

CAPO D'ARTE #6

ALTROVE: SOUNDWALK COLLECTIVE

Opening 25th July 2015, 7pm

26th July – 29th August 2015

From 7pm to 11pm – free entrance

Palazzo Daniele Romasi

Via Leopardi 7

Gagliano del Capo (LE)

Curated by Massimo Torrigiani

Setting by Luca Cipelletti

Having now reached its sixth edition, Capo d'Arte returns once more to look into unknown artistic worlds, with the aim of exploring other continents in both geographical and creative terms.

The second exhibition in the trilogy of shows entitled *Altrove* – inaugurated last year with a retrospective of the Chinese video artist Yang Fudong – features the **Soundwalk Collective**, a group of international artists/composers based in Berlin and New York, made up of the founder Stephan Crasneanski (Russia – France), Simone Merli (Italy) and Kamran Sadeghi (Iran – USA).

Curated by Massimo Torrigiani, artistic director of Capo D'Arte over the period 2014-2016, the exhibition setting is the work of Luca Cipelletti, the Milanese architect whose work explores the crossover between art and architecture.

For the first time, Capo d'Arte features the sonic research linked to *sound art*, exploring the imagery of a collective whose artistic mission shifts between nomadism, documentation and the acts of recording and listening.

Hearing is another form of seeing... The conjunction of sound and image insists on the engagement of the viewer, forcing participation in real space and concrete, responsive thought rather than illusionary space and thought.

(Don Goddard, from Vito Acconci, William Hellermann, Don Goddard, *Sound/Art, New York: The Foundation*, 1984, 29 pp, catalogue of the exhibition curated by William Hellermann at SculptureCenter, New York, 1984).

The practice of the Soundwalk Collective draws on the reflections of Erik Satie and John Cage, on urban situationist explorations and the latest research into sound, to create a dialogue between music, imagery, nature and culture.

The works by the collective – operational since 2000 – are long compositions originating from 'field recordings', i.e. environmental recordings carried out in the most far-flung corners of the world: from the Amazon rain forest to the music schools of Naples and Shanghai, from

the desert of Rub-al Khali to the Black Sea. Places where Crasneanski, Merli and Sadeghi – often accompanied by their collaborators and other artists – live for extended periods of time with the aim of grasping and recounting their subtle sonar dimensions in great depth, through compositions that bring together anthropology, ethnography, non-linear narratives, psycho-geography and the exploration of the notion/practice of recording and listening to music.

The exhibition foresees the creation of ‘immersive’ spaces in which visitors will travel far afield - or discover entirely new dimensions of nearby worlds - while listening to the most diverse sounds.

For *Before Music There Is Blood*, the Collective has entered the classrooms of the three of the most prestigious music conservatories around the World - the Shanghai Conservatory of Music (China), The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory (Russia) and the Conservatorio di Musica S. Pietro A Majella in Napoli - and has recorded hundreds of hours of students practicing and rehearsing, in their utopian quest for excellence and virtuosity. *Medea* is the result of an epic circumnavigation of the Black Sea over two months - reaching into countries as different as Turkey, Georgia, Russia, Crimea, Ukraine, Romania and Bulgaria - on an old sailing boat equipped with audio-scanners capable of picking up all the sound waves on the sea surface. Finally, *Purple Lips*, is an intimate sound exploration of the last day of Nico from The Velvet Underground on the Ibiza island. The composition features the unique voice of Patti Smith whispering the last unpublished poem of Nico, sustained by the sound of the harmonium and the music of the unique 500 pipe organ built especially by Jean Guillou for the Music Conservatory of Napoli.

The history of Palazzo Daniele Romasi, the rooms of which will host the exhibition, echoes this aspect of the collective’s research: built over the course of the 19th century on a number of more ancient structures dating back to the 16th and 17th centuries, it was donated by the couple Enrico Daniele and Emilia Romasi to the local health authority in the 1960s along with the Hospital which they had founded there. After a brief period as a library and cultural centre in the 1980s, the Palazzo is now completely abandoned. The 13 rooms on the first floor, with majolica flooring and painted ceilings, still house the medical records of the patients of the Hospital of Gagliano del Capo.

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Capo D’Arte is a non-profit organization promoting contemporary art in Puglia, coordinated by Francesca Bonomo and Francesco Petrucci. Ever since its foundation, Capo d’Arte has staged an annual show featuring the work of major international artists, often for the first time in Puglia, such as Mario Airò, Francesco Arena, Kader Attia, Rossella Biscotti, Yang Fudong, Ahmet Ogut, Adrian Paci, Luigi Presicce, Michelangelo Pistoletto, Elisa Sighicelli, Sisley Xhafa and many others.

As well as being performed live at the key music festivals and major art spaces around the world, the works of the **Soundwalk Collective** have been issued on vinyl by research record companies like Asphalt Tango Records, Arma and Dis Voir. The spaces that have staged the Soundwalk Collective concerts and installations most recently include: the Centre Georges Pompidou (Paris); Museo Madre (Naples); New Museum (New York); National Museum of Singapore; Mobile Art by Zaha Hadid (Hong Kong, Tokyo, New York); EXIT Festival al Maison des Arts de Creteils (Paris); Villa de Noailles – Centre

d'Art et de Culture Contemporain (Hyères); Florence Gould Hall (New York); ARMA 17 (Moscow); Lille Fantastic (Lille); Berghain Panorama Bar (Berlin); MUDAM (Luxemburg); TAP (Poitiers); MuCEM (Marseilles), and the CTM Festival 2013 & 2014 (Berlin).

The artistic director of Capo d'Arte for 2014-16, **Massimo Torrigiani**, was born in Bari in 1966, where he is director of the new contemporary arts centre. He lives in Milan, where he guides the activities of the Scientific Committee of the PAC Contemporary Art Museum. From 2010 until 2012 he served as director of SH Contemporary, the contemporary art fair of Shanghai, where he currently curates Art in the City, an annual festival dedicated to art and creativity. With the Boiler Corporation, his creative agency based in Milan and Shanghai, he develops cultural and communication projects for both companies and institutions. In 2009 he created Fantom, a curating and publishing platform dedicated to photography and sound, which is developed through the publication of a quarterly magazine and a series of photobooks.

Luca Cipelletti – AR.CH.IT studio – has worked with public and private clients since 2000 both in Italy and abroad on projects ranging from town planning to architecture, from museology to artistic direction, with an ongoing eye for research. The studio implements a flexible and interdisciplinary approach to planning: it adapts its own structure, interpreting the characters of every single project, considering context, needs, desires, opportunities and objectives. The studio's approach to research is also interdisciplinary, creating dialogue between art and architecture, with an original working methodology capable of generating visions and making a tangible contribution to the cultural quality of the planning process. More recent projects include 'Il Fondaco di Portofino', in collaboration with the English artist David Tremlett; the enlargement of the Science Museum of Milan, and 'Il Giardino di Hypnos: Progetto per una necropoli contemporanea', in collaboration with the French artists Anne and Patrick Poirier.

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