VENTURI & VASILJEVIĆ SELECTED WORKS





96 Hours, 2017 Sanded vinyl.



96 Hours, 2017 Installation view.



96 Hours, 2017 Installation view.

# 96 HOURS, installation, sound, 2017.

Smoke, chairs, a jacket, a spotlight, a vinyl stuck at the end of the record.

Premiered at "Unfinished Festival" in Bucharest, Romania.



La Voce, 2016 (video stills) Impulse response technique.



La Voce, 2016 The cell.







La Voce, 2016 Acoustic reenactment.

# LA VOCE, various media, ongoing.

In a former psychiatric hospital of Volterra, in the isolation cell, an autistic patient would reawaken during the night and sing. He had the most beautiful treble voice ever heard. In the daytime he would fall into the silence. There is no evidence of his existence for all documents have been destroyed. The only witness is the director Pier Nello Manoni, who was in charge of documenting the last six moths the hospital's closure. Manoni spent nights in the room next to him, making audio recordings of his singing. They are now all lost.

## La Voce consists of:

- 1. recording the acoustics of the cell, using a surround impulse-response technique;
- 2. building a corpus of melodies sang by autistic patient, based on Manoni's memories;
- 3. working on the radio archives of the musical period from 1940 till 1980;
- 4. writing new musical material based on previously gathered material;
- 5. prepearing the exhibition space with applied acoustics: creating an acoustic stage paired with the acoustics of Volterra's cell;
- 6. a professional singer periodically performs in the exhibition space.

Team of collaborators: Pier Nello Manoni, University of Parma, Ing. Marco Binelli and Awen Films who is making a documentary film about La Voce.



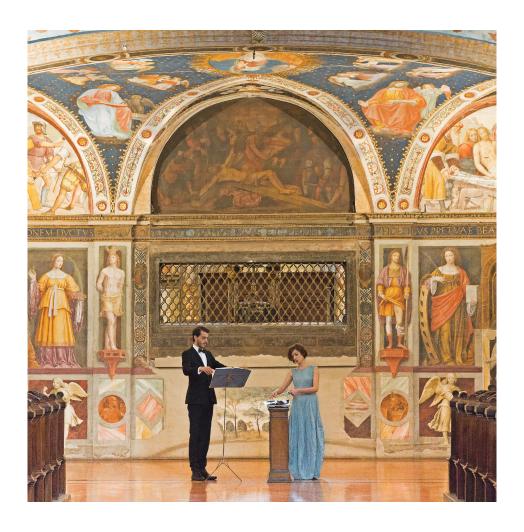
# MOMENT OF SILENCE, audio drama, 14', 2016.

A moment of silence is that indefinite minute that suspends words and let thoughts travel towards someone or something bygone. It has its own time, which spreads to an unclear duration.

One of the most influential composers of all time left his last masterpiece undone, while he was bringing the artistic speculation to its peak. When his language was reaching the goal of perfection, the piece ends unexpectedly: the composer died, leaving behind his greatest fugue, the *Unfinished*. For the most of the history, the incompleteness was considered a flaw or a failure. Many have tried to provide a proper ending for the fugue, fearing or misunderstanding its incompleteness. However, on one precise occasion, it was performed just as it was written, leaving the suspension in all its significance.

Premiered at Centrale Fies "World Breakers" performing arts festival in Dro, Italy, as a part of Helicotrema Festival.

Link: http://venturivasiljevic.com/moment-of-silence





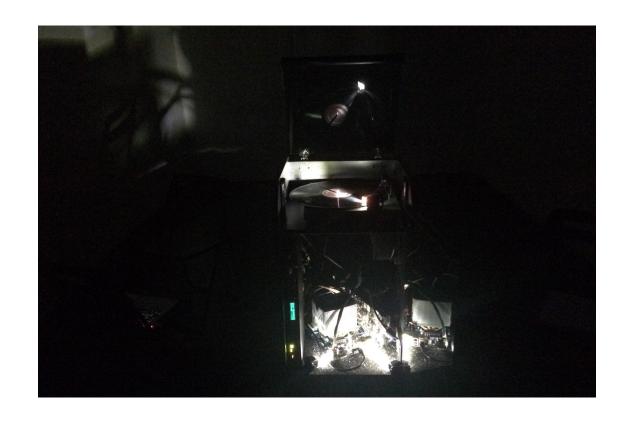




Radio Tristano, 2016 Tristan-chord collective live marathon.







Radio Tristano, 2016 The radio station itself.

# RADIO TRISTANO, webradio, 2016.

Radio Tristano is a web radio, broadcasting 24/7 the Tristan chord. Its constant presence is created ex-novo by a specific syntethizer within a specially costumed device, and aired live from the exhibition space. The project also hosts different kinds of contents.

The Tristan chord is considered the most relevant chord in the history of modern music, and is the subject of a extensive literature. The goal of this research was to find its suitable place in the western harmonic theory, therefore many functional and structural interpretations were made. However function and structure were already irreparably desynchronized. When Richard Wagner first presented it in the ouverture of his *Tristan and Isolde*, the chord was able to turn people insane. Today, the cult of the Tristan chord lays in the idolatry of confusion and uncertainty. Whit it, modern age was born. Tristan chord, the very symbol of the lost of points of reference becomes, therefore, the only point of reference that's left.

Radio Tristano was launched in Milan on October 2016, broadcasting:

- 1. **concerts** that perform different variations of Tristan chord for percussions and live electronics, boys' choir Santa Maria Ausiliatrice and live marathon on electric organ;
- 2. **talks** on the subject "How the loss of reference point can become the reference point itself", with: Cesare Pietroiusti, artist; Federico Ferrari, philosopher; Gabriele Manca, composer; Ezio Partesana, philosopher;
- 3. **performative actions** and auditive variations on the music which incorporates the Tristan chord previously to Wagner's composition: Wolfgang Amadeus Mozart, Quartetto per archi No. 16 K428; Ludwig Van Beethoven, Sonata per pianoforte No. 18 Op. 31, No. 3; Fryderyk Chopin, Mazurka in Fa minore Op. 68, No. 4 postuma; Franz Liszt, Die Loreley, S.273

Live broadcast on: radiotristano.com







# DAH, performance, 50', 2016.

Dah is a Noh drama: an action of dance and music immersed in a symbolic space which, through the hand of a radio operator, the voice of a performer and the accompained by a choir and an orchestra, wants to give substance to the immaterial: the Ether.

This action borrows from the fifteenth-century japanese tradition its formal severity. The symbolic space (the Noh stage) is quoted in a rudimentary yet exact stylization. Over the accompaniment of the "orchestra", an operator is searching on his radio receiver the remote AM signals that reaches the scene and "silently" sends these feeble signals to the headphones of the performer, who gives them a voice and a movement. The action of the performer is "caught" by the singers, who analyze any musical material that they can recognize and try to imitate it. The "actors" have micro-cameras: the point-of-view shots are directly projected on the left part of the stage, marking the place of the traditional "bridge".

Dah follows the possibility of a total synergy between the classical (the formal), the immaterial (the electromagnetism) and the human (the personality of the performer, lend itself to controlled improvisation). It is an aesthetic of the analogy.

Performers:

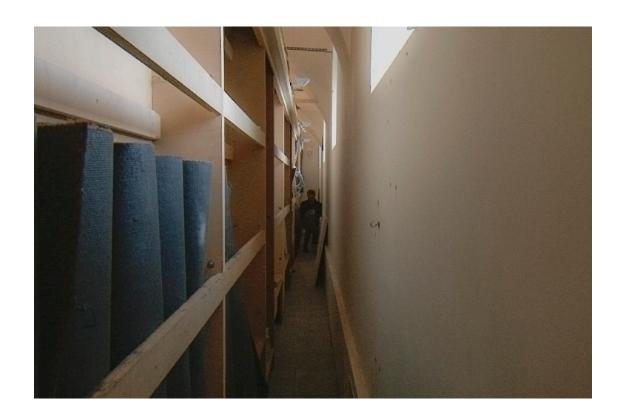
Mae-Shite: Julian Eggerickx Waki: Nataša Vasiljević Venturi

Kyogen: Antenna Nochi-jite: Ether

Orchestra: Francesco Venturi

Choir: Damon Arabsolgar, Marina Ladduca, Daniela Marti, Marco Minicucci, Elvis Zini





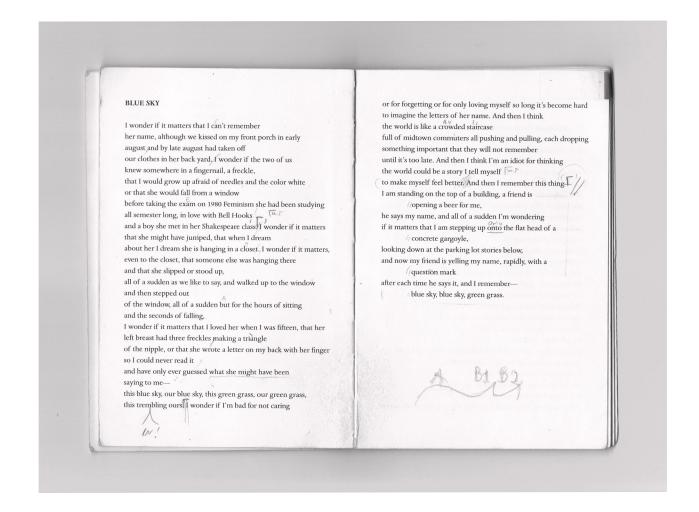


# **EXERCISING POETRY, ongoing project, 2015.** Exercising Poetry should be intented as a direction in contemporary poetry reading. It is not to be seen as a format, rather as a set of possibilities. The existing elements of the space, lights, environmental sound, can become part of the reading process, along with spoken and sung word. Thus, a specific context is created for each poem, respecting its shape and its form.



Blue Sky, 2016 (video stills) The first and the final acts are heard on a walkie-talkie.





Blue Sky, 2016 Written by Matthew Dickman.

# BLUE SKY, performance, 20', 2016.

A single-act piece in 3 movements, on a poem by Matthew Dickman.

The poem is performed off-stage and heard on a walktie talkie. At some point, the communication is lost – something is revealed on stage. The voice is heard again on the walkie talkie, and concludes the poem.



Solo show: 2016 Radio Tristano, Current, Milan

## Group shows:

2017 Unfinished Festival, Bucharest (RO) - curated by Ramona Todoca; 2016 Nexst Festival, Torino - curated by Current; 2016 Livenel, Ex-Enel, Piacenza - curated by Placentia Arte; 2016 Idioletta, Spazio O', Milan - curated by Capelletti and Candeloro; 2016 Helicotrema, Drodesera Festival, Dro - curated by Blauer Hase;

# Publications:

2017 Cesare Biasini, "222 emerging artists worth investing in / 2018, Selected by the most prestigious curators, critics, journalists and art galleries", Exibart.edizioni, Rome;

2016 Francesca D'Aria, "Radio Tristano" in ATP Diary;

2014 "Eyelid Reports", Mousse Publishing and Fondazione Antonio Ratti, Milan;

## Residencies:

2015 Fondazione Spinola Banna per L'arte, Banna (TO) - with Jason Dodge and Raimundas Malašauskas;

2014 Fondazione Antonio Ratti, Como - with Tacita Dean and Béla Tarr.