

S.A.D.O.

PROJECT STATEMENT

(AKA things I probably should not say about it)

This project has two main objectives:

1) establish new relations with the parties involved , to find the same satisfaction which I reached during the recent experiences of international workshops completed in the last two years. The theme of the project (structured in the form of site-specific performance workshop) is characterized as in previous works by an interest in the intimate and unspoken, the hidden, the secret. A theme - that I all the more felt, I think - because developed in Italy, where the elderly are the most unheard, but they most affect policy and consumption. This is a country in which to propose - "bottom-up " to this segment of the population - the new cultural experiences in contemporary language means doing politics. If I have to think about my art as a political tool then I would like to do that by enacting the invisible (fighting the public repudiation of old aged) amplifying the voice and giving visibility to these numb voters. Never the less, in this point of view , the process of motivation and inclusion in the project, namely the preliminary conversations to the selection process and on-site training of the performative events are not just merely necessary but especially significant in my research : to prove that the practice of art relationship with the territory and residents is changing the surrounding society through actions which may lead to other changes in themselves - "tools to create tools" . That's why, in addition to discussing the technical details of the project with all performers, at the end of this experience I will leave the musical instrument in possession of the performer which I've used as a model to build the instrument itself.

2) the purpose of the operation is political, although much less visibly, but also of a music-theoretical: to give back to the form of semi-constrained musical composition called "Drone" his whole aura of sacred freedom, through the authentic unpredictability of performance (in special relationship with the physical limits imposed by the age of the performers). Considering the nature of analog sound generation (as well the absence of specific tonal instructions to be followed) is also manifested the conceptual antithesis of the way I work, slightly against the recent popularity of filters and software - including apps for smartphones - which makes the generation of "drone music" the formal opposition to his own ethnic, religious and cultural origin: from LaMonte Young, through the drone of the Renaissance and all way back to mantras.

Here again the technology incorporates ancient rituals, spitting them out with leatherette creative: a fake one because it simulates to stimulate creativity when it teaches us only selective perceptual behaviour, especially an assertive (and likewise for the emotional). You press a button and it varies little the performance of a scene (in this case sound) fulfilling, perhaps by virtue of a suppressed memory that is in all of us, but certainly a comfortable scene preset by others. And maybe here is the problem: a technology that simplifies the answers to the fundamental questions does not tend to multiply the questions.

Frankly find in this work an answer to my concern, if I note the induced behavior of the masses in relation to the absorption of new technologies in the art field. The gradient of penetration of new technological factors / behavioral fundamentally dependent on numerical indicators of satisfaction, and not by terms of quality and genuine innovation. Success depends on how the new technologies included in the market are able to give an easy and affordable shortcut to the modern unresolved matters of our culture, even by-passing the most entrenched solutions proposed by literary, religious and philosophical answers. (indulgence 2.0)Then It seems necessary to fight this simplification, the consumerist system build itself over an audience / market likely to remain resting on a fake passive attitude, an audience in which aggression (false) is unleashed in the doctrine of consumption and the (true) in liabilities wetsuit acceptance of qualitative limits not so much of the same object of adoring consumption, but also and especially the system that deifies the object itself. This explains the nature of anti-digital (the obsession with the return to analogic technology) of this work, as a natural reaction to the alienation of the prospects in the relationship creativity / technology.

At a time when the popular diffusion of creative power (graphics software, deejay, videomapping, etc.) is not promotion of knowledge and free expression - in the absence of rules and supports, of a "culture of culture" - the first impulse would be to deny the whole system at the base and in toto to give up technology for the creative industry, return to crafts, in this case to violin making. Finally, even giving back to a group of elderly people their own autonomy to the micro-decisions of the show, symbolized by the control of the aural and temporal development of the performative act, expresses the social nucleus "antagonist" but purposeful of this work.