# Matteo Nasini

## Selected works

## 2011-2023

The research of Matteo Nasini starts from sound study, to take physical shapes deeply exa-
mining and observing the sound and plastic substance's surface. This leads to a practice that
methodologically develops in sound installations, performances, sculptural and textile works.
Matteo Nasini is represented by Clima gallery and he showed his work at :
MANIFESTA 13 (Marseille) Triennale (Milan) Maxxi, Macro, La Galleria Nazionale,
Auditorium Parco della Musica (Rome); Villa Croce (Genova) Centro Arti Visive Pescheria,
(Pesaro); Palazzo Fortuny (Venice) MO.CO (Montpellier) MRAC (Serignan)
Hammer Museum (Los Angeles); Rowing (London) Royal Museum of Worcester (Worcester)

WELCOME WANDERER

Welcome Wanderer is a multimedia device capable of transforming the passage of the billions of stars of the Milky Way transiting above it into automatic composition and graphic streaming.

The project aims to expand the boundaries of the visible and amplify the immensity of what surrounds us in order to emphasise the isolation of our planet from the rest of the Galaxy and highlight the common destiny of all humanity on the same journey towards the unknown.
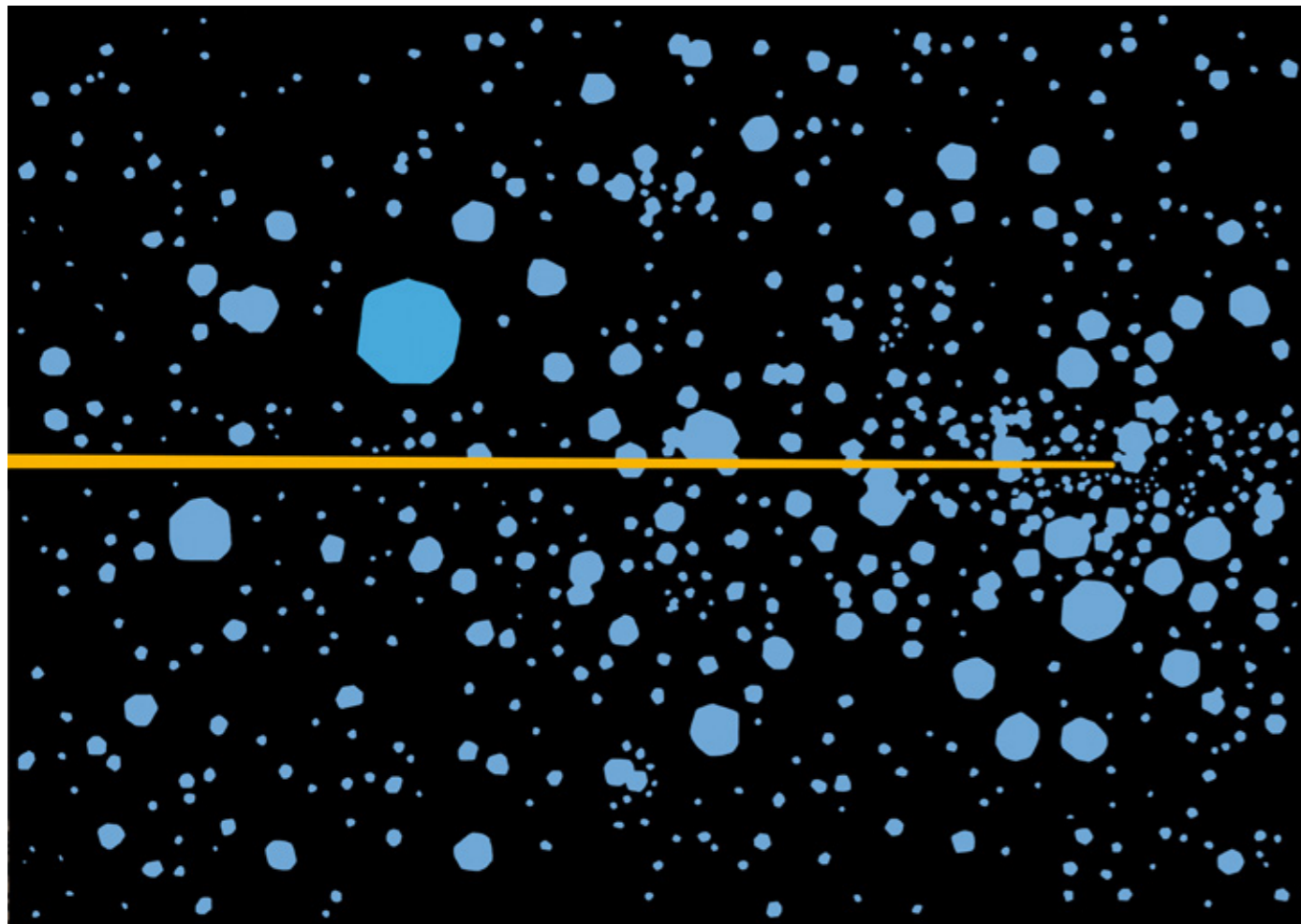


*Welcome Wanderer*, 2021, graphic representation of the line and astral transit.

Giovanna Manzotti, Frieze Magazine, April 2023

Sound demarcates boundaries and delineates spaces of intimacy and participation. It serves as a vehicle for the expression of disparate feelings: affection, pain, joy, restlessness. It unfolds emotions and faded memories. Sound defines volumes and creates vibrations. It resonates in liquids and on surfaces, reverberating through the air and within human bodies.
The substance and behaviour of sound is the focus of Matteo Nasini's recent solo exhibition, 'A Distant Chime', at Clima in Milan. For this project, his fourth solo presentation at the gallery, the Rome-based artist and composer has created an installation comprising three arched metal forms on which sit clusters of mechanically activated percussion instruments that generate musical notes in response to electrical impulses. Spanning the first room of the gallery, these elements are connected to a cube-shaped control unit in the second space via plastic tubes and cables, which coil snake-like along the wooden floor. When I spoke to Nasini about the work at the opening, he described this box as the 'brain' of the whole system: it contains a computer with audio software capable of recalling the Gaia catalogue – an archive of the position, brightness, distance and proper motions for more than a billion stars.

The result of a long-term collaboration with a physicist, a computer developer and an architect, Nasini's installation depends on a series of sophisticated calculations and algorithms. When a star in the Milky Way passes through the sky above the gallery, the computer identifies it, detects information about its distance and intensity, and communicates this data to the audio software, which generates a series of numbers corresponding to musical notes. These notes then reverberate within a harmonic system, randomly activating the percussion instruments. The outcome is an ephemeral, aleatory sequence of music that corresponds to the harmonies generated by the celestial bodies orbiting above us.

'A Distant Chime' is part of the artist's 'Welcome Wanderer' project, previous iterations of which have included a performance at Ocean Space TBA21, Venice, in 2022, and a solo exhibition at Clima in 2021. Also consisting of an installation capable of translating the stellar movement of the Milky Way into an automatic musical composition, 'Welcome Wanderer' was expressed through various timbres of human voice as a polyphonic chant. In 'A Distant Chime', however, the human element has been entirely eliminated through the use of automated, mechanical devices. In theory, the artwork could perform the score – which would last approximately 220 million years, based on one revolution of the Milky Way – in perpetuity.

In Harmonices Mundi (Harmony of the World, 1619), the German astronomer Johannes Kepler attempted to find common rules between music and the movements of the solar system, following a theory that originated in Ancient Greece and was pursued by Pythagoreanism. Kepler observed in the book that he wished 'to erect the magnificent edifice of the harmonic system of the musical scale … as God, the Creator Himself, has expressed it in harmonizing the heavenly motions.' Grappling with a phenomenon that is almost beyond human comprehension, 'A Distant Chime' succeeds in revealing the emotional texture of a score which – despite its remote celestial origins – speaks to the universality of existence. On the day I visited, the stellar transit above the gallery was calm. Who knows how it will be tomorrow?

*A Distant Chime*, 2023, Iron, steel. PVC, wood, PLC, 2 Glockenspiel, 6 tuning bell, triangle,cymbals

*A Distant Chime*, 2023, Iron, steel. PVC, wood, PLC, 2 Glockenspiel, 6 tuning bell, triangle,cymbals
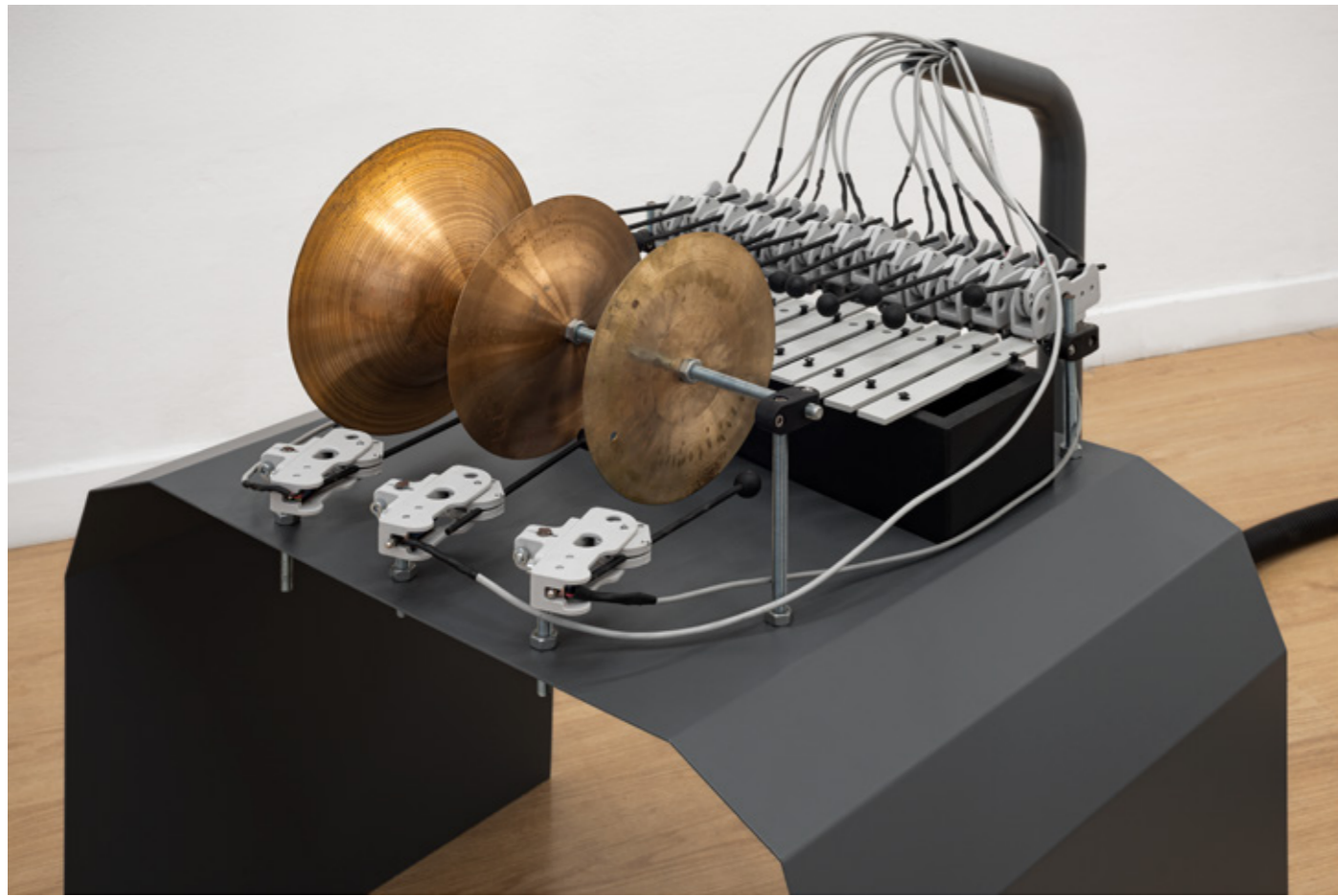
*A Distant Chime*, 2023, Iron, steel. PVC, wood, PLC, 2 Glockenspiel, 6 tuning bell, triangle,cymbals



*A Distant Chime*, 2023, Iron, steel. PVC, wood, PLC, 2 Glockenspiel, 6 tuning bell, triangle,cymbals

video excerpt of the installation in action

https://www.youtube.com/watch?v=hO6csKZC16Y

*Welcome Wanderer*, performance at Ocean Space, TBA21 - Academy
Church of San Lorenzo, Venice, 10 August 2022



*Welcome Wanderer*, 2022, excerpt from the score.

*Welcome Wanderer is a work by Matteo Nasini that transforms the transit of the stars of the Milky Way into an automatic musical composition.*
*In the spaces of the Church of San Lorenzo, this project will be performed live for the first time by a choir of eight female voices. For this occasion, Welcome Wanderer's exploration of space will start from the gps co- ordinates of the symbolic locations of the Ocean Space exhibitions: the Atlantic Ocean Setten- trional to Jamaica for Dineo Seshee Bopape's exhibition and the Portuguese Wild Islands for Diana Policarpo's exhibition.*

Audio of the performance
https://soundcloud.com/matteo-nasini/welcome-wanderer-ocean-space-chiesa-di-san-lorenzo-venice

Singers:
Maria Chiara Ardolino, Dima Bakri, Mariachiara Cortez, Giulia Marchetti, Cecilia Mezzoli, Izabella Milto, Silvia Regazzo and Cecilia Rossi.
Conductor:
Matteo Nasini

Welcome, Wanderer!

We are on planet Earth. It's a humid and very crowded place. In summer it's hot, in winter it's cold. Right now, for one reason or another, the dominant species is the human race. The human being is a type of mammal that self-regulates through intersubjective tales, tales that are reported as true only as long as a large number of human beings believe they are. At this time, the most credited tales on Earth are money, religion and nationalism. The human being has the tendency to physically eliminate those who contradict such stories.

We are in Milan. The air is heavy with the fumes of the numerous hydrocarbon combustions, but the dreamyand indifferent calm of the rain occasionally renders its purity.

We are in an art gallery. It is a place to showcase artworks, which are things created by artists. Generally speaking, those things tend, sometimes surprisingly, to predict the unfolding and twisting of the above-mentioned tales. This implies that galleries are often eyed with suspicion and distrust by the human population.

Before and around you, dear Wanderer, you have an artwork that turns the movement of the stars into music. This is how it works: in the silicon components of a computer a huge amount of information has been imprinted about the position, temperature, luminosity, gravity, chemical composition and so on, of a billion and seven hundred million celestial bodies. This implies that, in a sense, the computer knows everything that at present is possible to know about them. This series of information was gathered from the measurements collected by a satellite called GAIA. In the computer there is also a program, which is a complex sequence of instructions used to manage the electrical signals within it. These instructions combine the information of each star with the information of a given position on Earth. Assuming that the continuous crossing of data constitutes the computer's imagination, it is as if at that given position appeared a perpendicular line as long as the entire galaxy. In terms of electronic imagination, whenever a celestial body touches this line, the computer communicates it to another part of the program, which translates the information into music score.
The computer's imagination has been specially coordinated with the time and space in which this art gallery is located, and it is set to reflect and render, in the form of sound, the encounter between the planet Earth and the wandering stars of the Milky Way.

Oh happy Wanderer, this occurrence is not rare at all: twelve million stars pass above Milan every day, and none of them fall. The music score is performed through various timbres of human voice, here no longer employed in the transmission, attack or defense of fickle intersubjective tales designed to withstand the unknowable heaviness of the void, but as a connection between the continuous celestial movement and the apparent earth's immobility. For human beings, the Universe is not made up of atoms, but of stories. That's why the artwork you're listening to has no word. And as you listen, oh sweet Wanderer, enter the listening and become listen. Only this way you will be able to realize the vastness of the spaces without sound that inhabit our connected gravitation, and to give the right value to the unknowable process that made matter material, and, as your distant sister, mother, ancestor, to recognize it in its playing. We are the breath of the stars, wandering fruits of a random cosmic fluctuation in an untold immeasurable process that has no purpose.

Sweet Wanderer, the star that, calling her ride, briefly shone on the hour of our meeting must continue on its long wandering, and if you have followed me so far, you will agree that it is without regret, remorse or sadness that we will watch it pass. Life is mere opinion, and the universe, change.

Matteo Mottin



*Welcome Wanderer*, 2021 Sound System, ceramic, acrylic, enamel, wood, 8 tweeter, 2 woofer, 500 W.
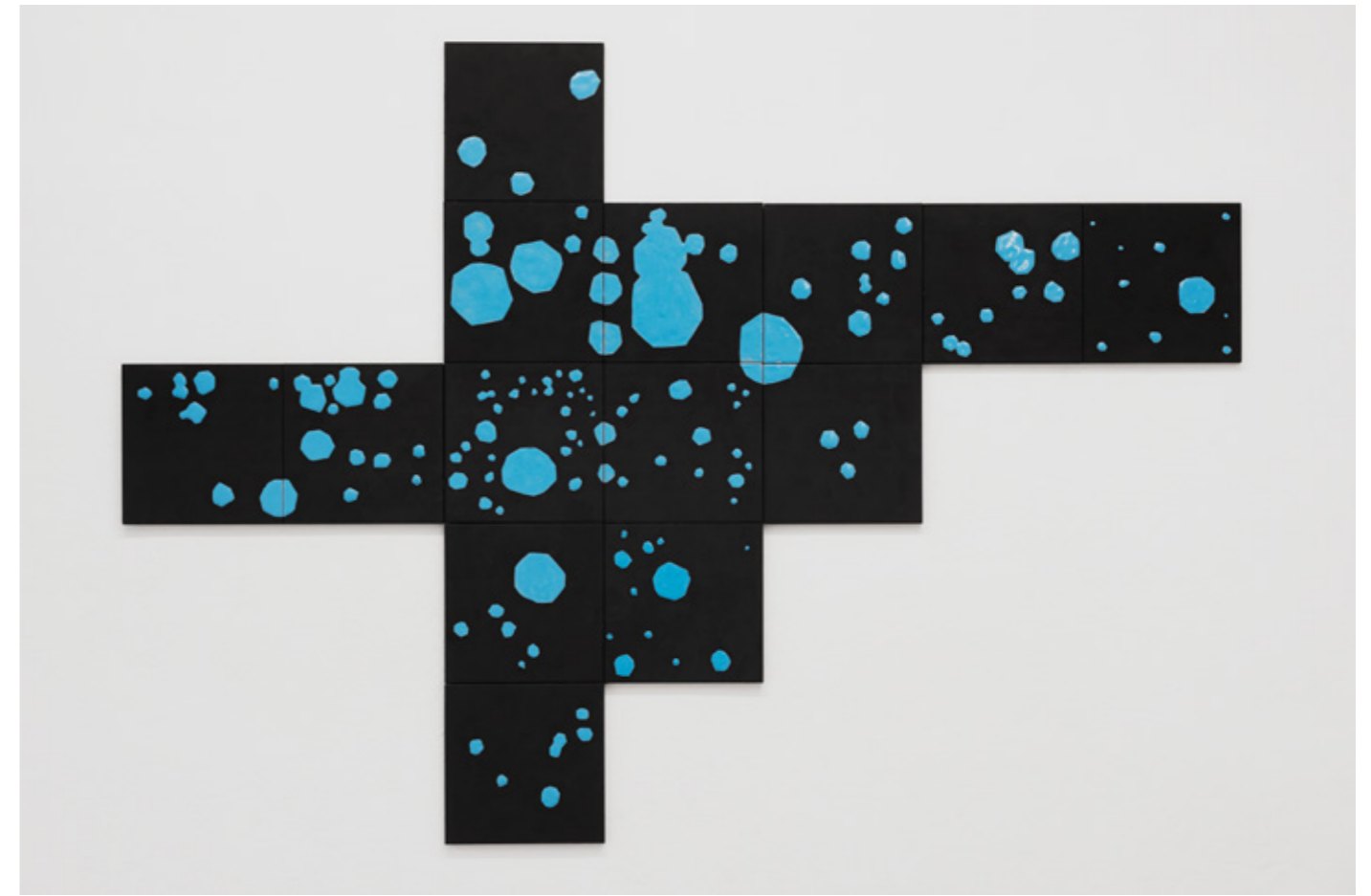
*Welcome Wanderer* at Clima, Milan, curated by Treti Galaxie, installation view.
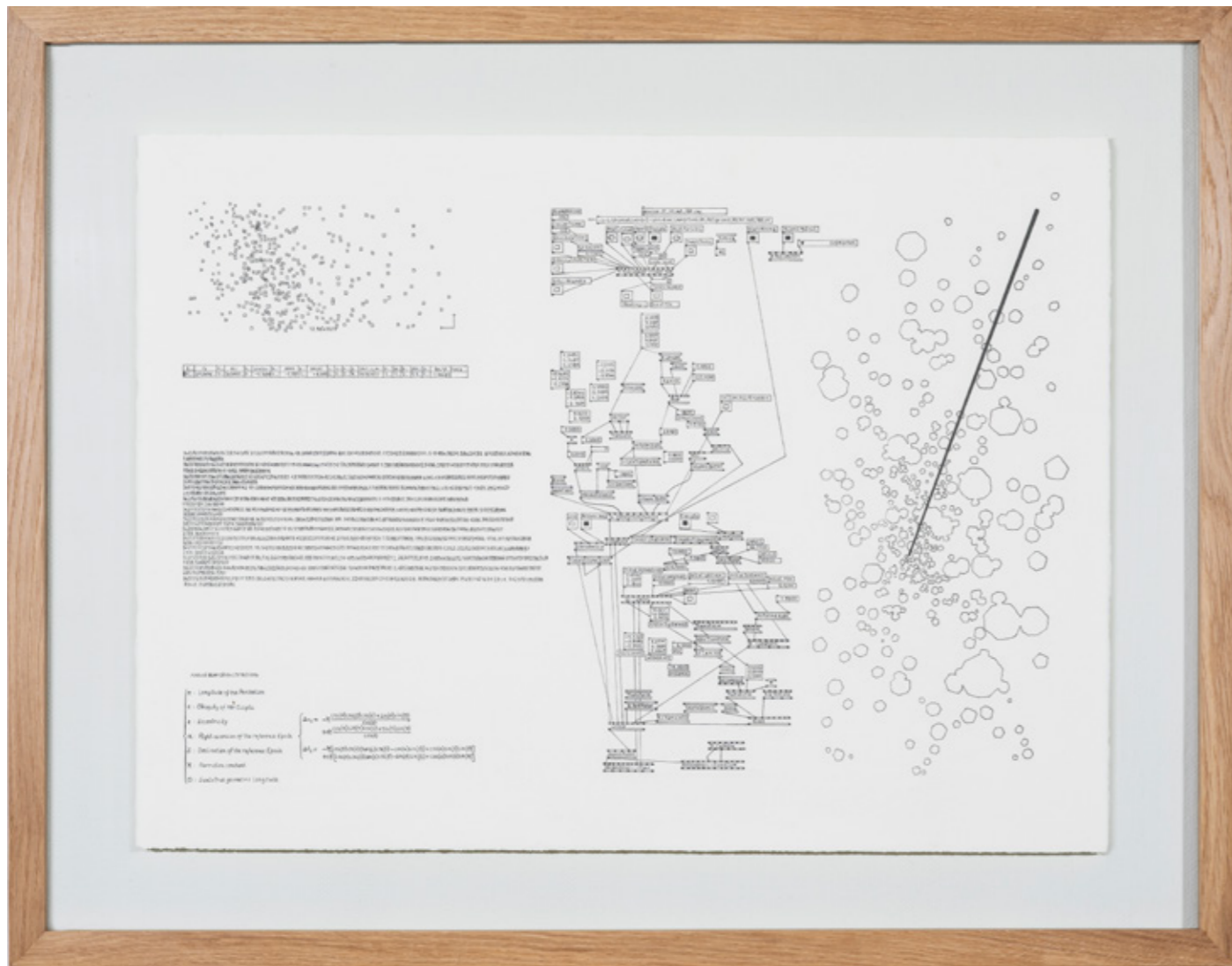
*Welcome Wanderer* at Clima, Milan, curated by Treti Galaxie, installation view.

Audio video excerpt from the streaming of Sky Over Milan recorded on 14 September 2021.

http://www.youtube.com/watch?v=acD2-8lxrtA



*Far Glazed,* 2021, ceramic, acrylic and enamel, 100x140 cm.

*Grafomania*, 2022, ink on paper, 100x70 cm



*Grafomania*, 2022, ink on paper, 100x70 cm

# SPARKLING MATTER

Matteo Nasini transforms the brain waves generated during the REM phase into sculptural solids and automatic audio compositions. Using a technology capable of translating the brain's electric activity into forms and sounds, Nasini expands the confines of the oneiric world, giving it body and noise, as well as making the experience a participative one.
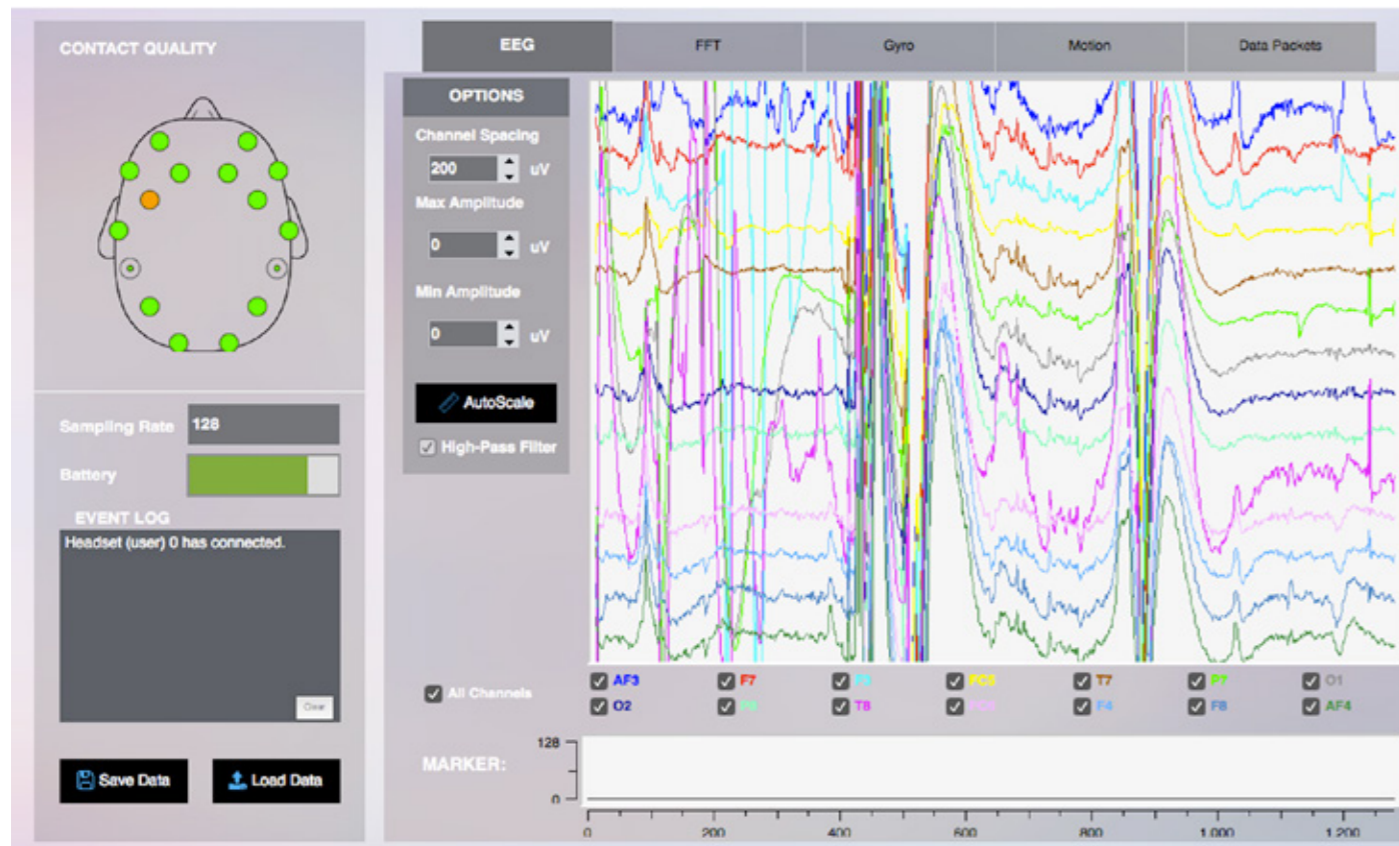


Encephalogram recorded with EMOTIV Pure EEG™, 2016.
© Emotiv



*Sparkling Matter*. Sleep concert, Palazzo Terzi, The Blank Artdate.
Bergamo, May 26, 2018
Performance time: 10 am - 1 pm

Sparkling Matter is an exploration of the possible ephemeral and material forms that dreams can produce. It all begun from the desire to listen to the sounds generated by the different sleeping phases, to be able to turn them into a participatory experience.

After the invention of the encephalogram by Hans Berger in 1924, the idea that the will of the brain could trigger the act of a machine gave birth to a research, better known as Brain Computer Interface. Over time, its applications in the acoustic field have been focused mostly on the attempt to organize music writing in a conscious manner, solely through the use of thought, by transmitting data from the encephalogram to the machine.

In order to observe deep sleep and the mystery surrounding it, in Sparkling Matter the musical composition has completely been delegated to the act of thinking in its more unknown form, when the mind is free to dream. This open-ended exploration of the unknown gave voice to the diverse states of consciousness. Fourteen electrodes have been used to monitor the electrochemical activity of the brain. Each one of them is able to send an independent signal to a conversion software. These programs transform, in real time, the encephalogram data into signals recognizable by an audio software, which translates them into sound.

The first presentation of Sparkling Matter happened at Marsèlleria in Milan (spring 2016), where, during a sleep concert, we listened for a whole night to the sounds generated by a performer, asleep and dreaming. A second performance, Notturno Smarrito, was realized at the Galleria Nazionale in Rome (winter 2017). On this occasion, a circular audio system reproduced the perimeter of the electrodes connected to the performer. It was able to recreate a spatial vision of the synapsis and of the cerebral connections happening during the different phases of sleep. This way, the generated sounds created a three-dimensional environment, where the public could wander through. A third sleep concert took place at Marsèlleria in New York, in the winter of 2017. In time, new concerts and night performances have generated other occasions to experiment, new sound material and data to translate, as well as new chances to deepen the research. Parallel to the sound research, a spatial and material translation has been indeed experimented. The data related to the REM phase have been multiplied by a software for automatic landscape generation (Scenery Generator). The generated shapes have been then recreated in porcelain, through a 3D printing process.

Either with sound or matter, what we perceive is a temporal narration of an activity, both intimate and secret, capable of creating a portrait, or a simulacrum, of our thought.

In spring 2017, other sessions took place at Palazzo Fortuny in Venice, during the exhibition Intuition. In the rooms that used to be Mariano Fortuny's atelier, the sleep concert and porcelain printing went on for several days. On this occasion, for the first time, it was possible to observe the whole process in real time, from the hypnagogic phase to the printing of dreams.

Matteo Nasini



*Sparkling Matter*, 2018
Installation view of *TBT (To Be Titled, Turn Back Time)* curated by Gabriele Gasperi; Magazzino, Rome.

*Sparkling Matter*, 2017
Installation view of *Intuition,* curated by Daniela Ferretti e Axel Vervoordt Co-curated by Dario
Dalla Lana, Davide Daninos and Anne-Sophie Dusselier; Palazzo Fortuny, Venice.



*Sparkling Matter*, 2017
Installation view of *Intuition,* curated by Daniela Ferretti e Axel Vervoordt Co-curated by Dario
Dalla Lana, Davide Daninos and Anne-Sophie Dusselier; Palazzo Fortuny, Venice.

The writing of thought

Intuition is a process that is at once passive, since it is based on the capacity to reap and
record one's own ideas, and active, since it gives meaning to that which we have heard or
received. What we experience through rational thinking is nothing more than a synthesis
of the parallel processes that take place in our brains unbeknown to us. The coherence we
perceive is the result of a filtering process that our minds perform to construct a stable
image of the world before us and the illusion of a continuous consciousness within us.[1]

André Breton used to call 'interior ear' the instrument necessary both to listen and
to distinguish the various parallel processes that define our mental life as a constant
'dynamic present', as Boncinelli puts it.[2] This 'ear' focuses our hearing on the background
noise of consciousness, orients it towards those movements that accompany or precede
rational thought and that, if properly analysed, can describe the secret life of our mind.

'On 27 September 1933 (around eleven at night, as I was trying to fall asleep earlier
than usual)', Breton writes, 'I once more recorded such a series of words, not provoked by
anything conscious in me. Although spoken as if by an actor off stage, they were quite
distinct and, to what is aptly called the interior ear, constituted a remarkably autonomous
group. I have been forced at various times to turn my attention to these particular verbal
formations, which, in any given case, can appear very rich or very poor in sense but – at
least by the suddenness of their passage and by the total, conspicuous lack of hesitation
which reveals the manner in which they are brought to us – bring to mind such an
exceptional certainty that one does not hesitate to examine them in greater depth'.[3]

Breton himself defined this form of psychic automatism as *thought-writing*, and
automatic writing was the Surrealist method for registering it. A symbol of the paradigm
shift promoted by this French intellectual,[4] this practice deprives interior discourse of
rational objective by eliminating any interruption in or segmentation of the stream of
consciousness. In doing so, it transforms the artist into a 'modest *recording instrument*'.[5] For
me, the image that best captures that definition are the phonograph wax cylinders that
Thomas Edison invented towards the end of the nineteenth century. These simple
cylinders were capable of recording sound simply through a membrane connected to a
needle. Trembling, it was able to engrave sounds vibrations in the soft and sensible
surface of the wax and, subsequently, to replayed them.

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[1] On this topic, see as well Erik Lumer's essay, 'From Subliminal to Sublime', in this book.
[2] See Edoardo Boncinelli, *Come nascono le idee* (Roma and Bari: Laterza, 2008), p. 79.
[3] André Breton, 'The Automatic Message', in W*hat is Surrealism? Selected Writings*, ed. by Franklin Rosemont
(New York: Pluto Press, 1978), pp. 132-33.
[4] 'SURREALISM, *n*. Pure psychic automatism, by which is intended to express, verbally, in writing, or by
other means, the real functioning of thought. The dictation of thought in the absence of all control exercised
by reason and outside all aesthetic or moral preoccupations'. And: 'ENCYCL. *Philosophy*. Surrealism rests in
the belief in the superior reality of certain forms of associations neglected heretofore; in the omnipotence of
the dream and in the disinterested play of thought. It tends to ruin, definitively, all other psychic
mechanisms and to substitute itself for them in the solution of the principal problems of life'. See Breton,
'Manifesto of Surrealism', in W*hat is Surrealism? Selected Writings*, p. 163-64.
[5] Bretón, 'Manifesto of Surrealism', in W*hat is Surrealism? Selected Writings*, p. 171. For an extensive discussion
of these themes, please see the Margaret Iversen's essay, 'Profane Illumination', in this volume, as well as her
essay 'Index, Diagram, Graphic Trace', which stimulated many of my reflections here and which suggested
to me also the image of the wax cylinders. See *Tate Papers*, no. 18 (Fall 2012) available at:
http://www.tate.org.uk/research/publications/tate-papers/18/index-diagram-graphic-trace.



*Sparkling Matter*, 2018
Installation view of *TBT (To Be Titled, Turn Back Time)* curated by Gabriele Gasperi; Magazzino, Rome.

This attention to the mechanical receptivity of the Surrealist artist helped to limit, insofar as that is possible, the vanity of the author; to eliminate any virtuosities that can reduce even the most mature research to the easiness of effects. Once it had been brought into such clear relief, this tendency ran through the various artistic revolutions that succeeded it; indeed, it is still operative today, most notably in practices where a collaboration with instruments and materials is central to the production of the work. In the 'decalcomania without preconceived object'[1] of Óscar Dominguez, for example, the composition was born solely from the encounter between paper, ink, and the will of the artist. But the same tendency can be found in Max Ernst's *frottages* and in the canvases where Isa Genzken uses oil paint is to bring out the drawings hidden in the floor of the artist's studio (*Basic Research*, 1989).

But let us return to the image of the artist both as source and as recording instrument. We find a direct example of that tendency in the series of self-portraits Robert Morris made in the early 1960s. *Self-Portrait* (*EEG*), from 1963, is a recording of the artist's brain activity, monitored through electroencephalography, a simple scientific instrument capable of automatically transposing the invisible movements of our mind into graphic form.

This intuition allowed the artist to recognize and translate his own mental activity into visual poems, whose form is akin to a musical score. Thus we see, recorded on a piece of paper, all the oscillations and intermittences that characterize our consciousness. It is a new form of automatic drawing, in which the mind express itself 'on its own'.

Starting from the same presuppositions, Matteo Nasini pursued and updated the technique using new typologies of exploration (*Sparkling Matter*, 2017). This Italian artist has focused his research on the oneiric dimension of consciousness and created new methods to give form to the invisible contents of mind as it dreams up scenarios that are free from any rational order. To give voice and body to these dimensions of our internal life, Nasini monitored the electric activity of the cerebral cortex of several subjects with an instrument similar to Robert Morris', during one, or more, sleep cycles. Subsequently, the artist took the linear traces produced by the electroencephalograph and rotated them on their axis. The result is a translation of two-dimensional information into geometric solids, that were subsequently printed in ceramic.



*Sparkling Matter*, 2018
Installation view of *TBT (To Be Titled, Turn Back Time)* curated by Gabriele Gasperi; Magazzino, Rome.

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[1] André Breton, *Surrealism and Painting*, trans. Simon W. Taylor (Boston: MFA Publishers, 2002), p. 128.

*Sparkling Matter*. Sleep concert, Marselleria.
Milan, April 7, 2016
Performance time: 11 pm - 7 am



*Sparkling Matter*. Sleep concert, La Galleria Nazionale.
Rome, January 21, 2017
Performance time: 11 pm - 8 am

*Sparkling Matter*. Sleep concert, Centro Arti Visive Pescheria.
Pesaro, September 22, 2018
Performance time: 11 am -7 pm

*Sparkling Matter*. Sleep concert, Palazzo Fortuny.
Venice, May 10-11-12, 2017
Performance time: 3 pm -6 pm

# MATTEO NASINI. SEEING THE ABYSS IN COMMON PLACES

Studied from a purely musical perspective, Matteo Nasini's sound survey insists on tracking alternatives to traditional musical composition.
The artist does it with the most immediate choice: cutting off the composer.
Nasini's music production process actually excludes rationality in the choice or omission of sound and timbres.

His Wind Harps are an explicit example of that proceeding: the ropes, mounted over an harmonic sound board and left outdoors are stimulated by the wind action, thus, they begin to vibrate and finally play. The thickness of the strings imposes a various wind resistance, hence, the more intense the wind blows, the more the strings of the harp can resonate and reach the threshold of audibility with their different consistencies and times.
The artistic effect - a musical composition without a real composer - is therefore made up of a set of sounds chosen by the wind itself.

Sparkling Matter is a similar investigation: The project has been presented and exhibited both at the Marsèlleria and the Climate Gallery in Milan over the course of one year; it also won the Talent Prize 2016 and it was hosted at the National Gallery of Rome, the project also inaugurated the new space of New York's Marsèlleria and it was presented at the Palazzo Fortuny during the Venice Biennale.

While the Wind Harps excluded the composer, in Sparkling Matter the replacement is even more ambiguous though still radical as it is an investigation through stages of human consciousness. Through the action of an electroencephalogram (EEG), Nasini maps the activity of a sleeping person; nineteen magnets correspond to as many areas of the brain analyzing the electrochemical activity. Cerebral connections and synapses are associated to a software translating such impulses into sound.

The combination of the brain's nineteen areas, stratifying or cancelling each other, creates a composition in which man – though generating subject - remains a compulsory spectator only. It is, in fact, the irrational part of the unconscious sleeper the real creator of the whole sound architecture, which is why the central issue of Sparkling Matter is about taking away human beings from its rational and enlightened context.



*Sparkling Matter*, 2016, installation view at Clima, Milan.

Nasini has genuinely transformed this intuition into a live performance in which the transformation, from sleeping impulses into sound, is handled by the artist himself while the public is invited to fall asleep to the sound of the sleeping unconscious and sharing the sleep phases with him.

The impulses were then translated into ceramic sculptures thanks to a 3D printing process. Shiny white and cone-jagged shapes appear as the materialization of sleep, to all intents and purposes they emerge as the iteration of irrational functions. Compared to other sound artists of his generation, Nasini's narrative dimension is more explicit, conceived as succession and stratification of sounds in a determined time.

The alternation between the different stages of sleep has the effect of an unstable composition built on silences and synthetic dissonances that reflect the brain's behaviour. However, it would be naïve to believe that the composing human element may be eliminated from the musical architecture.

On one hand Nasini excludes the rational process of composing and on the other he procrastinates or rather anticipates a direct human intervention. The Wind Harps are supposed to play by themselves though they actually sound exactly like the artist has tuned them while the natural role of the wind can interfere on the existing material.

In Sparkling Matter is instead the human intervention to allow the impulses to sound, through the software creation, exactly like the artist wants. In this investigation, the artist come close to avant-garde composers, notably Arnold Schönberg, Pierre Boulez and John Cage. The idea of proposing an alternative solution to the traditional tonal composition system, whether through the creation of another system - the rigid dodecaphony - or indulging in sound casualty, finds an astonishing synthesis in the work of Nasini in which both causality and control express themselves in a peculiar balance.

The artist manages to propose a real and solid alternative to the traditional composition system through the liquidation of rationality in the process of choosing the musical material. While the role of the composer has always been to make rational choices regarding a given model, Nasini leaves this choice to irrational discerning factors as wind or human subjects.

The writer Karl Kraus wrote: "music that lays the banks of thought" while the composer Anton Webern censured this aphorism for precluding music from being thought and rational impression - which is not too bad sometimes. Sparkling Matter, through its mapping of the state of unconsciousness, has actually succeeded in achieving what should be the goal of any artistic expression: learning to explore abysses in common places.

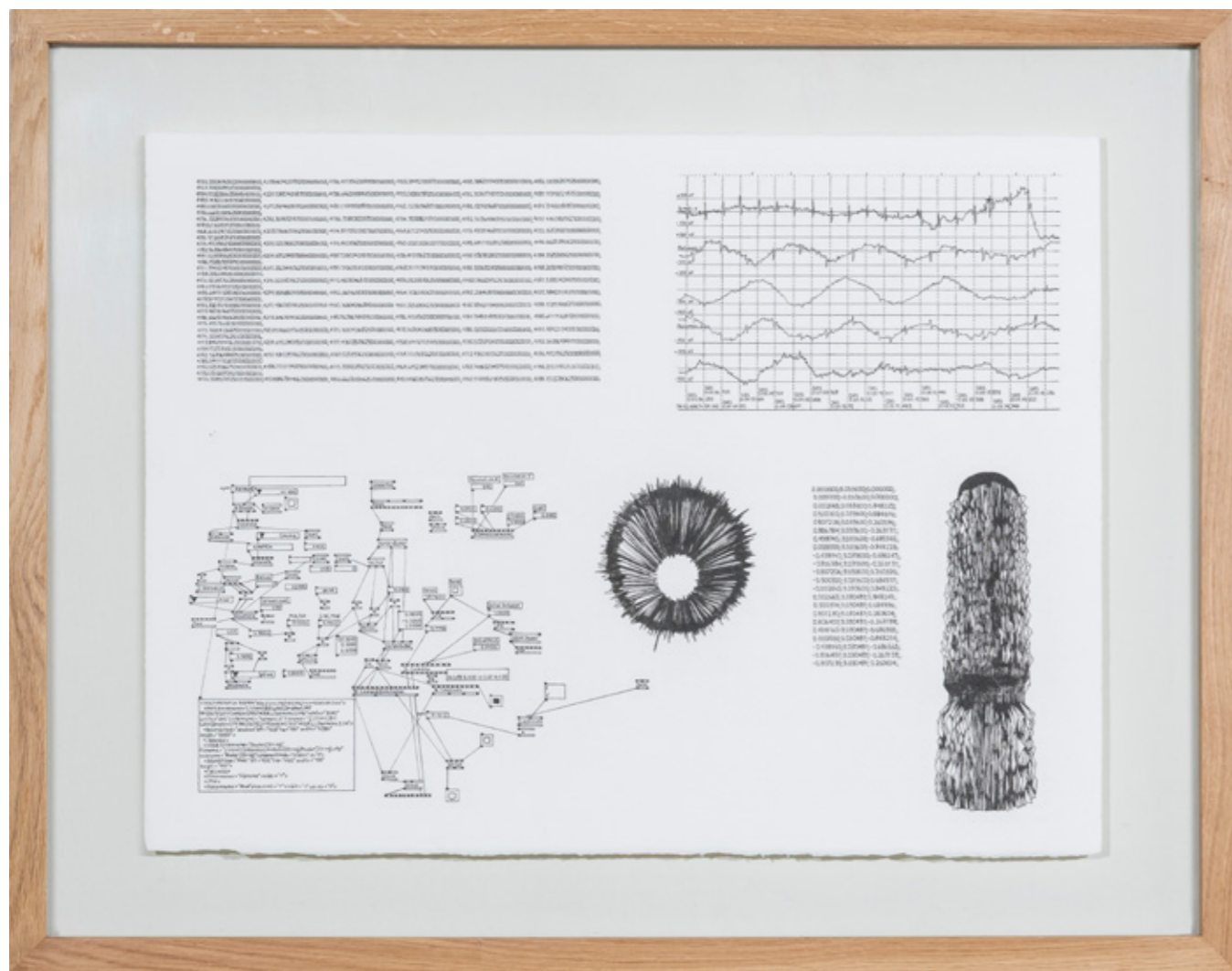Francesco Angelucci for Arte e Critica



*Sparkling Matter*, 2016, installation view at Marsèlleria, Milan.
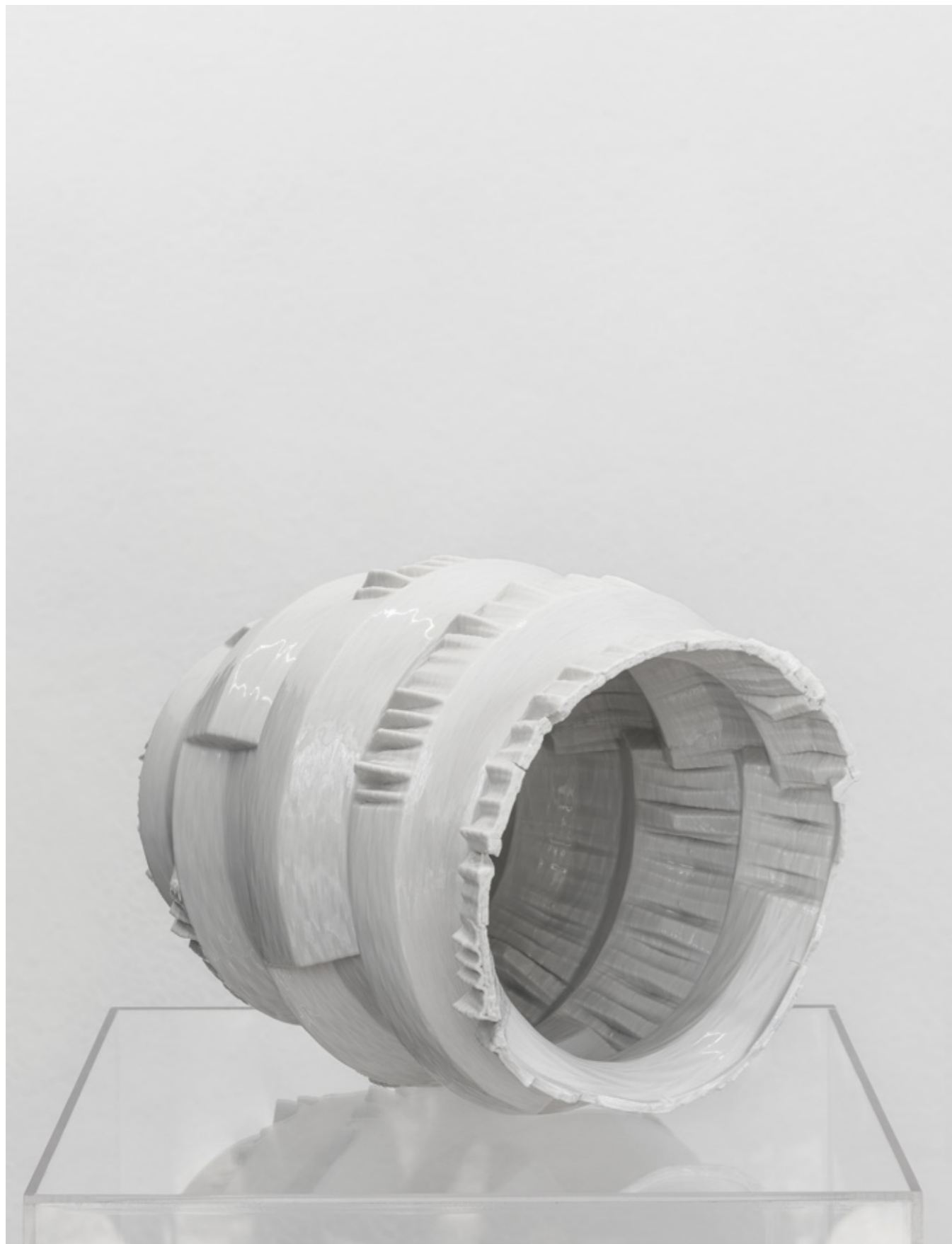
*Dream Portrait*, 2016, porcelain, 23 x 16 x 16 cm.



*Dream Portrait*, 2016, porcelain, 19 x 7,5 x 7,5 cm.

*Grafomania*, 2022, ink on paper, 100x70 cm, installation view at Sutura, Turin



*Sperkling Matter,* 2018
Vinyl 180gr, 36 pages booklet, edition of 500 copies.

The collected sounds of this edition have been extracted from several sleeping phases, recorded during the sleep concerts happened between 2016 and 2017.

Edition
http://www.yardpress.it/sparkling-matter/

Listen here
https://soundcloud.com/yardpress/sparkling-matter-matteo-nasini

SPLENDORE NEOLITICO

Neolithic Sunshine is a research on the sounds and extinct harmonies of prehistoric time and on the coexistence of different present. The first musical instruments dating back to about 43,000 BC were made from bones and fangs of prehistoric animals dug and processed by man to create flutes and horns.

Observing the physical data according to which the behavior of sound varies depending on the shape of the instrument in which it spreads, the reproduction of bones of prehistoric animals, different in appearance and size compared to contemporary fauna, are a possible key to interpretation in an attempt to evoke the sounds of the distant time when man creates music. With the collaboration of the Natural History Museum of Verona, we have identified and scanned fossil bones of animals living in the Pleistocene potentially suitable to be processed and used as wind instruments by our ancestors, then I reproduced these fossils with a three-dimensional ceramic printing process.

Two performances have been realized in 2019, one at the Abbey of Fontfroide in France and one at the AuditoriumArte in Rome.

The composition takes its inspiration from the oldest known musical practices, the interdependence of the sky and the earth,  the rites of seasonal and fertility, and the idea of primary sound until its transformation into word, elaborate in a polyphonic composition with a character narrative and evocative.

Video of the Fontfroide performance in June 2019 by James Ruffato

https://www.youtube.com/watch?v=GlSeA0T1HUQ

Listen *Neolithic Sunshine*
https://soundcloud.com/matteo-nasini/neolithic-sunshine



*Slendore Neolitico*, performance at Fontroide Abbey, 23 June 2019.

*Neolithic Sunshine*, 2018, installation view at Centro Arti Visive Pescheria, Pesaro.

*Neolithic Sunshine*, 2018, clay, variable dimension, installation view at Centro Arti Visive Pescheria, Pesaro.



*Neolithic Sunshine*, 2018, clay, variable dimension, installation view at Centro Arti Visive Pescheria, Pesaro.

*Tenda Vestigia*, 2018, installation view at Centro Arti Visive Pescheria, Pesaro.

*Principio Selvatico*, 2018, woll, fabric, 415 x 300 cm, installation view at Clima Gallery, Milan.

*Neolithic Sunshine*, 2018, installation view at Clima Gallery, Milan.



*Neolithic Sunshine*, 2018, Glazed clay, 95 x 14 x 11 cm.

*Neolithic Sunshine*, 201, glazed clay, 40 x 41 x 11 cm.



*Neolithic Sunshine*, 2018, glazed clay, 62 x 27 x 24 cm.

*Splendore Neolitico*, performance at AuditoriumArte, Rome, 8th March 2019.

Campo Sintonico, 2019
Riserva Naturale Lago di Vico

Campo Sintonico is a tpermanent installation composed of four sound sculptures in corten steel arranged to form an acoustic perimeter, within the forest of the Nature Reserve of Lake Vico.

The sound is generated by exploiting the acoustic phenomenon of the excitation of strings stretched on sound boxes by the moving air. The frequencies emitted by these sculptures express a sound set by man but managed by the unpredictability of the natural element, giving back a harmonic and at the same time alien sound.

The ambiguity of this acoustics form has its expressive potential in the ability to be able to evoke in a way that can be associated with the musical experience, maintaining a deeply distant and elusive behavior in total detachment from human possibilities.

The listening experience of these sound objects is strongly influenced by the environmental context: the absence of wind, silence, with the arrival of the currents produces a sound that has no beginning but rises from the inaudible frequencies, returning an experience of a contemplative nature where space, from a simple place, is transformed into a generator of sound, as it is the morphological characteristics of the terrain that define the course of the winds.



*Campo Sintonico*, 2019, corten stell, wood, nylon, ambiental dimension.

*Campo Sintonico* is located at these coordinates
42°21'34.3 "N 12°08'53.0 "E

The site:
https://goo.gl/maps/ibAr75xtymswmxoB9

*Campo Sintonico*, 2019, corten stell, wood, nylon, ambiental dimension.

Torre Stormita, 2019
Nova Siri



The sound that comes from the sea.

Emptied space, divided between clay and sand, the Tower of Bollita carries with it the trace of an ancient history populated by silent guardians. A defensive outpost, from here the Ionian Sea was scrutinized in a condition of action rather than passive listening, when - with the threat seen from the sea - a network of visual or acoustic signals were generated, warning of the imminent danger. The Tower of Bollita was a living space: the small military garrisons that guarded the place lived in a state of constant waiting, day and night.

The inhabitant of the tower is, therefore, the attendant, the one who is predisposed to listen, to perceive a signal - be it visual or sound - in a dimension of immobility and silence. From this desire to rehabilitate listening as a new way of relating to space and time, the experience that the works of the Torre Stormita installation invite us to is that of waiting. In this place, it is in the condition of an attendant that a reflective attitude is nourished, predisposed to abstraction, and silence becomes relational, rather than absolute, in paying unconscious attention to the world that the artist is creating. With the auditory and imaginative practice that Nasini's sculptures require, our condition of listening to and perceiving the environment also changes, because it is precisely through the sound form that new suggestions are created in the visitor.

When the hissing of the wind takes on form in the sound works, the encounter of the air with these organisms shapes new channels of communication between outside and inside. The internal spaces of the Tower as vibrant cavities are arranged to resonate; while the external spaces become closer and the loose time, perceived as a drive, follows the birth of a new and fragile sound, entrusted to the imponderability of the wind and the natural elements of the surrounding landscape.

Nicoletta Guglielmucci



*Torre Stormita,* installation view at Torre Bollita, Nova Siri.

Exhibition video
https://youtu.be/sZQeWa2jfd8

Centocordo, 2011

The work is inspired by the Fascist-era transformation of the Bari coastline and relates to the unfinished portion of the government's urbanization project, which anticipated using the port as a "colonial bridge" to the Arab world.
My project is based on the idea of subverting this colonial relation, rereading it from a perspective opposed to the actual historical dynamics. The aim is to construct an instrument of union between the different cultures by taking an element capable of physically going beyond these two worlds – the wind – and transforming it into a universal language: sound.
The work is a sound sculpture that evokes the image of a window, at once ideal and real, facing the Mediterranean. It has a double set of chords that are stretched between the front and back of the installation and played by the wind.
The first set of chords, facing the sea, is tuned to the sequence of the Arab scale, while the second, facing the land, is tuned according to the principles of European harmonics.

*Centocordo* was hit by a storm in October 2011 that uprooted him from the rocks.
To date it is still missing at sea.


Listen *Centocordo*
http://soundcloud.com/matteo-nasini/centocordo



*Centocordo*, 2011, wood, metal, nylon, 233 x 180 x 27 cm, installation view at Bari sea port, Bari.

The Sudden Gust, 2014

This edition, composed of a vinyl and eight large-format prints, collects part of the work that Matteo Nasini has developed over the last four years in relation to "aeolian sound" – the sound that is produced when a system of strings, applied to a sound box, is made to vibrate by the wind. Rather than simply documenting it, The Sudden Gust fixes the incorporeal dimension of the encounter between wind and sound in the form of an object.

Matteo Nasini often designs his aeolian interventions in vibrant spaces, where the environmental and atmospheric conditions, the interference noise, the position of the listener, the unpredictability of the wind, and the visual and plastic qualities of the objects themselves constitute, in their entirety, an articulated experience. With this edition, Matteo Nasini re-elaborates that same kind of experience by means of a vinyl and a series of visual compositions.

The recordings contained in the vinyl are traces of concrete events: throughout the years, the artist has recorded his "sound objects" in several places and in different conditions. The wind does not follow constant trends, directions or intensities; an aeolian instrument never plays the same way twice; and the soundscapes, which consist also of background noises, change constantly. The aeolian sound cannot be written, directed and performed by a person.
Yet this is not merely a loss of control: beyond its randomness, what is relevant in the work of Matteo Nasini is the non-human dimension. The artist's role tends toward an act of containment: wind instruments are the knot through which the invisible force of the wind mer-

Once on the vinyl, this sound stretches out with precision, in an articulate and detailed way, filling that emptiness which we call "musical experience." With its unpredictable and alien flow, the aeolian sound foregrounds the need to listen, but also its profound inessentiality. The recordings of Matteo Nasini's instruments produce at once a sense of lack and of completeness: the fullness of the musical experience, the elusiveness of the symbolic/expressive element.

The images that make up the prints in The Sudden Gust likewise constitute a reflection on the invisible and incorporeal nature of the aeolian experience. Geometric structures, inspired by the geometry of the instruments themselves and by a certain tradition of musical scoring, intertwine with photos that, just like wind and sound, seem almost to disappear. More than ethereal, these images are opaque. They are veils of themselves, and, just like the sounds, they stand as a sort of trace of repressed, universal memory.

The sounds recorded in this edition are neither more nor less than discrete events in a potentially infinite flow: everything happens even in the total absence of an informed interpretation. The listener is there, but he may as well not be. In a sense, the aeolian sound is one that has no beginning and no end. It is significant because it is always other.

Valerio Mannucci



*The Sudden Gust,* 2014
Vinil, A2 Print, edition of 500 copies

Edition
https://www.neroeditions.com/product/the-sudden-gust/

Listen here
https://soundcloud.com/matteo-nasini/the-sudden-gust

*Cocomerophono, 2015, g*lazed clay, wood, metal, nylon, 80 x 40 x 40 cm.

## Amen Hammer Ameno

Audio project for the Luigi Ontani performance, AmenHammerAmeno, curated by Luca Lo PInto in collaboration with Valerio Mannucci, Hammer Museum, Los Angeles, 2011.
The score is composed for original Balinese instruments and has a tripartite structure. The piece imagines an ideal journey to Bali: starting from an elaboration of the tradition of European music influenced by Asian harmonies, the piece gradually evolves into a traditional Balinese song, to then transform again, in the last part of the work, into a fusion of the first two movements.



*AmenHammerAmeno,* Performance at Hammer Museum, Los Angeles, 2011.

audio extract of the performance
https://soundcloud.com/matteo-nasini/amenhammerameno#t=0:00

## Mediterranean Sonata

Mediterranean Sonata is an audio piece where the score is derived from the superimposition of pentagrams on maps of the Mediterranean shores. The notes follow the course of the coastline through a series of twelve elements that can be played and interpreted freely with each other, are combined with a series of field recordings and are played with instruments of the Mediterranean tradition.



*Mediterranean Sonata*, 2022, ink on papaer, 100x70 cm

Listen Mediterranean Sonata
https://soundcloud.com/matteo-nasini/mediterranean-sonata

*Centocordo*, 2015, installation view at Museo Pietro Canonica, Rome.

Sleepy Night, 2014

Feeling the way he feels

It is very sad to think that a work of art can be a precipitate. Nevertheless, it frequently happens that the viewer is in front of an object that represents the outcome of a process, whether it be intellectual or physical, a gesture that is like a reflection: basically an artifact full of that complacency for being the arrow that hit the target; and promptly a petered out object, dumb and macho. The artist releases his work so that the viewers can lovingly admire it; and he enjoys looking at them as they chase after the transubstantiation of the dumb and macho object in cultural portato: historically determined, fundamental so that others will understand the existential turning point of an entire community of individuals, metaphor of absolute artistic deontology, and so forth. In
front of the work of art, the beholder is slowly sucked into the quagmire of rhetoric; whereas, the other, the artist, puts on the grin of winner on his face.

"I do not know what is more difficult, whether being the defeated or the winner; however I know one thing for sure, that the human value of the defeated is superior to that of the winners." Italian writer Curzio Malaparte concluded one of his books, The Skin, by declaring the shameful nature of victory. He would then strengthen his conclusion showing a Christian affection towards the defeated: "Over the last few years, I have travelled, often, and for a long time, in the countries of the defeated and of the winners', yet the place where I feel better is among the defeated. This is not because I enjoy watching other people's misery, and humiliation, but because man becomes tolerable, acceptable, only in misery and in humiliation. The man living in fortune, the man sitting on the throne of his pride, of his power, of his happiness, the man robed in frills and his winner's insolence, is a repulsive show."

I personally imagine the work of art as the ocean liner's hull that was sheared off by the iceberg; a prop that helps the viewer become aware of an existence, which though not tragic, or farcical, is certainly epic. Inborn to the manipulation of the material, as well as to the exploration of the artistic medium, or to the codification of an aesthetic language, this is how the challenge to the formalization of a feeling would be; one that does not give birth to the reproduction of the echo of a laughter, or the freezing of a tear; but a form comparable to the cast of the horror vacui that two bodies experience after the sexual intercourse; or an icastic image like the ceramic tile representing a station of the Way of the Cross. It is likewise sad to think that the work of art can be the precipitate of a feeling…. However, here it finds its compromised indexical nature: it becomes the sign of an intangible motion, the fossil of an inner experience, the shadow of a ghost.



*Sleepy Night*, 2014, installation view at The Gallery Apart, Rome.

Italian artist Matteo Nasini is perhaps a defeated. Now, a lot of people would interpret such statement literally: an emerging artist, born in 1976, brought up and based in Italy, is neither a sturdy thoroughbred on whom traders would bet, nor the next big thing that would fuel the yakety-yak across the art system… Nasini's artistic production has in fact emerged in a relatively recent past, when the artist boasted a ten years' experience as a double bassist, a profession he abandoned to nourish sensitivities more consistent with the field of the visual arts. A key to interpret Nasini's pro
duction maybe lies in the fact that the artist did not study art, but music, which has always been a sincere language, never guilty of arrogance, and which on the contrary stimulates empathy among its lovers… Such are the works by Nasini: paltry and humble as they use poor materials and resort to old techniques; naïve not because they lack virtuosity, but because they explore forms and oneiric imageries or deliver an everyday magic; romantic like the pages of a sentimental diary – fossils of inner experiences, created to dispel the pain or to unveil the joy.

Matteo Nasini's research is based on two artistic media: sound and drawing. As it often happens with complex artists, who however possess the maturity to structure their own production in order to develop it on distinct typological and thematic fronts, sound and drawing rarely coexist in the same work, as they generate different outputs: the first brings forth musical sculptures, sound installations and performances; whereas the second produces tapestries. On the other hand, photography plays a transversal and peripheral role, as it is cultivated daily for documentary intent, but always ready to elevate to art when a certain shot prevails over the others because of a shift in meaning.

Sound artworks, tapestries, and photographs – in their widely varied forms - are not therefore released so that the viewers can discover flashe or Le cose non crescono al buio, 2012); the performance of a solemn musical theme ventures cacophony (the Stan performance , 2012). The traditional artistic themes that recur here – decoration, landscape art, debate between high and low culture, etc. – are like the armour that protects the frail body; to undress it requires only extreme acts such as an abuse of power or the creation of an exclusive intimacy.

I invite the audience to feel like Matteo feels. Especially on the event that this essay introduces: the artist's first solo show held as part of the Ermes project in Rome (Italy). The exhibition presents a selection of art works which explore the expressive qualities of the wool, accompanied by some photographs that suggest a semantic frame of the main works, as they are used to fade in and fade out the presentation. There are no sounds in the space; and that field of Nasini's production is left to the photograph of a broken aeolian resonator (Land, 2014). This is in fact an exhibition which features only images, rather palpable, rather fathomable, as is the memory of our dreams as we awake.

The piece from which the show takes its name (Sleepy Night, 2014) is a tapestry that stands out for its strong sculptural structure. It represents a starry sky falling down on a mountain and shrouding its shape. It is an image that seems to belong to an ancestral fairy tale, an apocalyptic myth about the disarray of the world, and which nevertheless originates from the pure imagination of the artist – another output generated by the need to dissipate a melancholic layer of the soul and, through an accurate, feminine and archaic performance, to reestablish the ingredient of delicacy as a critical factor.

The objects presented in the show are delicate, fragile, weak – whose ichnographic references oscillate between art brut and proto-abstract art. If, on the one hand, artworks such as Le cose non crescono al buio evoke the painters working in the style of naïve art, other artworks such as Line (2014) evoke those avant-garde attempts to abstract the landscape into synthetic images, built by following a spiritualist perception of nature, rather than visual parameters … Likewise, the artworks from the series "Movimento" (2014) originate from small gestures that, far from boasting a dramatic instinctiveness, pursue the organized structure of a choreography – if we look at them from above, they appear like satellite imagery of the Earth, or fossils, again, representations for which the distance, either spatial or temporal, provides grace to a subject that dwells in the unknown. Line and Movimento #1, #2, and #3 are poor abstractions: the materials employed are as paltry and humble as the choices that have led to their creations. Today, in fact, only an artist who is a defeated would refuse an in-depth analysis of the painting medium in the planning of his own production… Matteo Nasini is, as such, a non-painter but an artist who, by the way he portrays the distress of his own soul, suggests an attitude towards art nourished by a profound humanism.


Michele D'Aurizio

*Piango Rosa*, 2011, Wool yarn, fabrics, 165 x 130 cm.

*Le cose non crescono al buio*, 2012, wool, fabrics, foam rubber, rope, 160 x 50 cm and rope.



*Le cose non crescono al buio*, 2012, wool, fabrics, foam rubber, rope, 160 x 50 cm and rope.

*Sleepy Night*, 2014, Wool, fabrics, foam rubber, 110 x 300 x 180 cm.

Born in Rome in 1976

**Education**
1996 - 2002 Degree in Double bass at "Conservatorio di Santa Cecilia", Rome.
**Teaching**
Professor of Sound Design at Naba Academy in Rome

**Solo Show**

**A Distant Chime**
Clima, Milan, 2023

**Grafomanie**
Sutura, curated by Qwatz Platform, Turin, 2022

*Welcome Wanderer*
Clima, curated by Treti Galaxie; Milan, 2021.

***Neolithic Sunshine - Splendore Neolitico***
Fontfroide Abbey, Narbonne, 2019, curated by InSitu Patrimoine et art contemporain.
AuditoriumArte, Rome, 2019, curated by Anna Cestelli Guidi.
Clima, Milan, 2019.
Centro Arti Visive Pescheria, Pesaro 2018, curated by Marcello Smarrelli.

*Il Giardino Perduto*
Operativa Arte Contemporanea, Rome, 2018.
Southwaystudio, Marseille, 2017.

*Sparkling Matter*
Marselleria, New York, 2017.
Clima, Milan, 2016.
Marsèlleria, Milan, 2016.

*Sleepy Night*
The Gallery Apart, Rome, 2014.

Group Exihibitions and Projects

**2022**

*"Welcome Wanderer"* curated by Maddalena Pelu, Bisentina Island.
*"Notte di san Lorenzo"* Ocean Space TBA21-Academy, performance, Venice
*"Corale Errante"* CBF-Campobase Festival, TONES teatro Natura, Val d'Ossola
*"The Jolly House"* presented by CRAC, Lavezzola

**2021**
**"Surfing NFT"** Prize curated by Artissima and Fondazione per l'Arte Moderna e Contemporanea CRT.
*"Remote Armonie"* curated by Treti Galaxie; Cubo, Bologna.
*"Fittile"* curated by Ugo La Pietra; Triennale, Milan.
*"Helicotrema X"* curated by Blauer Hase and Giulia Morucchio; Cinema Galleggiante, Venice; Estruario Project Space, Prato; Hangar.org, Barcelona.
*"Calendario dei Cento Anni"* curated by Sara Pedron and Filò; Villa Estense.
*"Das04"* curated by Federica Patti; Cubo, Bologna.
*"Metamorphosis"* curated by Giovanni Berera, Paolo Bolpagni e Sonia D'Alto; Villa Olmo, Como.
*"Il Canto degli erranti"* Podcast in collaboration with Matteo Mottin.
"DENTRO | FUORI" curated by Irene Biolchini; Museo Carlo Zauli, Faenza.
*"Chiantissimo"* curated by Davide Sarchioni; Teatro Niccolini, San Casciano.
*"Carta Bianca"* curated by Valentina Ciarallo; Museo Gigi Guadagnucci, Massa.

**2020**
*"Anima Mundi"* curated by Emmanuelle Luciani and Charlotte Chosson; MANIFESTA 13, Marseille.
*"Les Extatiques"* curated by Fabrice Busteau; La Seine Musicale, Paris.
*"Una boccata d'arte"* curated by Galleria Continua and Fondazione Elpis; Soverato Antica, Soverato.
*"La forma della terra"* curated by Simone Ciglia; Fondazione Malvina Menegaz, Castelbasso.
*"Lo scrigno della notte"* podcast in collaboration with Martina Magno for Spettro.info

**2019**

*"Torre Stormita"* curated by Nicoletta Guglielmucci; Nova Siri.
*"Hypermaremma"* curated by Hypermaremma; Città di Cosa, Ansedonia.
*"Les Chemins du Sud"* curated by Emmanuelle Luciani and Charlotte Chosson; MRAC, Serignan.
*"Mediterranean Sonata"* curated by Beatrice Audrito; Labottega, Forte dei Marmi.
*"Supercolla"* curated by Guido Musante and Maria Chiara Valacchi; Martina Simeti Gallery, Milan.
*"Lo spazio del cielo"* curated by Marco Trulli; Riserva Naturale Lago di Vico, Viterbo.
*"Il Crepaccio Instagram Show"* curated by Caroline Corbetta; Milan.
*"The Collector's House"* cutard by Caroline Corbetta; Molteni&C / Dada, New York, London.

**2018**

*"The Precious Clay"* curated by Meadowarts; Royal Museum of Worcester, Worcester.
*"Sparkling Matter"* edited by Yard Press.
**"Les Extatiques"** curated by Fabrice Bousteau; Paris La Défense, Paris.
*"TBT (To Be Titled, Turn Back Time)"* curated by Gabriele Gasperi; Magazzino, Rome.
*"The Tesseract"* curated by Ilaria Gianni; American Accademy in Rome, Rome.
*"THE BLANK ARTDATE - FREQUENCIES"* curated by The Blank; Palazzo Terzi, Bergamo.
*"No Man's Library / La Biblioteca di Tutti"* curated by Zerynthia; Ex Biblioteca Universitaria, Sassari.

**2017**
*"La Belle Vie Nuerique"* curated by Fabrice Busteau; EDF Foundation, Paris.
*"Format à L'italienne 8"*; Espace le Carrè, Lille.
*"Intuition"* curated by Axel Vervoordt and Daniela Ferretti; Palazzo Fortuny, Venice.
*"Arazzeria Pennese"* curated by Barbara Martuscello; MACRO, Rome.
*"Straperetana"* curated by Saverio Verini; Pereto.
*"PRE-CAPITAL"* curated by Emmanuelle Luciani, Charlotte Chosson and Nicolas Bourriaud; La Panacee, Montpellier.
*"Silenzi d'alberi"* curated by Sonia Belfiore e Lucia Ionghi; Villa Brandolini, Pleve del Soligo.
*"Made in Forte"* curated by Beatrice Audrito and Davide Sarchioni; Forte dei Marmi.
*"Sensibile Comune"* curated by Ilaria Bussoni, Cesare Pietroiusti, Nicola Martino; La Galleria Nazionale, Rome.

**2016**
*"Talent Prize 2016"*; MACRO, Rome.
*"There is no place like home"* Approdo Fluviale, Rome.
*"Manufatto in situ 10"* performance with Francesco Fonassi; San Pietro, Perugia.
*"The Milky Way 3"* curated by Damiana Leoni; Giò Marconi, Milan.
*"Why Pattern?"* curated by Barbara Nordacchione; Museo archeologico, Penne.
*"Anello di Cupra"* curated by Marcello Smarrelli; Biblioteca Civica, Fermo.
*"The Hawt Show"* organized by Galleria Rolando Anselmi; Colle Melone.
*"From The City"* organized by A Plus A Gallery; Venice.
*"I Materiali Della Pittura"* curated by Davide Sarchioni; Il Frantoio, Capalbio.
*"Urban Vision"* curated by Davide Sarchioni; Pinacoteca, Acquapendente.
*"Helicotrema"* curated by Blauer Haze; Centrale Fies, Dro.
*"Studio e Bottega"* curated by Ilaria Gianni; Pastificio Cerere, Rome.
*"From Transhuman To South Perspectives"* curated by Emmanuelle Luciani and Charlotte Cosson; Rowing, London.
*"Roma Arte aperta"* Curated by Luca Tomio; Ex Dogana, Rome.
*"Mediterranean Sonata"* curated by Rino Lombardi; Palazzo Costanzi, Trieste.

**2015**
*"Resort Mirage"* curated by Ilaria Gianni; Operativa, Rome.
*"Paesaggio Acre" Artissima, Operativa, Tourin.*
*"TalentPrize"*; Museo Pietro Canonica, Rome.
*"Color my life with the chaos of trouble"*, curated by Giovanna Manzotti and Francesco Lecci; Clima, Milan.
*"Distratti dal buio"* edited by Yard Press, Rome.
*"In che senso Italiano?(ancora!)"* Bibo's Place, Todi
*"Seiemezza"* curated by Benedetta Carpi De Resmini; Centro Elsa Morante, Rome.
*"Il Museo Delle Palme"* curated by LA Project Space; Botanical Garden, Palermo.
*"Rob Pruitt's Flea Market in Venice"* curated by Tommaso Speretta; A plus A Gallery, Venice.
*"Festival Internaziomale di Installazioni Luminose"*, curatd by NERO; Via del Trullo, Rome.
*"Va Nel posto Che Non So, Prendi Quello Che Non Ho"*, curted by Gianni Garrera; Una Vetrina, Rome.
*"La Scrittura Degli Echi"* curated by NERO; Maxxi, Rome.
*"A Bed Is A Door #4 - Le Petit Jeu"* curated by Gasconade; Villa Romana, Florence.
*"Sound Corner"* curated by Anna Cestelli Guidi, text by Valerio Mannucci; Auditorium Parco della Musica, Rome.

**2014**
*"CODALUNGA"* with Filipa Ramos; Aula Bunker, Rome.
*"Andiamo LA"* curated by Daniela Cotimbo; L'A Project, Palermo.
*"The Sudden Gust"* edited by NERO, text by Valerio Mannucci.
*"There Is No place Like Home"* ;Via Aurelia Antica 425, Rome.
*"Helicotrema"* curated by Blauer Haze; Fonderie Battaglia, Milan.
*"Trust, Vita Vel Regula"* curated by Michele D'Aurizio; Fluxia, Milan.
*"A Bed Is A Door #3"* Villa Romana, Florence.
*"Mess On A Mission"* curated by Gasconade; Art O Rama, Marseille.
*"Nuove Residency"* curated by Geraldine Blais Zodo; Nove, Bassano del Grappa.
*"L'anno Venturo Alla Città Di Cosa"* curated by Michele D'Aurizio; Ansedonia.
*"Campus",* workshop on Cildo Meireles exhibition; Hangar Bicocca, Milan.
*"Art is real"* curated by Silvia Litardi; Piazza Pasquino, Rome.
*"Iconica"* curated by Bartolomeo Pietromarchi and Maria Alicata; Rome.
*"Nuova Gestione"* curated by Sguardocontemporaneo; Rome.

**2013**
*"Kick Off"* performance with Francesco Fonassi; Via Farini, DOCVA, Milan.
*"Una Vetrina"*curated by Giuseppe e Gianni Garrera;: Rome.
*"The Volume of Air"* performance with Davide Stucchi; Serra dei Giardini, Venice.
*"A Bed Is  A Door"*performance with Davide Stucchi; Villa Romana, Florence.
*"Helicotrema"*curated by Blauer Hase; MACRO, Radio3, Auditorium Parco della Musica, Rome.
*"The Ritual of the snake"* curated by Gianni Politi; Pastificio Cerere, Rome

**2012**
*"STAN"* performance curated by Ilaria Gianni; MACRO, Rome.
*"FW2013RTW (KUDOS)"*curated by Michele D'Aurizio; Federica Schiavo Gallery, Rome.
*"Re-generation"*curated by Ilaria Gianni and Maria Alicata; MACRO, Rome.
*"Smeared with the gold of the opulent sun"*curated by Chris Sharp; Nomas Foundation, Rome.
*"Cartabianca"*curated by NERO, sguardo contemporaneo and Carla Subrizi; Museo di arte contemporanea di Villa Croce, Genova.

**2011**
*"When in Rome"*curated by Luca Lo Pinto and Valerio Mannucci; Istituto Italiano di Cultura, Los Angeles.
*"AmenHammerAmeno"* performance by Luigi Ontani, audio project by Matteo Nasini, curated by Luca Lo Pinto and Valerio Mannucci; Hammer Museum, Los Angeles.
*"Multiverse Tree"* installation by Carola Bonfili, audio project by Matteo Nasini, curated by Ilaria Bonacossa; Torre Maizza, Bari.
*"Le cose non crescono al buio"* curated by Giovanni Mayer; Road to Contemporary Art, Kaleidoscope arena, Rome.
*"Amarelarte"* curated by Bruno Barzanti and Fabrizio Bellomo; Bari.

**2010**
*"Kippplelake"* installation by Carola Bonfili, audio project by Matteo Nasini, curated by Ilaria Gianni and Costanza Paissan; MACRO, Rome.
*"La-Bora-Torio"*curated by Rino Lombardi; Palazzo Costanzi, Trieste.

**2009**
*"Visioni Dischiuse"*curated by Francesca Sassu in collaboration with di Denis Isaia, Martina Cavallarin and Anna Maria Janin; Mandas, Cagliari.
Kinemastik International Short Film Festival; Malta.
*"Risonatori Eolici"*curated by Rino Lombardi; Museo della Bora, Trieste.
*"Only Kaputt Landshaft"*non-thingthing.com, curated by Sebastian Irrang.

**2003-2008**
Member of "*Orchestra Luigi Cherubini*" directed by Riccardo Muti.
Further collaborations with the following conductors Kurt Masur, Jurij Temirkanov, Rudolf Barshai, Krisztof Penderecki,  Jonathan Webb and Placido Domingo.

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