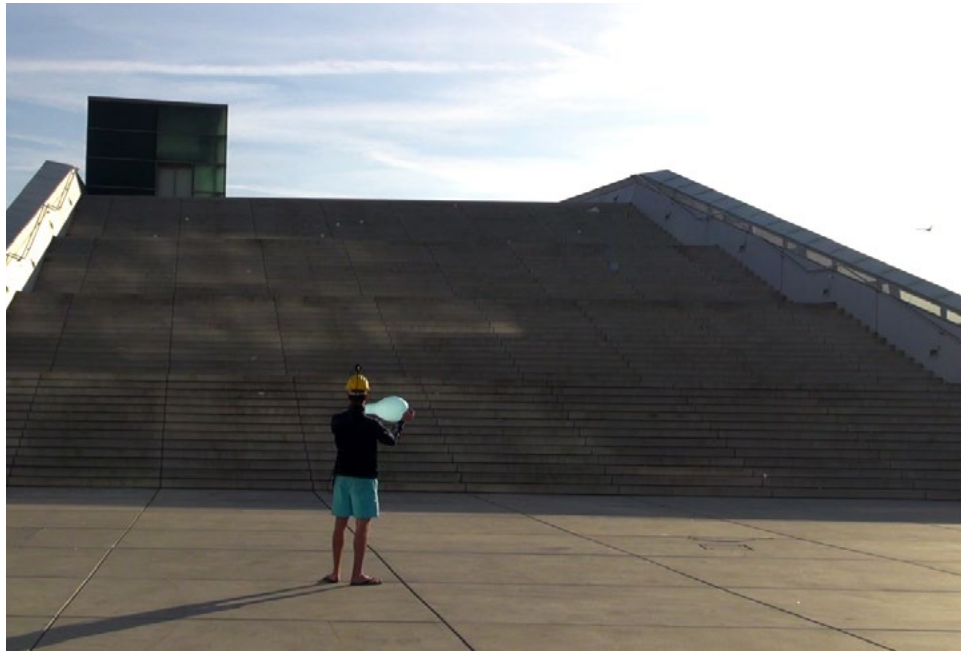
A BALLOON FOR LINZ

watch

2011 . action

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

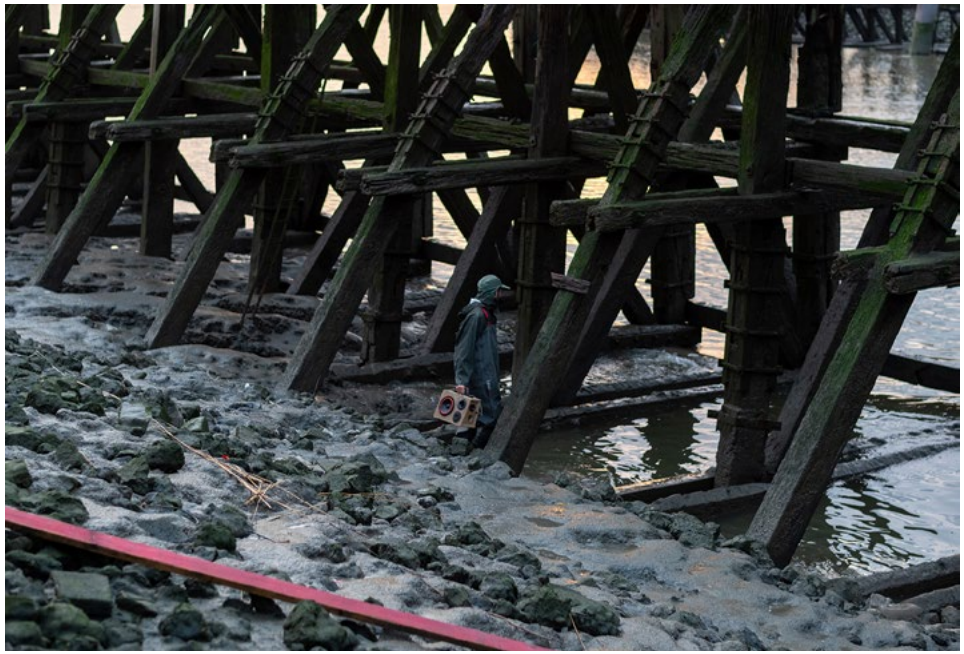
watch
PSWRD HT2020

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

bam
KOVA

SINGLE STROKES

watch

2017 . performance

Two microphones are used as a pair of drumstick 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.

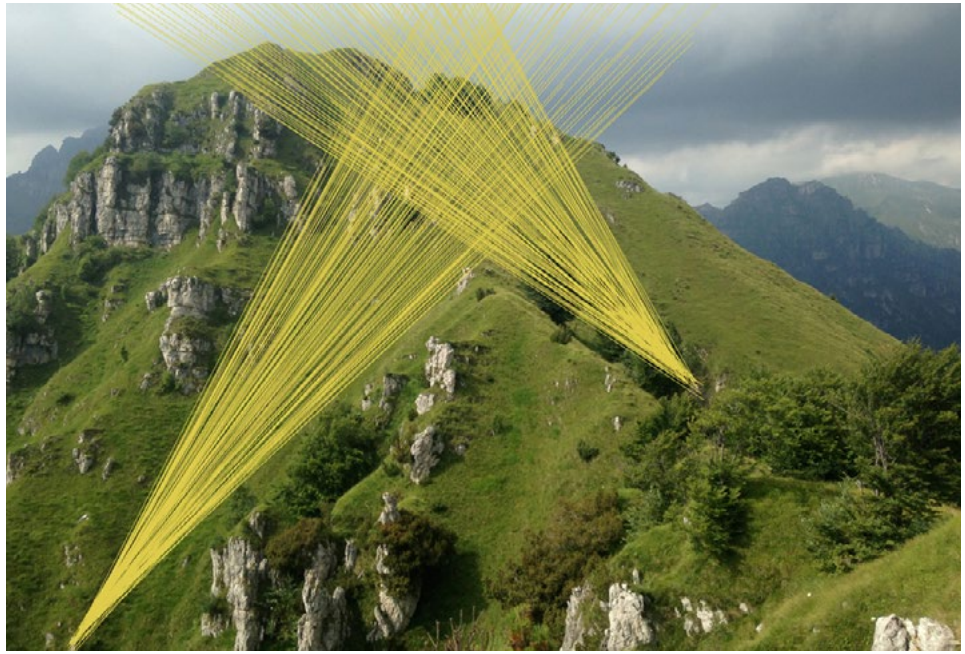
UP IN THE VALLEY

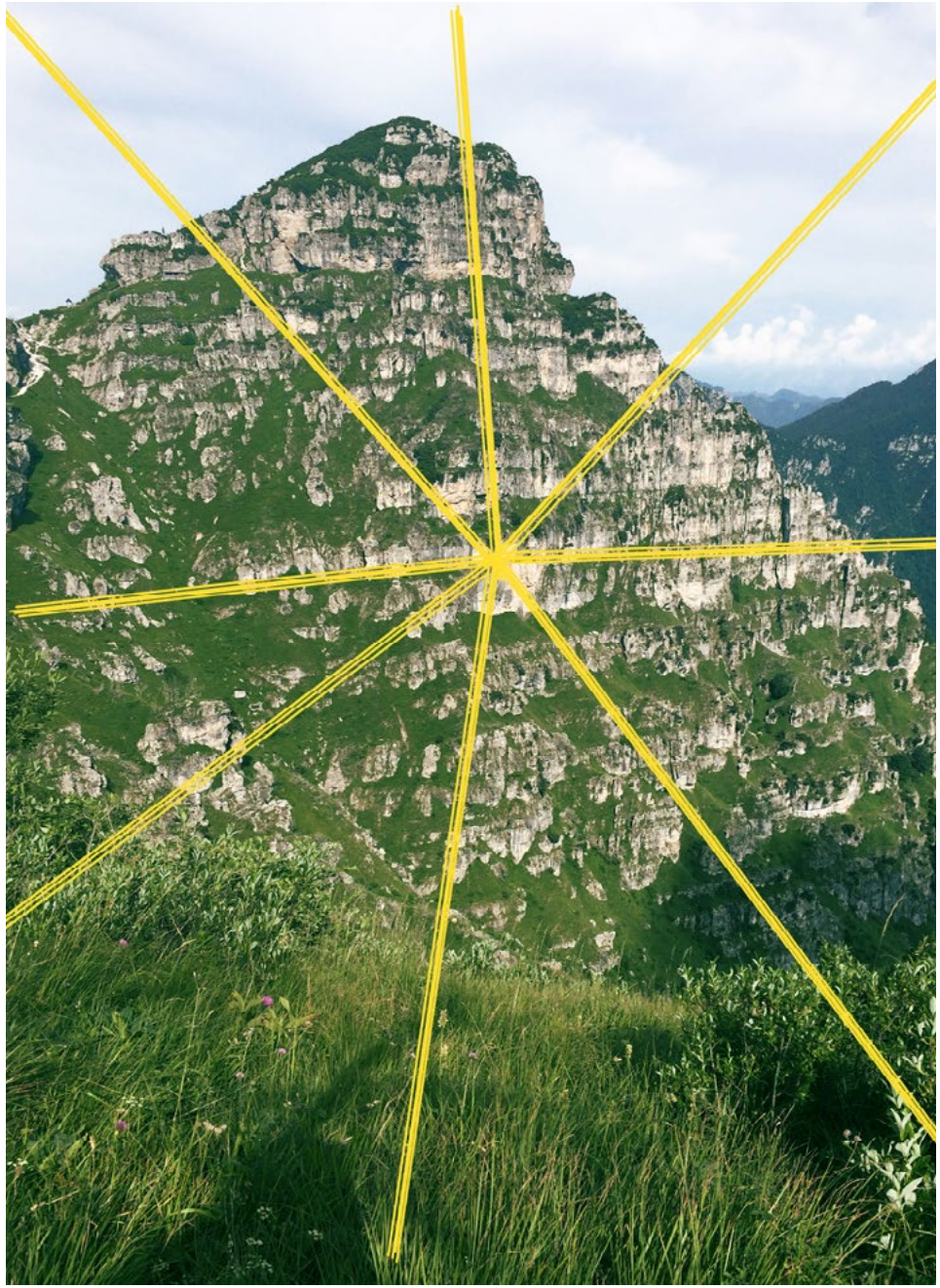
2013-2019 . workshop

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 listen
2018 . audio work

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.

ULTRAS
MASH UP

ULTRAS
OVUNQUE

ULTRAS
ULTRAS MASHUP consists of a series of audio tracks in which recordings of football chants 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.
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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.
MASH UP

ULTRAS
OVUNQUE

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

more images

2016 . performance

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.