



Xing
presents

wednesday 16 november 2016

ALESSANDRO BOSETTI (I/F)
Plane/Talea #7 (Regular Measures)
sound performance

Raum
Via Ca' Selvatica 4/d Bologna

Wednesday 16th november at 10pm Xing presents at Raum **Plane/Talea #7 (Regular Measures)**, sound performance of the composer **Alessandro Bosetti**, performed for the first time in a spatial diffusion which recalls a disorienting forestal chiaroscuro.

The cycle of compositions by Alessandro Bosetti collected under the title **Plane/Talea** reflect his interest in vocal polyphonic music. They envision an 'impossible choir' constructed through the sampling of thousands of fragments and pieces of voices, his own and those of others, and their recomposition into polyphonic garlands and textures. This cycle can be intended as the utopic sonification of an impossible community in which the voice is atomized into primary particles and later reconstituted into sonic masses and clouds. These are too dense and complex for a chorus of real human beings to sing. The music of *Plane/Talea* is the sonic projection of such a community. The voice is not processed or altered in any way but subjected to molecular reorganization. The *Ars Combinatoria* of Raimondo Lullo, mystic of the thirteenth century, and his divine concentric *Wheels of Fate* that guaranteed to be able to express all the combinations of the universe, have inspired Bosetti for this project. A new step in his wide investigation of the relationship word/sound.

In the face of certain difficulty, he tried to implant Lullian wheels inside of himself. He tried to transform himself into an automaton, into a machine – into the sum of his components and his memories. He failed at this, however, and his self slipped away into a netherworld that he would no longer recognize. Now the Lullian wheels spin around in circles like pinwheels and caleidoscopes: while spinning they make a pleasant sound, at least more pleasant than the spinning of a bicycle wheel. The wheels would have to have codified all of the elements of the choir of my self into a finite number. But there was always something that was added and something else that slipped away. The swarm was inevitable, the multiplicity flowed from everywhere and solitude revealed itself to be impossible. There were always others to propose transplants, community, fusions. As an automaton, it would have been dead and accomplished, as a choir it is alive and deformed. (A bumbling artist with a fear of time.)

It is difficult to make people do something that they don't want to do. If they don't want to do something, then they probably won't do it. In the same way, when they are divided into small individuals made up only of pieces of themselves, it is difficult to make them obey, to make the group function, the flock of notes. The organist Eglisak could help, regrouping the runaways, the small particles made of voice. There are voices that distance themselves unseen toward the south and others that swallow wood shavings. There are others that try to climb cables that hang from the ceiling. Only a few rest on the floor to play with cubes of language. They construct ephemeral grammars.

Alessandro Bosetti is an Italian composer, performer and sound artist born in Milan, currently based in France and Germany. His works delve on musicality of spoken language, utilizing misunderstandings, translations and interviews as compositional tools. His works for voice and electronics blur the line between electro acoustic composition, aural writing and performance. One of the most innovative radio artists of his generation he created a vast body of work of hybrid, award winning, text-sound and radio compositions for the main Radio's and Electro Acoustic Music studios in Europe as WDR, Deutschland Radio Kultur, Radio France, ABC Australia, ORF, GRM/Presences Electroniques. Current projects include the abstract polyphony dispositive *Plane/Talea*, *The Notebooks* based on Leos Janacek speech melodies archives, the monophonic extravaganzas *Mini and Maxigolf* with Neue Vocalsolisten Stuttgart, *Trophies* a powerful speech-loop trio with drummer Tony Buck and fretless guitarist Kenta Naga and *Mask Mirror* an instrument and software that reorganizes speech for musical purposes enacting a form of electronic ventriloquism. He is guest professor of experimental radio at the Bauhaus Universität in Weimar. As a concert composer he has been writing for ensembles as the Kammerensemble Neue Musik and Die Maulwerker in Berlin, the Janacek Opera house in Brno and and the Neue Vocalsolisten Stuttgart. Bosetti has published under his own name on labels such as Errant Bodies Press, Monotype, Rossbin and Sedimental, and in different collaborative settings.
www.melgun.net

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