

My research is an inner journey and a flâneur loitering in the folds of the society in which I live, in the search for balance and acceptance, fascinated by the process of uncovering the secrets and taboos, which manifest themselves as religious and political paradigms that inhibit a correct social inclusion, most of self expression and sometimes even truth. Despite all the difficulties and contradictions that I've encountered during my research, I'm not tired yet neither disillusioned, because I get my stimulus through new relationship with local communities and the audience, converting their reaction and questions into suggestion for new works.

I make use of sound elements as integral and fundamental part of my installations: sometimes the sound message is antithetical to the visual system, but it is always the conceptual heart of my work. The kaleidoscopic beauty of music, the penetrating narrative power of noises, the re-discovery of the magic inherent in the word are merely instruments of this travel. Sound is everything. The first thing we hear in our mom's belly. The last glimmer of consciousness just before we die. We don't have eyelids for our ears. And toward any sound message, we are naked, without defense.

The cross-curricular work of Dario Lazzaretto starts from a well defined group of themes which involves a relational practice and approach. These themes, mainly concerned with the social, political and cultural aspects of contemporary life, are used as the conceptual bases and as critical tools for the making of the art work. Dario Lazzaretto develops its artistic operations starting from a problem solving-like method; his work could be defined a site-specific social analysis of the environment in which he finds himself working. His last production focuses in particular on sound art, which finds an apt counterpart and fulfillment with live performances, videos and installations. The core subject at the center of the latest and the oncoming works is that sound art could be considered as a narrative medium, not only a decorative pattern used to fill space and time. Sound is language, the primary transformative instance of man. Starting from this point, the sound used by Dario Lazzaretto in his works has an active and leading role; it is not only the audible part of an art piece, but it is the art work itself that lets the sound be visible. This kind of visibility is achieved through unveiling the inner causes of the sound itself, or by its glaring effects on the surrounding reality. Last but not least, another key point in Dario Lazzaretto's works is the most hidden part of the art piece: the processing one. The process through which a performance or an installation is developed is almost always visible to the public. The inner relations that run from the conceptual project to its realization are integral part of the final outcome of the artwork. They could just be visible to the eye and to the ear, but also to the mind, as they could be simple logical concepts, or abstract thoughts. By unveiling the artistic procedure, the audience is charged with further responsibilities. The aim is to involve not only the aesthetic judgment – that is based primarily on eyesight and rapid glimpses – but to create a moral and ethic connection to the work.

(by E. Squizzato)

ARTWORKS AND OPEN PROJECTS

“BABEL”

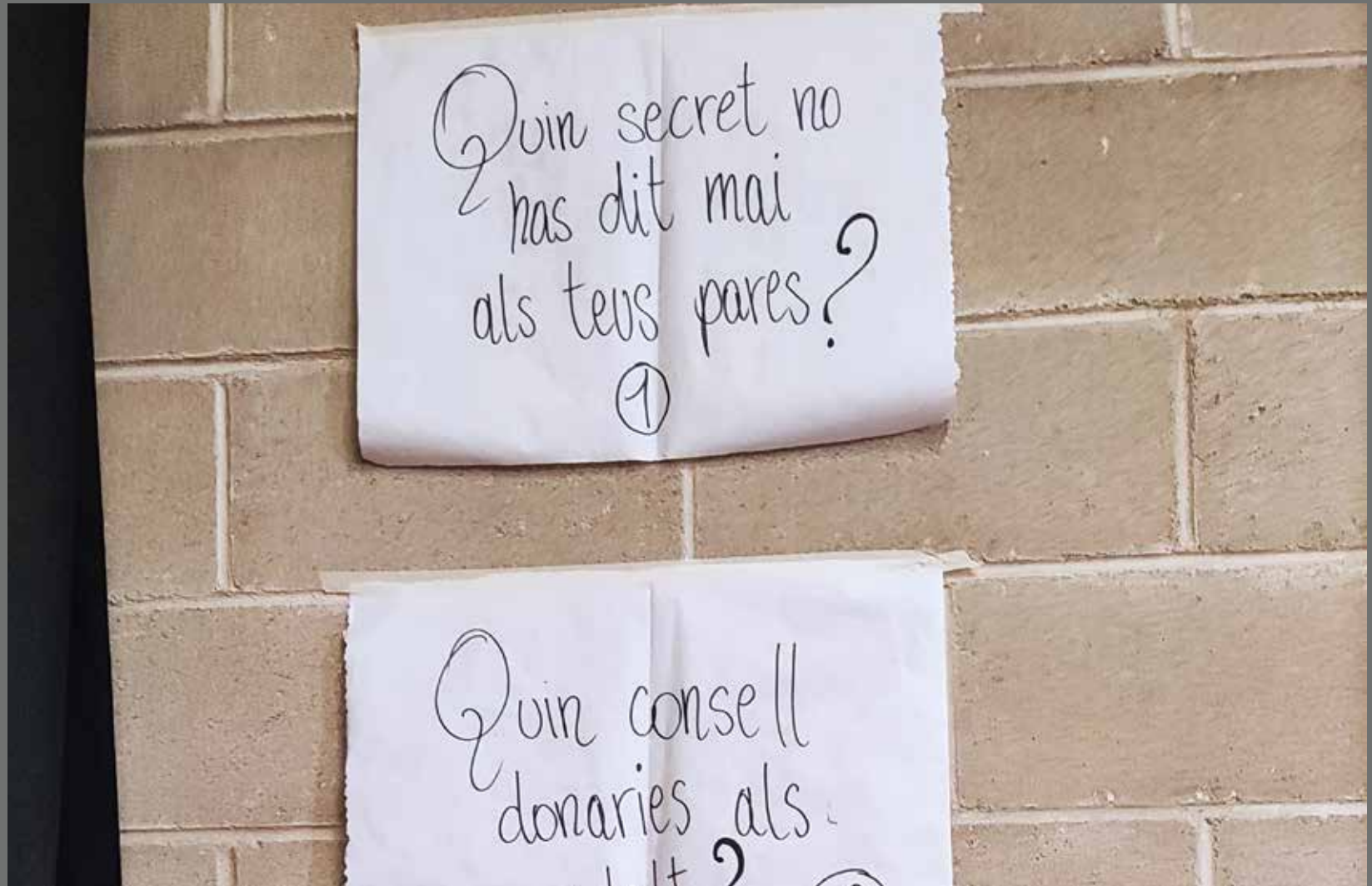
“EL SONIDO DE MI CASA”

“COMPARTE UN SEGRDO”

“LA CIMA MAS ALTA”

2021

[Workshop + installation, site
specific work, variable dimensions,
stereo 2 channels, various materials;
Estruch, Sabadell, Spain]



Babel, an open dialogue is a curatorial proposal that uses the city and its context as a place to reflect on communication and its different aspects. Through the artistic experience of Dario Lazzaretto and the coordination of curator Marco Tondello, Babel highlights the “plurisonor” and “plurilingual” character, with the intention of establishing a direct connection with the Historical city.

this project has been elaborated thanks to the participation and complicity of the Samuntada School of Sabadell, the voice of the singer-songwriter Lu Rois in one of the pieces, and has been shown through an exhibition in the exhibition hall of the Estruch Creation Factory.

Part of this project was already realized in a different context (see below: Share a secret and The sound of my home).



“Il vento fa il suo giro”
 (“wind goes round and round”)
 2019

[Environmental installation, site
 specific, variable dimensions,
 stereo 2 channels, various materials
 (induction motors, rubber, wood,
 corrugated plastic pipes), Padova, Italy]



AKA The site specific installation “il vento fa il suo giro” (“the wind goes round and round”) draws inspiration from a suggestion of the author, who arriving at the exhibition place noted outside the figure of a woman who surrounds a phoenix (wanted by the Venetian government in 1530 as a symbol of rebirth at the time of the reconstruction of the city destroyed in 1509 by the same Venetians) and above all to the current conditions of space, that is still in a state of semi-abandonment and occupied by colonies of birds, which cover the surfaces of guano and feathers. However, the historical reference to the work formally refers to the history of the market in padua and the area for birds trade, already flourishing in the early renaissance as evidenced by the name of the scale dedicated to the birds (“scala dei oséi” -tr. “The Bird’s staircase”).

The title of the work refers to an ancient Occitan proverb which means “everything comes back”.

I have recorded on site - in a performative action - the sound of various corrugated plastic tubes quickly swirled (the “whirling tube”, a game for children that has become an instrument used also by contemporary composers). Then I’ve used these samples to compose the sound that was diffused in



the environment. To require viewers a further transformative action of space. I have also built a series of electrical and manual machines which spin the above-mentioned tubes, producing sound (machinery born of transformation of home device) and adding further sound layers to the diffused audio. By transfiguring space, changing the silent Savonarola Monumental Door into a sound environment that recalls a little cosmic aviary, amplified by the reverberation of time and similar to a drone, this work has given the passerby an unprecedented sensory exploration of this historic building.



“Trying to induce a Stendhal syndrome through a musical dyspneic instrument”
2017

mixed media installation
[and performance]
2017



AKA “Humble self-portrait of a sound artist”

In many cases, the artistic expression guarantees to the artist a valid filter to process the surrounding reality, as much as a way to sift through the ideas and emotions that the artist feels within himself before communicating them to the outside world. But the extent to which the art is a communication tool and to what extent instead turns into a retention mechanism, it still not clear to me.

“...all I can tell is sound.
sometimes it is a little stuffy
but out there the air is thin and sick
and such discipline becomes the filter and the chain...”



“S.P.A. - sonic portable aid”
2016

Site specific installation
Variable dimension
mixed media



This site-specific work, enclosed in a former cell of the fourteenth-century Praetorian Palace in Cittadella (PD-Italy), normally closed – and open, for the exhibition “jailhose rock” – proposes an attempt to create a semi-permanent station hydro-music therapy, remembering the rooms of the former psychiatric hospital “Bimaristan at Arghuni” in Aleppo and the Sufi philosophy that took to a soft approach – and even forgotten for centuries – to the treatment of mental illness.



“Hope is a place where it rains inside”
2016 – work in progress

mixed media installation

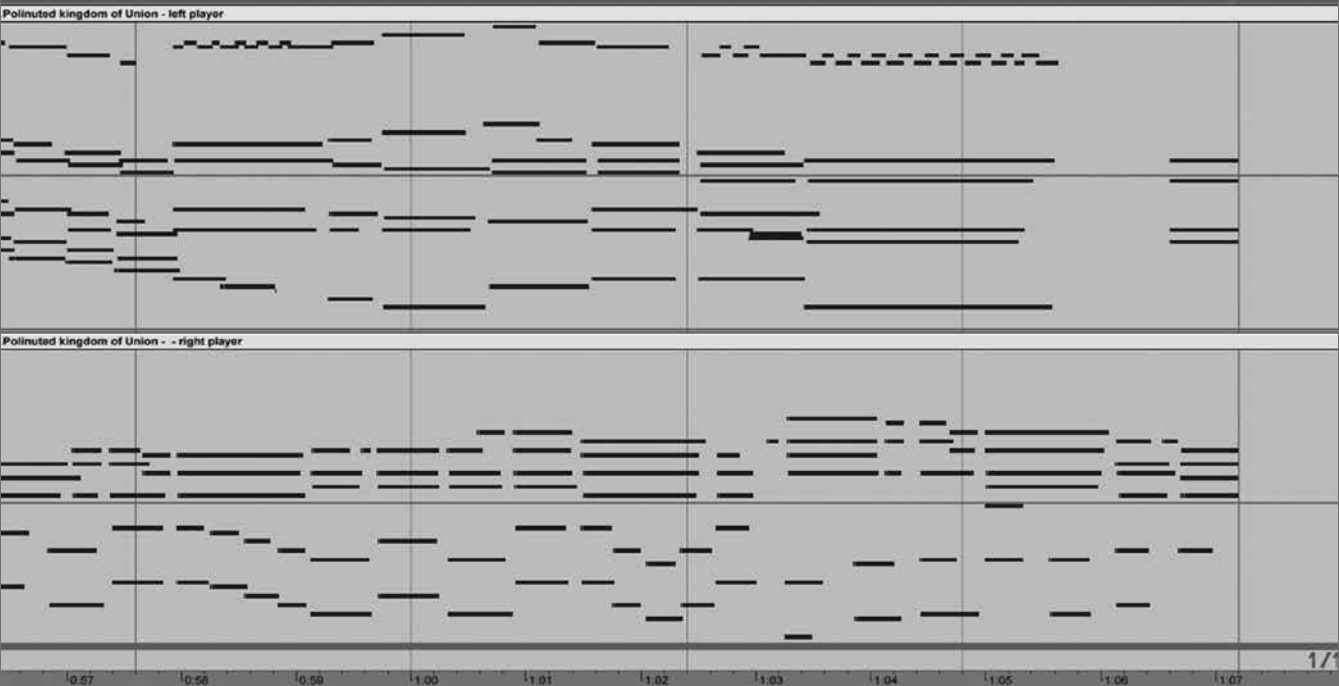
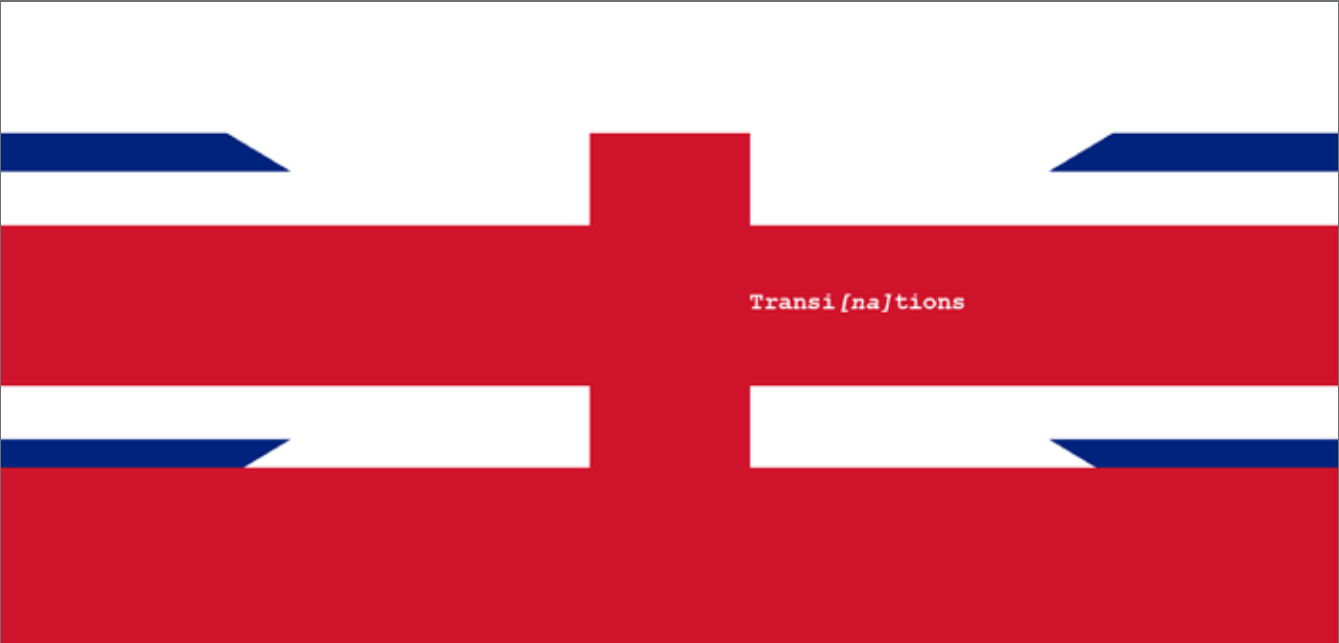


“Hope is a place where it rains inside” – “sun and water, the primary sources of life. The hope of a better life – that most of migrants share – was perhaps disregarded? This we will try to understand how we were a diviner who probe the area with his forked stick.” This is a work in progress, which is composed of a kinetic installation [a rain sound generator, solar powered] and sound [interviews with asylum seekers and refugees hosted by the local community about their experiences with water] achieved through a series of relationships with local people and local middle schools



“Transi[na]tions”

Score [and performance]
2016
score excerpts
[follow synopsis]



SYNOPSIS

This is a score for a two players performing on the same piano, as well as homage to Stockhausen's "Hymnen". I developed this musical composition into three parts, each one dedicated to a pair of nations, putting on the same keyboard the portmanteau of two national anthems: the first nation, the host (in this case I chose England, Germany and Italy) and the second nation - according to the *Official European Immigration Charts 2014/15* - it represents the majority of the migrant population in the first country (according to the rankings, respectively, Poland, Turkey, Romania).

As in the immigration process we can observe three distinct phases: conflict mediation, integration; likewise the musical identity of the nation merges its harmonic characteristics with those of the nation whose citizens are moving in the first nation. From the first situation of conflict - the duration of which will be determined by the ability of performers to share the same keyboard (or rather fight for possession of the same territory) - the harmony evolves into a second movement dedicated to mediation, in which you begin to lose the contours of both national identity and that is the prelude to the third movement: here, each one divided in two variations, is a new harmony of hybridization or the unexpected result - often discordant - obtained by the melting process. As well as the great migrations change nations, creating something new and complex, the solemn and pompous martial simplicity of the national anthems thus becomes the chrysalis of the new identity, a shell to break to free the melody of these new sensitive and troubled souls.

Finally, a decisive role in the technical guidance and methodology that I followed in the development of this work has been played by some considerations about bureaucracy and technophilia, two different but complementary aspects of Western "civilization": I've transformed the score into a graphic process; then I've interpreted "demo-graphically" the visual aspect of the notes on the grid of my MIDI software; finally I've given back to those notes their identity, by transposing the notation on the score conventionally and moreover verifying the feasibility of the score with the performers on the piano.

Uplifting our vision from detail of single processes to enjoy the ability to manage complex functionality, which is a virtue required for a statesman, is perhaps similar to the natural condition of the user of a program, whether it is a play on the touch screen rather than a music arranger or a digital synthesizer? Being able to create harmonic sounds ignoring the rules of composition using a machine that does this for us is really a boost to the exercise of freedom of creativity? Maybe it is an invitation to settle for choosing - in the playful ignorance - among a number of options - many, yes, but created by others - at our disposal in the "supermarket of sound", and so let something/someone else put order our imagination in our place? I wanted to explore the results of this research.

First I've deleted groups separated from the others, as a result of the normalization of the rhythm, as to speak I've killed the individual "seditious" cells, then later I gave space and breath to the notes/unit remaining. So I noticed that the operation of removal and cleaning of the notes in the first two movements of each part it was accomplished with the same detached coldness with which a bureaucrat could look at the grocery list. On the contrary, in the third movement of each part (Var1 & 2) the harmony has been developed listening and not looking at, because it is the listening that allows dialog.

Finally, it is at least fair to conclude by specifying that the essential contribution made to this project by Federico Marchionda (performer, composer, orchestra conductor) is not limited to his arrangement work and performance but was the conceptual cornerstone necessary to the conclusion of project at this preliminary stage of its publication. Here the pianist has treated the notes - the same I managed metaphorically with bureaucratic detachment - with the wisdom and humanity of those who know them deeply, as well as an operator of social services personally addresses the human tragedies which a bureaucrat surely ignores.

"United_Kingdom_Poland"
(conflict – anthem's theme excerpt)

Right Player

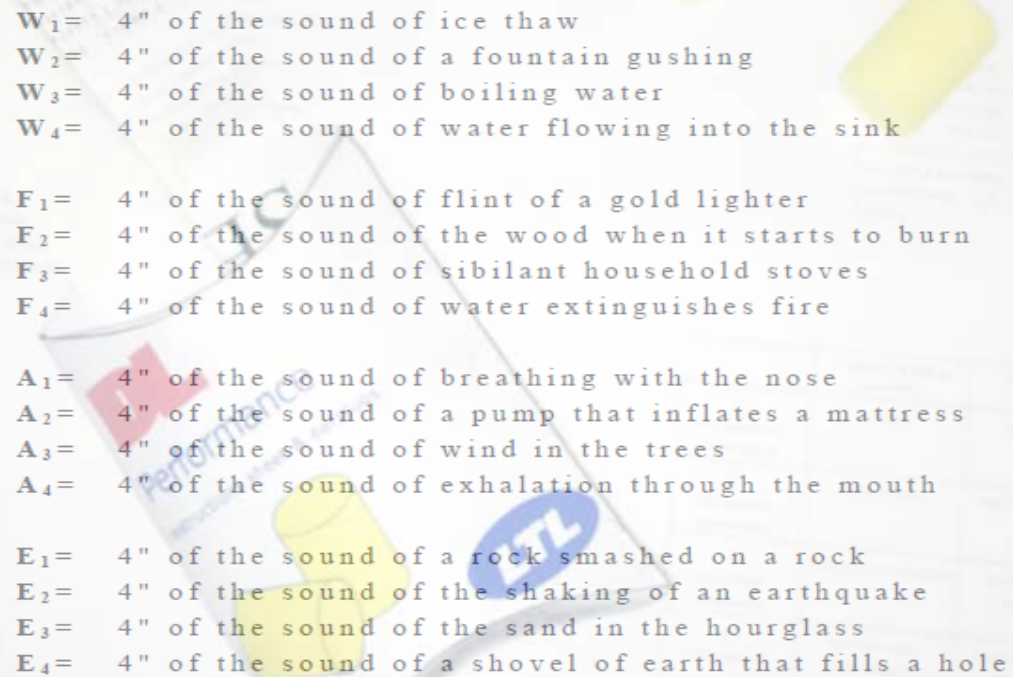
Left Player

$\text{♩} = 60$

4 *staccato* *f*

10

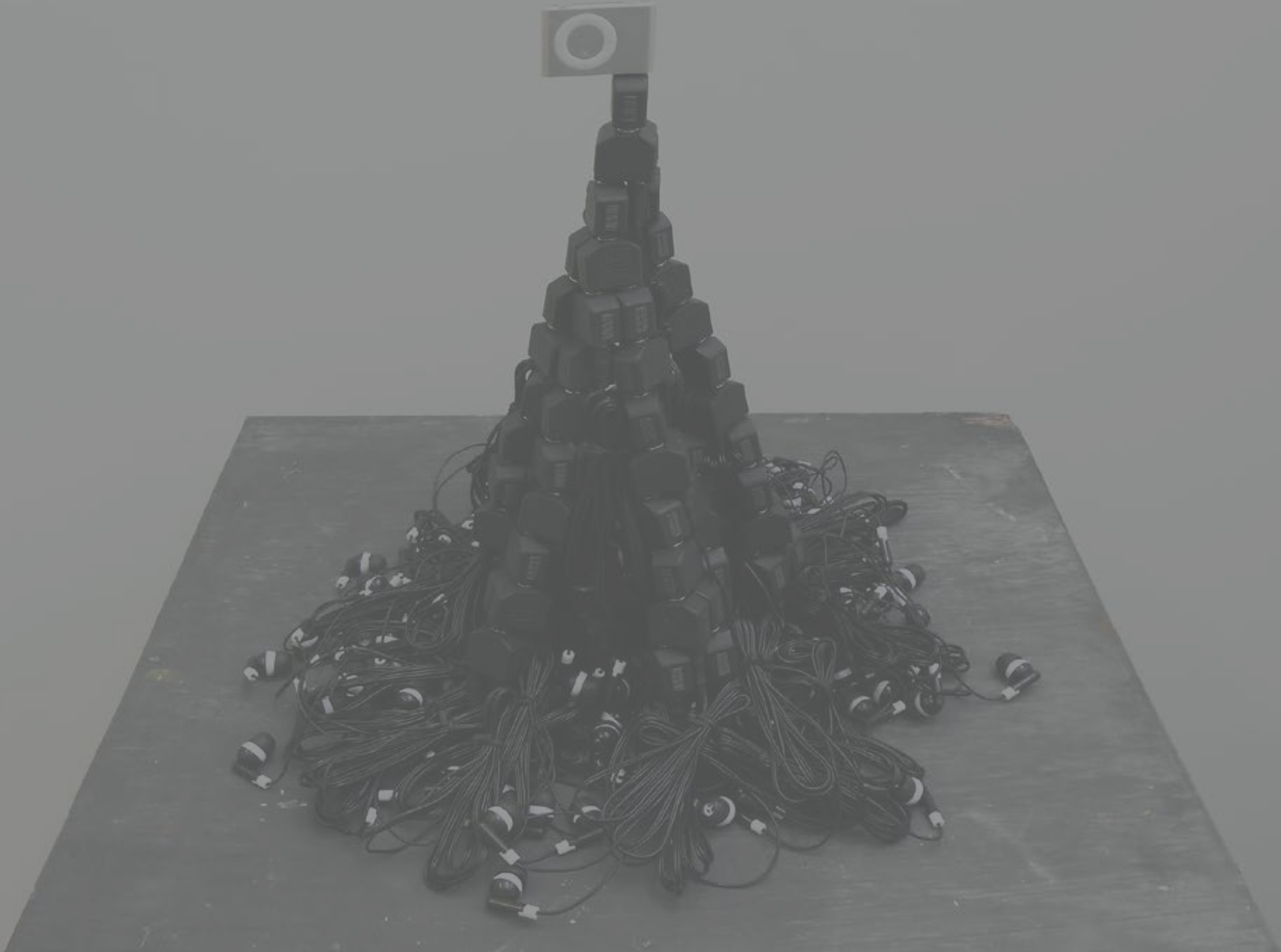
performance
work in progress
projector/led display, paper, earplugs
no dimension



pics of first performance

Dordtyart Art Center
Dor/drecht (NL)
21/06/2103





“Akousmata”

Sound sculpture

2014

Mixed media [plastic, metal, gold]

35/40x50/40cm



The solid figure of justice, divided equally, leans disproportionately on a male triangle, a defined and limited channel which - while dominating - scatters the message.

No one will hear the sound of Gary Sussman, whispering the secret rules of Pithagora's clan.
A sort of micro monument in tribute to McLuhan

“Stretching Analogic
Drone ORchestra”

sound performance

2013>2014

wood, brass, leather,

horsehair

no dimension



photo by Simone Falso - www.falso.org

An ensemble of elders, with my instruments tied to arms and legs - wood, brass tubes and arches of horsehair - produce various and jarring sounds, while making small and needed stretching exercises. I will collect analogically (on tape recorder) these sounds live, while I will make a “drone music”, using a multiple hand-crank tape-delay system. An aural and relational research, which builds moments of social sounds represented in a form, now commonly digital, but through the use of analog instruments, played by older members of a community. Heroic and harmonious lamentations on the cruelty of modern life.

“BLACKBOARD “ (1,2,3)

sound installation
2013
slate stone, wood,
speaker
144 x89 x20 cm



I have documented a performative action: the confession of an intimate secret never before revealed to anyone. For three consecutive times on three different slate blackboards, I scratched the 3 sentences which express my confession, just once, with a hard white chalk, and soon after I deleted those phrases. The grinding noise of the chalk, however, was recorded (using a contact microphone on the blackboard, during the action of the scratch), and is repeated in an infinite loop through the resonance of the surface which generated it. I've produced, therefore, a cryptic confession which contains the challenge to retrace - by following the reverse path - the hand sign which becomes sound and then becomes atonement, through the sharing.

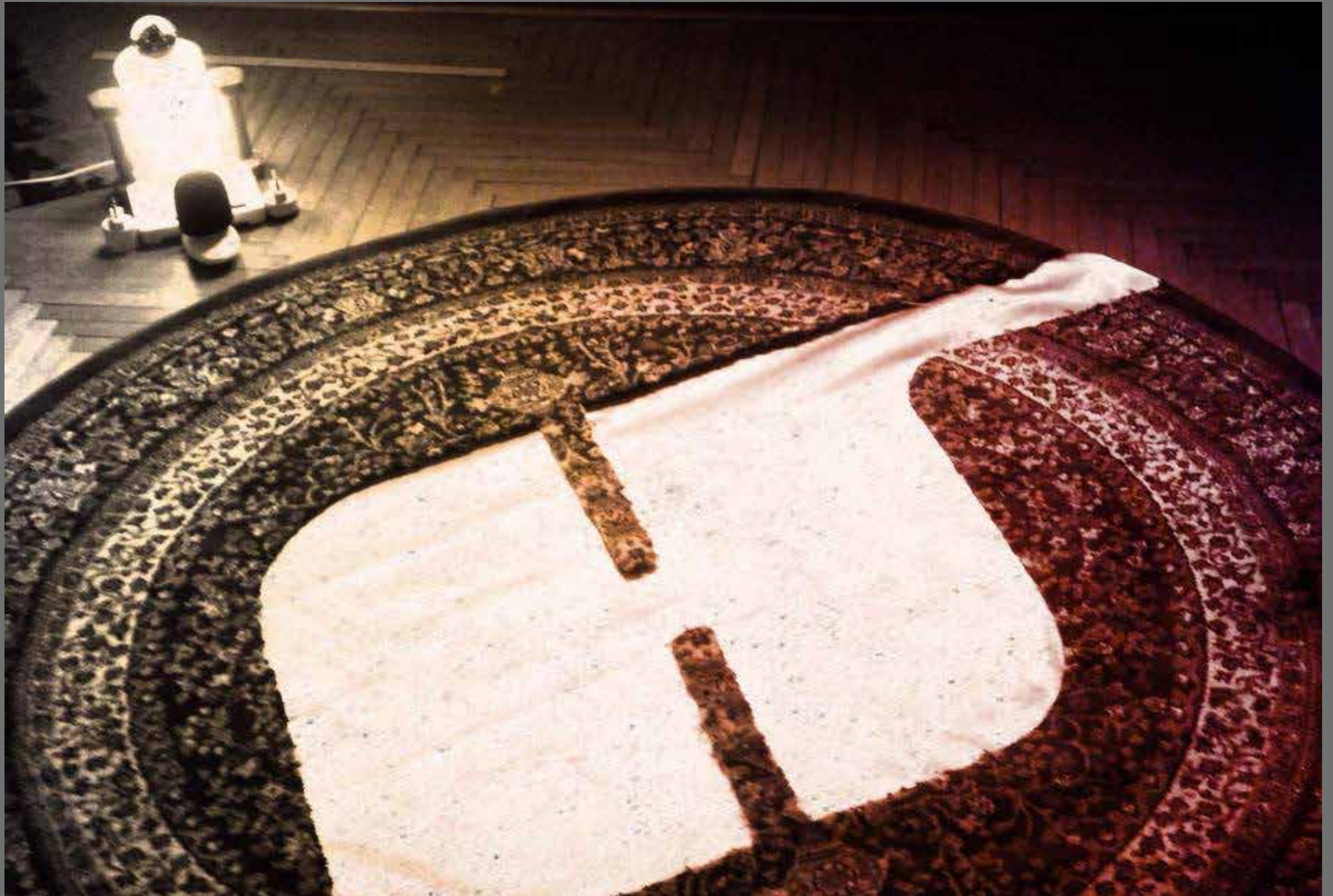
“Hully–Rug
(Adhan busters)”

sound installation
2013/5
mixed media
variable dimension



WHAT YOU HERE: a song, very similar to the call to prayer for Muslims, that I’ve modified in lyrics changing the words with names of contractors which are rebuilding Afghanistan and Iraq after the recent wars.

WHAT YOU SEE: (my usual) a visual decoy implant to focus the visitor’s attention on the sound, longly enough. Playing with everyday objects, the very same I’ve used to build the other works here at DY, I’ve created something which resemble the shape of a Mosque. The big “H” on the round carpet is the logo of “Hallyburton”, the biggest contractor of all.





“SHARE A SECRET”

sound installation
2013 – Dordtyart (NL)
mixed media
variable dimensions



More than sixty kids (between 8 and 15 years) of Dalton School and Schoolvest in Dordrecht(NL) have answered anonymously to these three questions: “What would you tell your parents? What would you say to adults in general? What would you say to the town of Dordrecht as if it was a real person?”. Their answers, hidden in the walls of Dordtyart, have been whispered by Jasper Mos (Councillor for Culture in Dordrecht) and Kate Keara Pelen (artist in residency). eavesdropping the walls of the Dordtyart artspace visitors could spot the whispering and listen.”...the un-heard secrets of growing creatures, placed in a rigid and competitive system which is pivoting them and rotating them as toy rackets on crazy spin. You cannot hear their voices. But the secrets of those childrens are whispered to the adults anyway. The voice of a powerful whisper, like a massaging vibrator, is suggesting ideas for a new world: terraforming. The rackets keep running around and spin and pivot in any way. The massaging vibrators move the sand and create worlds. Both are perceptual estrangements, a sort of little hypnosis. But together they stand still on the wall, and they both stop the fooling (perhaps due to exhaustion) and together they create a shape... almost holy: the worship of opposites. On the “dead wall”, 4 trophies and a video (the spinning rackets’s installation) symbolize our love for corrupted reality. Will we be able to follow the secret path to an epiphany?”

“Global Fear Fun“

sound installation

2012

ceramic, concrete

variable dimension



In a building (a big former dark warehouse) exactly big as the oldest church in town and parallel to it , I've put (hidden in the four corners) 4 mono loud speakers, to surround a ceramic sculpture, set in the middle of space. The sculpture (a sort of "idol" made with the help of Mitch Kimball, master ceramist) is a "decoy" put there to excite curiosity on people to enter and stay inside enough time to be hit by the sound loop. A small video, visible at the building's exit, gave the final clues to understand properly this installation. Indeed, the real core of this work is the sound in the room (which I've been recording during last 2 years) that is the mixed sound of screams by visitors to theme parks from around the world (Italy, Usa, England, Japan), when they fall down from rollercoaster's biggest fall. The cries of genuine terror were cut and separated from ambient noise, laughter and other noises to obtain a single "treadmill" of sheer terror. As in any religion that is based on the "mysteries", here is the contradiction between the climate of unease and discomfort caused by the atmosphere created added to the dystonia created from knowing these sounds as derived from happy moments, while all of this revolves around a symbol - visually and physically tangible - of stability and fragility at the same time.

“The sound
of my home“

workshop / music
2012
mixed material/media
no dimension



This is the result of a workshop realized with ten girls (6 to 9) from the elementary schools in Metropolis, with the precious help of John Romang, the art teacher. I asked them to imagine that they had to leave for a long journey, and they had to choose what to bring with them to “remember their house”. Then I explained to them how to use my digital recorder, and I asked them to record a sound which could be representing their memory of home. Then, I asked them to describe the reason for their choice, using 15 words. Last but not least, I’ve asked them to draw the sound which they have been recording.

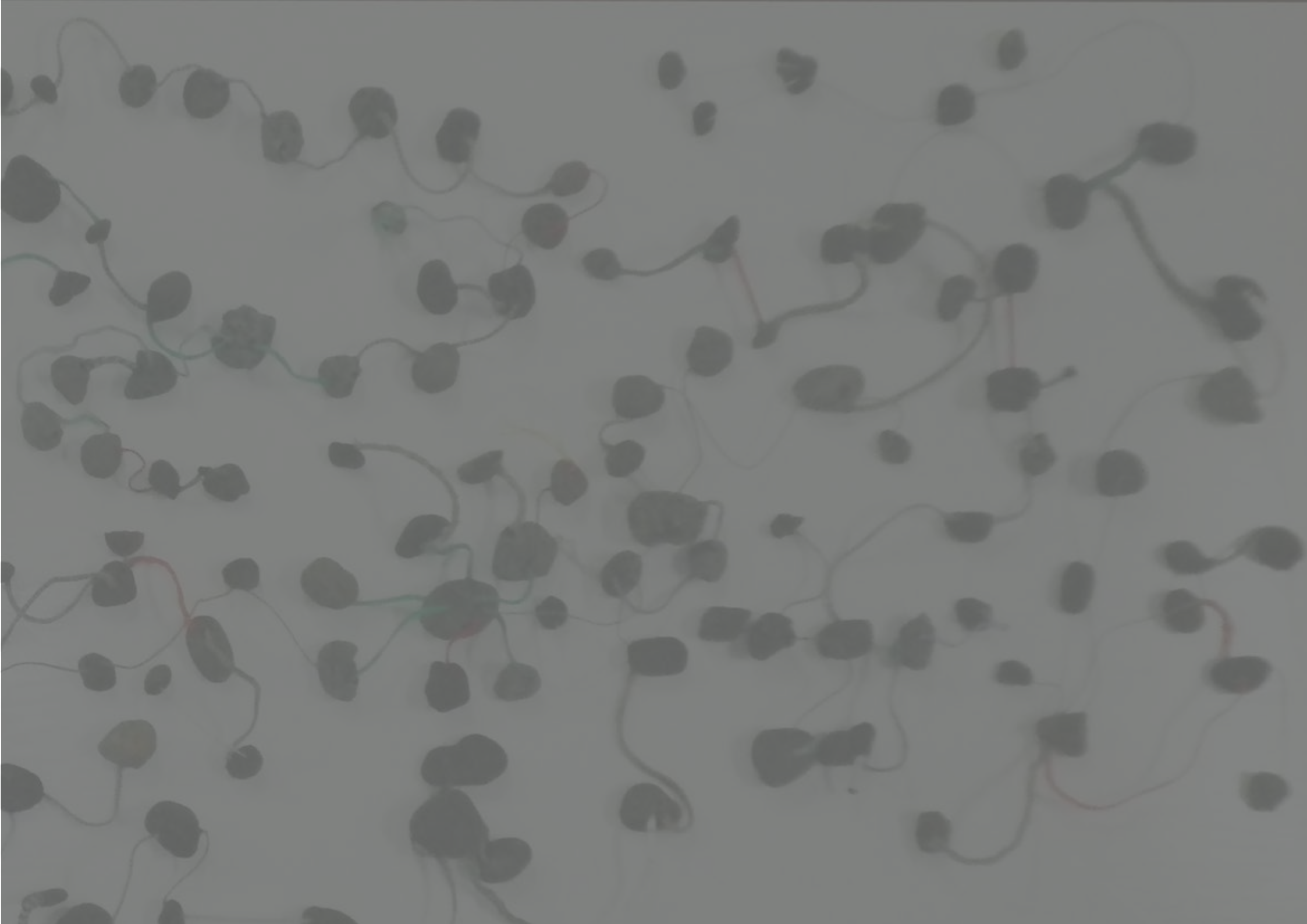
Finally I’ve printed 3 copy of a vinyl record (12” - 180gr) 2 of them have been put on auction to raise found for the Elementary School of Metropolis and Paducah Art Alliance, which have helped me with this project. The last one contains also a piano sonata obtained converting in music (score) all sound recorded by the young girls*.

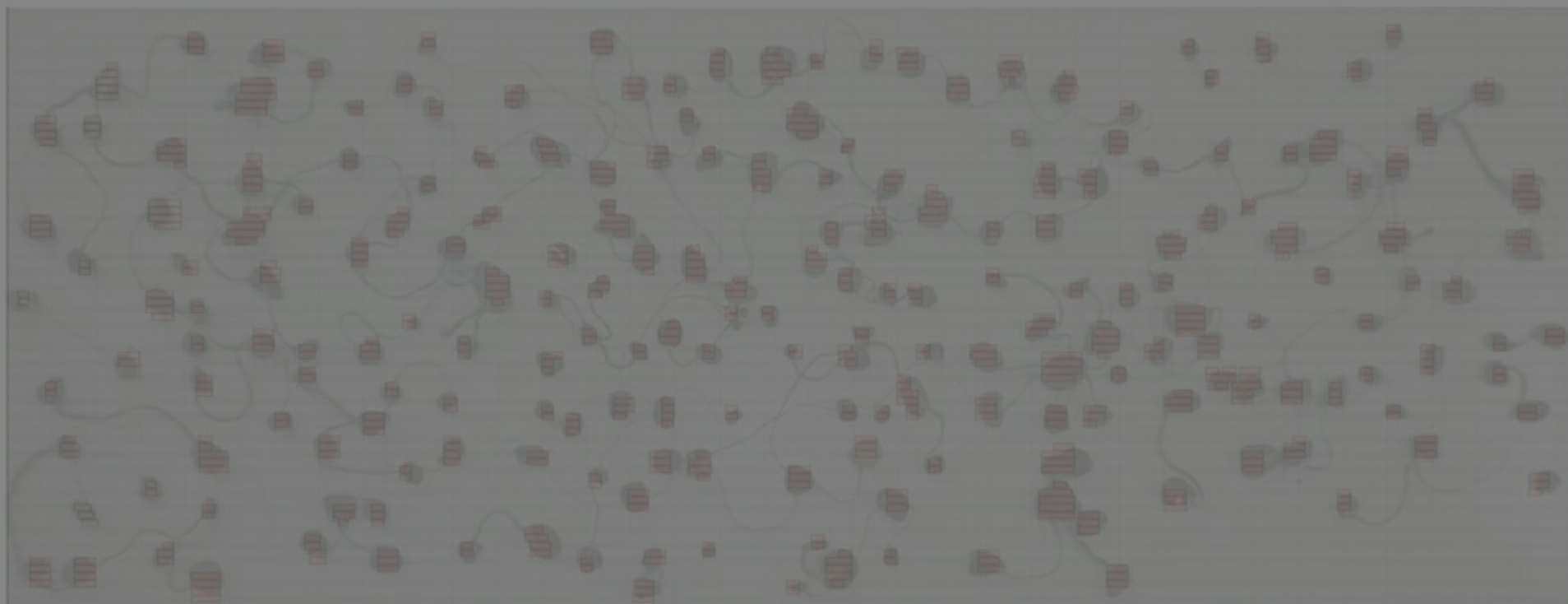
“Portable Cage”
(connection)

sound installation/
performance
2012
mixed material/media
variable dimension



Developing a relationship requires time and effort but nowadays people want to devour contemporary artworks like they were in a fast food. I would like to force a little bit the patience of the public until all together we could reach a real common feeling. Then there it will be comprehension and real engagement: because “...you become responsible, forever, for what you have tamed.” ... The experimentation and improvisation prior to a sound- installation will be reproduced in the form of a long noise performance . Using a portable machine that I built, I will use small connected appliances for producing “the perfect noise, or that sound in which everyone will hear his own inner music”. The recording of this performance (This work) has been printed and it’s available in vinyl (45’ - n°3 signed copies).....So we’ll be together. I know it will be a long and meditative performative act. Sit down, relax, try to feel the sound and to absorb it.You’ll have time for that: let me tame you.





Rock Orchestra

While I was in the little village of Skagstrond, I've collected small volcanic rocks and I've connected them with old thrown wires and strings that I've found around on the streets, sometime partially buried on the ground. I've reached the number of 202 connected rocks, as much as are the inhabited house and flats in the village. Then, basing on the shape of this rock's installation, I've composed a musical score in which notes correspond to the position of these rocks on the floor. I've finally played the musical score using as instrument the sound (recorded and pitched) of stones smashed on stone.

“Rock city sound”

visual/sound installation
2011
mixed material/media
variable dimension



While I was in the little village of Skagastrond, I've collected small volcanic rocks and I've connected them with old thrown wires and strings that I've found around on the streets, sometime partially buried on the ground. I've reached the number of 202 connected rocks, as much as are the inhabited house and flats in the village. Then, basing on the shape of this rocks's installation, I've composed a musical score in which notes correspond to the position of these rocks on the floor. I've finally played the musical score using as instrument the sound (recorded and pitched) of stones smashed on stone. I've called this work "RockCitySound". This work has been printed and it's available in vinyl (45' - n°3 signed copies)

“Sound of thousand
scratches”

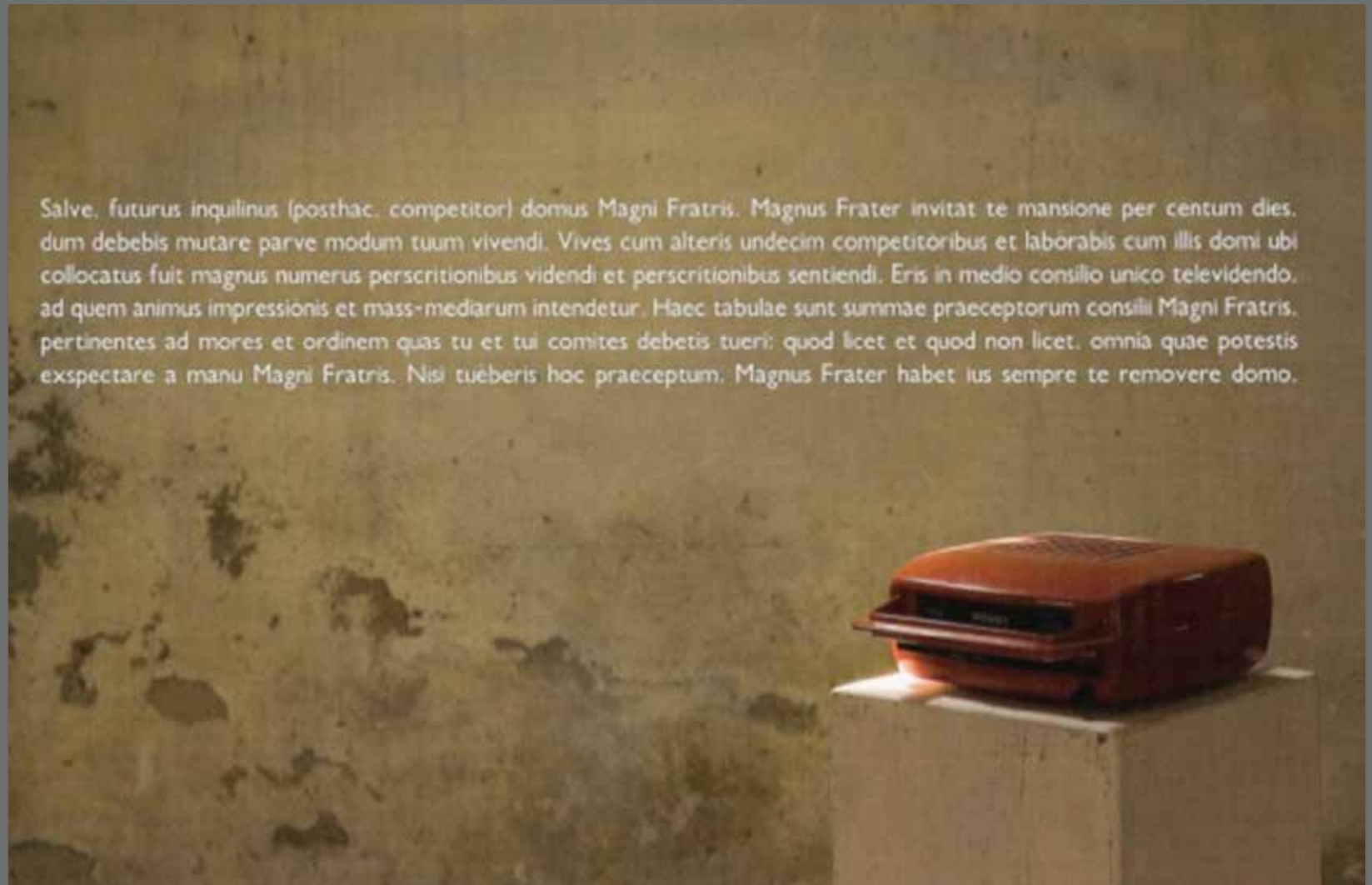
sound installation/
performance
2012
mixed material/media
variable dimension



I've played an instrument I've made, composed of various pick-up connected to a table, a midi drum-pad and a double amplified bamboo-stick. I've been drawing for two different section of 50 + 55 minutes, trying to reach 1000 scratches made on paper and building a noise-music ambience, in the same time. All the drawings have been removed from the surface and thrown down in the lower room, where someone picked up the drawings and putted them on the wall. The performance was visible only for the most curious visitors, who reached the room farrest from the entrance. This work has been printed and it's available in vinyl (45' - n°3 signed copies)

“Male Magnum,
Male Nostrum”

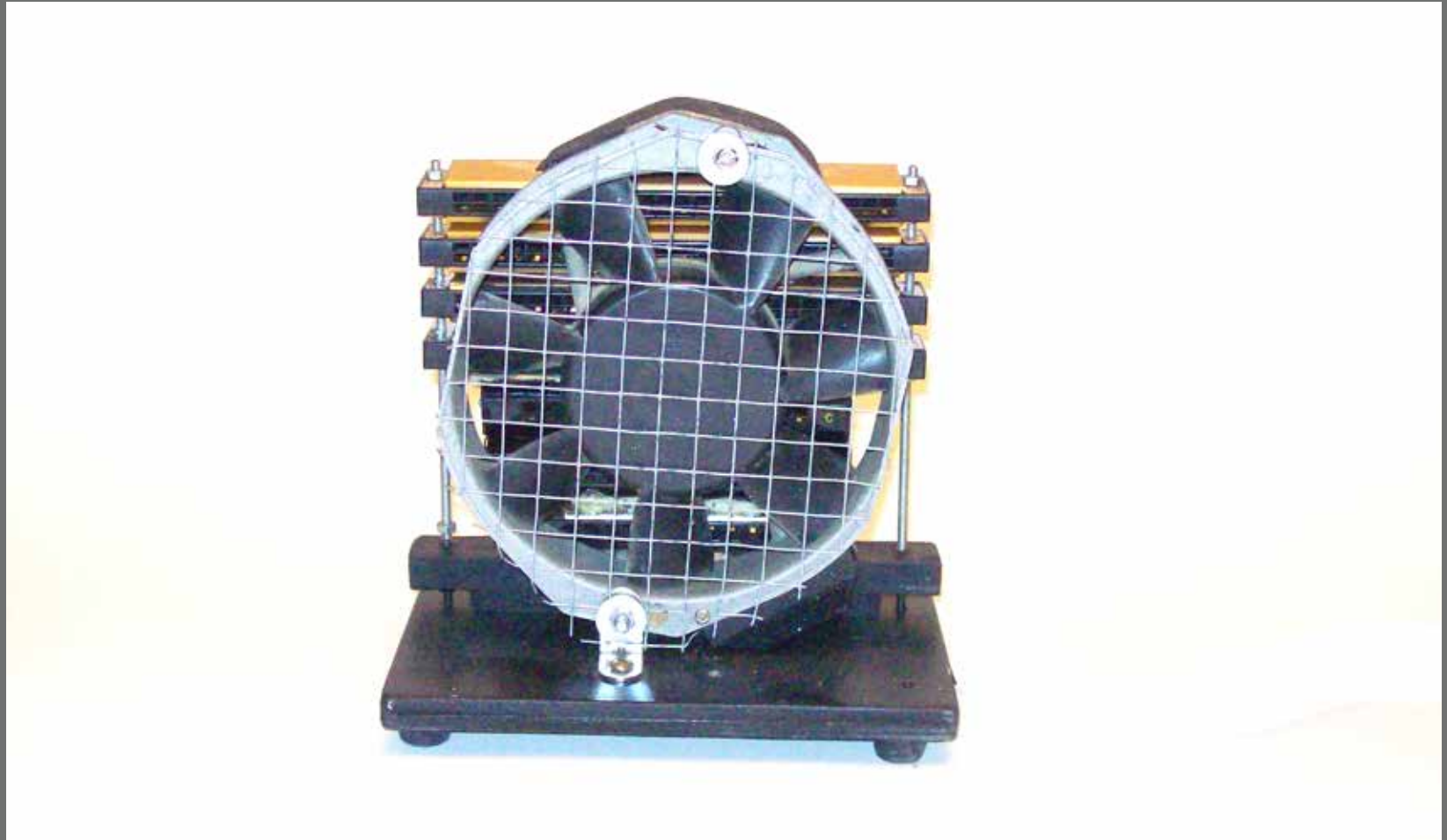
visual/sound installation
2010
mixed material/media
variable dimension



Male Magnum Male Nostrum it's a work about the genesis of a new faith as an emanation of Power: in this television age, the power intimately connected to the media, is promoting a new faith. The race to stardom as a new ideology of mass, the liturgy of the show business, the exaltation of its mechanisms and its values, become the new social ritual and gathers at the same time instruments of cultural control. Regulation of a popular international television format has been translated into Latin and circulated in the form of holy mass and then played with an old portable disc-player. This work has been printed and it's available in vinyl (45' - n°3 signed copies). The first installation of this work has been shown in the former church, in Italy (Salerno-In-vita), opened on purpose for Male Magnum. The picture is from my solo exhibition at Anfiteatro arte (Milan - IT), with limited vinyl records and paired vintage 45" portable vinyl players (N°5 "penny" Brionvega).

“De-tunes music
creatures”

sound sculpture installation
2010
mixed material/media
variable dimension



These are sound-sculptures: an old Honeywell computer fan that makes resound Russian and Chinese harmonics. An air compressor from an old Kelvinator refrigerator blowing into a flute made in Israel. My old B&D drill that plays - reversed - a Chinese carillon with an old Russian melody (Ochi ch'nye). The Detune-music creatures are built using one of the founding principles of modern architecture: the concept of architectural transparency. Small american machinery which fight with musical instruments from China, Russia and Israel to find the equilibrium of music. Sound generators that create an atmosphere suspended between a very noisy soundscape's design and a pointless dialogue. This sound-sculpture wants to talk about "Cold War's era" with a tribute to Luigi Russolo and - of course - to John Cage.

Education:

School of Music “Conservatorio Malipiero” (PD-IT) (private music academy) - 1984/1990

MBO - Liceo Classico Tito Livio - high school (classical studies) – 1986/1995

Studies in Cultural Production and Conservation of the Cultural Heritage, Ca' Foscari (Venice) - 1996/2000

Workshops (teacher, argument, place, year):

European work-Master in Web-Design (Financed by U.E) – 2000/2001

Teatro Officina Valdoca, Salernoinvita Residence, 2009;

Seijiro Murayama, vocal training, A+A Gallery, Venice, 2010;

Paolo Rosa/StudioAzzurro, digital media workshop, Padova, 2010;

Botto&Bruno, Theory seminary, Padova Contemporary Art Fair, 2010;

Toshi Ichianagi, with Ensemble Modern (auditor), TWS Tokyo, 2011;

Kensuke Koike, “Quotidiana 011” workshops, Padova, 2011;

Annette Knol, “Availabism”, Padova, 2012;

Freda Fairchild, “non toxix print”, Paducah (Kentucky, USA) 2012

(workshop done as teacher):

“Babel” , with Marco Tondello and Lu Rois, Samuntada School (Sabadell , Spain, apr. 2021

“Hope is a place” - “europe was taken by a Bull”, Communitism, (Athen; march 2018)

S.A.D.O – Crossbreeds Festival (im_Flieger, Wien (AU), June 2014)

“Crash or Plug” - Padova (IT) - European Community Culture Program, July 2014)

“Toyssimi 100x100” (toy making workshop for kids) – ilVespaio (Milan/Padova – Italy) Nov. 2014)

“share a secret” - Dalton School (Dordrecht- NL), May 2013)

“Scribble birds” - Metropolis Elementary School (Metropolis, Illinois, USA, oct 2012)

“the sound of home” - Metropolis Elementary School (Metropolis, Illinois, USA, oct 2012)

“the sound of home” - Oscar Street After School Classes (Paducah, Kentucky, USA, nov 2012)

Publications:

“Studi sull’immagine in movimento. Dalle avanguardie a YouTube”, Guido Bartorelli, 2021, cleup;

“Average art Magazine” April issue, UK, 2016;

“Average art Magazine” February issue, UK, 2016;

“Jailhouse Rock”, catalog, Fondazione Palazzo Pretorio, by G.Bartorelli / D.Capra / M.Mendez Gallardo, pg.9>24 , pg.42>45, Ed.Cleup, Italy 2016;

“Portrait of an artist as a young blog” - L.A.Case edition, 2014;

BLM-10years catalogue, “92ma Collettiva section” – 2012;

“Dordtyart 2013 work book”, artist in residence, PG 27, ed.2013;

Metropolis Weekly Planet, 07/11/2012, pg.2b, interview by M.Longworth;

Paducah Sun, 22/11/2012, pg 22, interview by L.Black;

Exibart-onpaper n°77, review of “Wysinwyg”, pg.65, april 2012;
“Traverse Vide”o, catalog, Toulouse, France, pg.75>77, 2011;
“Archiviart”i, catalog, ed. Fabbri Borroni, Milan, Italy,pg.38>39, 2010;
XIII Conference Museums of Veneto, Venice, Italy, pg.61>68, 2010;
El PAis, interview (about italian emerging art), 19/07/2010;
“92°Collettiva Bevilacqua la Masa”, catalog, Ed. Grafiche Veneziane, Venice, Italy, pg. 56-57, Venice, 2009;
“On Air - video in onda dal”Italia”, catalog, Galleria Comunale Monfalcone, Italy, pg.115-219-254, 2004;
“Q13 - visual art and music project”, catalog, Centro Culturale Candiani, Mestre (Venice), Italy, pg.35, 2003;
Quotidiana’02, Italian Young Artist Archive (GAI), catalog, pg.70>73, 2002;
“Segnali all’Orizzonte 2001”, catalog, Italian Young Artist Archive (GAI), Padova, Italy,catalog, pg.36-37, 2001;

Awards/Grants:

“Step Travel Grant”, European community, for the workshop “Hope is a place” in Athen (march 2018)
“Premio Laguna – Telecom Future Center”, Venezia (IT), 2013
“Premio Celeste (2°place, installations section), Napoli (IT) 2013
“Ruth Katzman Scholarship”, USA, 2013
“Dortyart AIR Grant” (Netherlands), 2013
“NES artist residency - community project grant”, NES Residency, Skagastrond, Iceland, 2011
“Il viaggiatore lento” – Contest for urban architecture, G.A.I. - Ferrara (Italy), special mention, 2009;
(selected for)”La sQuola” ed.2009 - Fondazione Pistoletto, Biella (Italy);
“Movin’up” - Giovani Artisti Italiani (2008 - project Digitalmedia-Valencia,Spain) 2008;

Residencies:

Vylacil – Art Student League, NY – USA, 01/02/14>28/02/14-
DordtYart, Dordrecht, NL, 01/04/13>31/06/13-
Paducah Art in Residence; Paducah, KY, USA, 01/10/12 > 17/11/12-
AwA gallery– Amsterdam, 8>24/07/12-
Cornaro Institute Residency, Larnaca, Cyprus, 01/11/11>01/01/12-
Nes Residency, Skagastrond, Iceland, september-october 2011-
Salernoinvita, Salerno, Italy, july-agoust 2009-

Curatorships experiences (2005/2010):

Digitalia, with Studioazzurro (Paolo Rosa) and G.A.I, Italy
Violeta Lopiz, nologo no profit gallery, Padova, Italy
Emanuela Biancuzzi, nologo no profit gallery, Padova, Italy
Antonio Guiotto, nologo no profit gallery, Padova, Italy

Silke De Vivo, nologo no profit gallery, Padova, Italy
Severine Gallardo, nologo no profit gallery, Padova, Italy

Art field Experiences:

2000 / 2005: composer of music for radio/tv commercials and fairs;
2003 / 2010: cultural operator for the Concillourship of Youth Policies of Padova's Municipality;
2003 / 2010: audioart teacher in the Course for Curator of "A+A" Gallery, in Venice;
2003 / 2010: director of a private no-profit contemporary art space "nologo studio", in Pd – Italy;

Solo exhibition (performances excluded) :

2012 - "Sound and the city" - A.I.R Studio, Paducah, Kentucky, USA.
2012 - Portable Cage Connection (perform.)- AwA Gallery, Amsterdam;
2012 - "WYSINWYG" - A+A, Venice (Italy), curator E.Squizzato;
2010 - "So many ears" - Anfiteatro Gallery, Milan, curator Mattia Munari, book available
2009 - "Male Magnum Male Nostrum", Spazio Punto Zero, Ferrara, curators L.Pajato - F.Tabarri;
2008 - "La storia continua", Pzzo Bonaguro, Bassano, Italy, cur.C.Costa;
2006 - "Nuove forme di vita", Nologo gallery, Padova, cur.G.Bartorelli;

Group exhibition(2018/2010):

2019

"Il vento fa il suo giro" - for "Passaggi artistici", site specific installation (Commissioned by the Municipality of Padova) ,Padova, Italy;

2018

"Videoart Yearbook 018/109" Università di Bologna (IT), curators S. Grandi, P.Faneli, F. Naldi; ;
"Europe was taken by a bull" - Communitism, Athen, workshop - no curators (with the contribution of a "Step Travel Grant" from European Community);

2017

"Ultra Flying Objects", Malpensa Airport, Milan (Italy), curator A.Ghirlandini;
"Ritratti – Tiziano, Tintoretto & venetian artist of xxi sec". Scuola della Carità di Villorba (TV), curated by ARTIKA;

2016

"Jailhouse Rock" , Palazzo Pretorio Foundation, Cittadella (IT), curators Daniele Capra, G.Bartorelli, M.Mendez Gallardo;
"It's market time", "Ex_work Art Space", Vicenza (IT), curated by Francesco Liggieri;
"Passaggi artistici", Porta Portello,Padua (IT), site specific intevention ;
"Audiatur semper altera pars" – permanent work, Padua (IT), DUDA – Duca d'Aosta;

2015

Alle radici” - Notitle Gallery, Khorakhanè (Abano Terme - Italy), curator Filippo Lorenzin;
“100x100Toyssimi” - TDMEducation. La Balena, Triennale di Milano, Milan (Italy), curator A.Ghirlandini;
“About new ideas” - Notitle Gallery , Palazzo da Mula (Murano - Italy), curator F.Liggieri;
“BG3” (Young.Artist.Biennal.3) - Museo della città (Rimini - Italy), curators R.Barilli, G. Bartorelli, G.Molinari;

2014

“BG III - Biennale Giovani Artisti” , Fine Art Academy, Bologna(IT), curators R.Barilli, G. Bartorelli, G.Molinari;
Collective exhibition - video Archivie - BLM – Palazzetto Tito, Venice (IT)- February 2014
Openstudio Vytlacil – Student Art League, Sparkill – NY (USA) – February 2014
NoTitleGallery, 2014 collective - Palazzetto Malipiero, Venice (IT) – March 2014

2013

“Premio Celeste 2013” - mostra finalisti - PAN, Napoli, IT, a cura di Andrea Bruciati;
“Final Show” - Dortyart, Dordrecht (NL), curator Gerrit Willems;
“Audiovisioni digitali”, MACRO - Rome, Italy, curator Giovanni Viceconte;

2012

“Ring the Bell” - sound installation for “Fare Cultura” Contemporary art Conention - Centro Culturale San Gaetano, Padova, Italy, curator S.Schiavon;
“Ti racconto”, b.goloretosp /crac othervision, Cremona italy, curated by G.Viceconte and C.Guida;
“Out of focus” - A Cheap Laser Print Show, c/o 365architetti - Padova, Italy curated by Superfluo Project;
Opening performance of “SINGLE” personal exh. of Jasa, gallery A+A, Venice, curator Juan de Nieves (23/03/2012);
“Over Black Black”, Franz Paludetto Gallery, Rome, curator Giovanni Viceconte;
“Art Junction Berlin 2012” - GIZ-Haus, Berlin, co-work with Georgina Criddle, book available;

2011

“Aestetica” - collective of the Cornaro Institute, Larnaca Cyprus, curator Micheal Paraskos;
“Private Flat - shameless” - Flat n°3, Firenze, curator Federica Zabbarri;
“Alvin Lucier: A Celebration” - Music Dep.- Wesleyan Univ.Middletown, (CON)– USA, curator A.Miller-Keller;
“Soundscapes - Hljóðsýn”, open studio project, NES Residency - Skagastrond, Iceland, curator Georgina Criddle;
“Over Black Black”, Rivara Castle (Turin, Italy), curator Giovanni Viceconte;
“Invasion one”, Convento dei Dominicani, Altomonte (CS - Italy), curator Giovanni Viceconte;
“Sento freddo”, Spazio Paraggi, Treviso, Italy, curator Carolina Lio
“La curiosità è un tappeto volante”, video from ArtHub/Undo.net, Villa Serena, Bologna, curator Cecilia Guida;

“Videoart Yearbook 011”, Università di Bologna, curator (selection) of Silvia Grandi;
“Rewf - Romaeuropa festival”, selected video for final competition, curator Masbedo;
“Ospite inatteso”, Tamango Film, Buenos Aires, Argentina, curated by Elizabeth Aro;
“Affordable Art Fair” - with Anfiteatro Arte Gallery - Milan, Italy;
“Focus on Zeros” - Anfiteatro Arte Gallery - Milan, Italy, curated by Mattia Munari;
“Traverse Vidéo” – Les Abbatoirs- Toulouse, France, curated by Simone Dompeyre;

2010

“NewMediaFest’2010” (<http://2010.newmediafest.org>), curator W.Agricola de Cologne;
“Videoart Yearbook”, University of Bologna, curator R.Barilli, P.Granata, S.Grandi; F.Nardi;
“Archiviarti”, Fabbrica Borroni, Bollate (MI), curator Fiordalice Sette;
“il MA - II”, Fabbrica del Vapore - via Farini, curator Fiordalice Sette;
“il MA”, Katy House, Monfalcone (GO), curator A.Ginaldi & A.De Locatelli, S.Le Duc e F.Sette;
“Lumen”, Centro Culturale Ex Chiesa S.Sofia, Salerno, curator A. De Luca e M. de Falco;
“AWR – art waiting room”, Lago spa e Fondazione March, Padova, curator Caterina Benvegnù;

other group exhibitions(2009/1999):

2009

“Giovani architetti e giovani artisti”, Centro Culturale S.Gaetano, padova, curator S.Schiavon;
“2nd Online Arts Festival”, Euro-Med Young Artists Network (www.emyan.org);
“Sound of Ebb”, Volume gallery, New Cross - London;
“Salerno Residenze creative”, progetto “Radiofaro” 25, 28, 30 luglio, Salerno, curator P. Apolito;
“LE COSE NON SONO LE COSE”, Mercato Stabile, P.zza Cavour, Viareggio (LU)
“Il viaggiatore lento” - GAI – Ferrara;

2008

“Anonymous Drawings Nr.9”, Kunstraum Kreuzberg / Bethanien, Berlino;
“92ma collettiva Bevilacqua la Masa”; Venezia, curator A.Vettese;
“Mo-Vi”, Museo di Arte Contemporanea di Vigonza (PD), curator C.Costa & C.Sandonà;
“Pen Parej - Penna d’artista” - Castello del Valentino, Torino, curator Miriam Boscolo;
“The last book” - Biblioteca Nacional Argentina, Buenos Aires, curator di Luis Camnitzer;
“Manifesta 7” - con Airswap, Ex Manifattura Tabachi, Rovereto (TN), selezione opere curator Cornelia Lauf;
“Flop Generation - La notte Bianca”, P.zza S.Anna, Ferrara, Italy, curator Chiara Costa;
“Supermegadrops”, Centro CRAC, Cremona, curator Mario Gorni;
“re:public, refusés! “, Tese di San Cristoforo, Bacini dell’Arsenale, Venezia;
“Video.it”, Accademia Albertina, Torino, Italy, curator M.Gorni;
“DigitalMedia”, LaNau, Valencia, Spain, various curator;

“Illuminators”, International Airport Koltsovo, Yekatrimgburg, Russia, various curator;

2007

“SoundLAB IV Edition - memoryscapes” , Rosario, Argentina, curator W. Agricola de Cologne;

“Videominuto2006” (in tour), by Andrea Mi, (various location (Centre C’ic - Convent de Sant Agust-Barcellona + Videodrome – C.S Leoncavallo, Milano + Loop festival - Italian Institute of Culture, Barcellona; Mau mau underground, Barcellona; + Thecageclub, Livorno, Italia) curator A.Bruciati;

2006

“Videominuto2006” (tra i 50 video in finale), Museo Pecci, Prato, curator Andrea Mi;

“SoundLAB IV Edition - memoryscapes” , Rosario (AR), curator W. de Cologne e M. Parker-Carter;

“On air”, Palazzo Kapetan Misino Zdanje, Belgrado, curator A.Bruciati

2005

“Arti sotto le stelle - NotteBianca” Centro Nazionale di Fotografia, Padova, curator E.Gusella

“On Air - video in onda dall’Italia”, (various location) curator A.Bruciati;

2004

“Sottopelle”, Fondair, Montebelluna (Vicenza), curator Elisa Bressan;

“Videopolis”, Teatro Torresino, Padova, curator Antonio Riello;

“Interfacce:Cinekorto”, Università Tor Vergata, Roma;

“Macrovideoteca”, MACRO, Roma, a cura di V.Valentini;

“Videominuto04”, Museo Pecci, Prato;

“Crash in Progress\Dafne Revisited”, gallery a+a, Venezia, curator Aurora Fonda;

“On Air - video in onda dall’Italia” , Galleria Comunale d’Arte Contemporanea, Monfalcone (GO) e Kunst Meran Sparkasse, Merano (BZ), curator A.Bruciati, critics by G.Bartorelli;

“Opening - quattro inaugurazioni”, galleria Mulino 503, Vicenza, (book available);

2003

“Q13”, curator P.Capata, S.Coletto, A.Zanchetta, Centro Culturale Candiani, Mestre (Venice);

“Quotidiana02\03” curators V.Baradel, G.Bartorelli, S.Schiavon, Reggia dei Carraresi, Padova;

2002

“Castrum II”, curator P.Journey & S.Ferri de Lazara, Noventa Padovana (PD);

“Sensazioni”, a cura di Alessandra Ferri, 12-13 giugno Libreria Mondadori, Padova; 2001

“Progetto Urbano Antenore”, galleria San Lorenzo, Padova;

“Castrum I”, curator P.Journey & S.Ferri de Lazara, Noventa Padovana (PD);

“Now”, curator S.De Campo, Galleria Fioretto;

“Segnali all’orizzonte” curator G.Bartorelli e S.Schiavon, Reggia dei Carraresi, Padova;

2000

“Emersioni” curator Michele Brunello, Fondamenta della Misericordia, Venezia;

“Segnali all’orizzonte” curator G.Bartorelli e S.Schiavon, Reggia dei Carraresi, Padova;

“ToniCorti Film Festival”, curator Simone Falso, Bastione Alicorno, Padova;

“I cancelli della memoria”, Emporium Mall, sponsored by Padova Municipality;

1999

“Trasformismi, trasformazioni” a cura di Simone Falso, Bastione Alicorno, Padova;

“Altri Territori Artistici”, curator En.Gusella, Golena San Massimo, Padova;