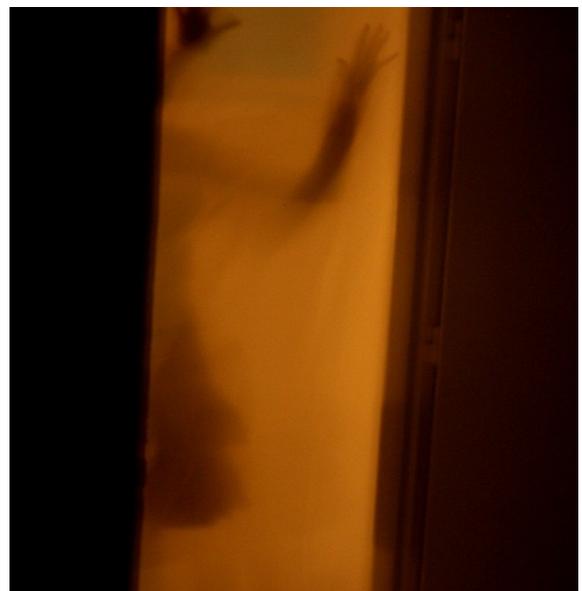


Tiziana Bertoncini

ARTIST'S PORTFOLIO 2022

SOSIA music performance for violinist/Figure and space (2008)



SOSIA is a journey in the border zone between the I and the Other, from the *isolation* as perception of the finite, to the *absolute loneliness*, as perception of the infinite, which is the condition beyond the I, permitting a real meeting with the Other. Beyond the individual Ego and the contracted mind space – the mental borders and the bi-dimensional and dual thinking - the Other is discovered as part of one's self.

The theme is psychological, but also political and social. Moreover, it is a questioning of the relationship between the performer and the public. The public is at the beginning a *voyeur*; a “passive” witness; however, this position changes and develops during the performance, until it discovers itself as an active part of the journey and not only as a spectator. The Figure is at the beginning isolated in a private, autistic “inner room”. The body of the Figure is a fortress, figure-back, figure-shoulders, without face, without limbs, sized by external and internal powers of isolation and contraction in a narrow and claustrophobic space; reduced to a point of light and “existence” *ossia* the existence reduced to a point. The process, which brings to the Other is a metamorphosis of the Figure, through its swelling, overflowing, splitting, fading away: figure-violin, figure-shadow, figure-face...

* Created and performed at the end of the artist in residence programm *Bridge guard – Residential Art/Science Centre - Stúrovo (SK)* 2008

PANTA RHEI – electroacoustic pieces and audio-visual installation (2008 - 2010 - 2015)



Panta rhei is a project related to the Danube, the river connecting Western and Eastern Europe, which flows through ten different countries and four capitals.

My purpose is to reflect about the role of this river in the different lands it flows through, and how it connects countries, regions, human beings in time and space. At the same time I am interested in a wider view on the social, political and historical context of these places.

For the first cycle I focused on Krems a.d. Donau (Austria) and Sturovo (Slovakia). In both towns I could have a longer stay that allowed me a closer view to their “outer and inner life”.

In Krems I composed two electro-acoustic pieces, using the same environmental recordings: (water, car traffic, trains, boats, children’s murmuring). The first piece is dense, contracted, claustrophobic, a sort of sound assault. The intent was to use the idea of flow in a broad way hence, not only connected to water. In a way, we could say that it is a sound magma, which compactly and inexorably pours overwhelming the listener.

The second piece is the opposite: a large breath, with sounds shot in the space and rarefied appearances. In this version the sounds de-materialize becoming shadows, subtle presences, at times conglomerating in denser and faster exchanges.

Both pieces are related to the sense of space.

For the audio-visual installation created in Sturovo I recorded separately pupils of the Slovak and Hungarian ground schools. The children are whispering, murmuring and screaming all together texts about the Danube; it follows a stream of voices, in which the specific language is not anymore recognizable. Therefore, Slovak and Hungarian language blend together, and with the sound of the Danube creating a sound speaking mysterious language.

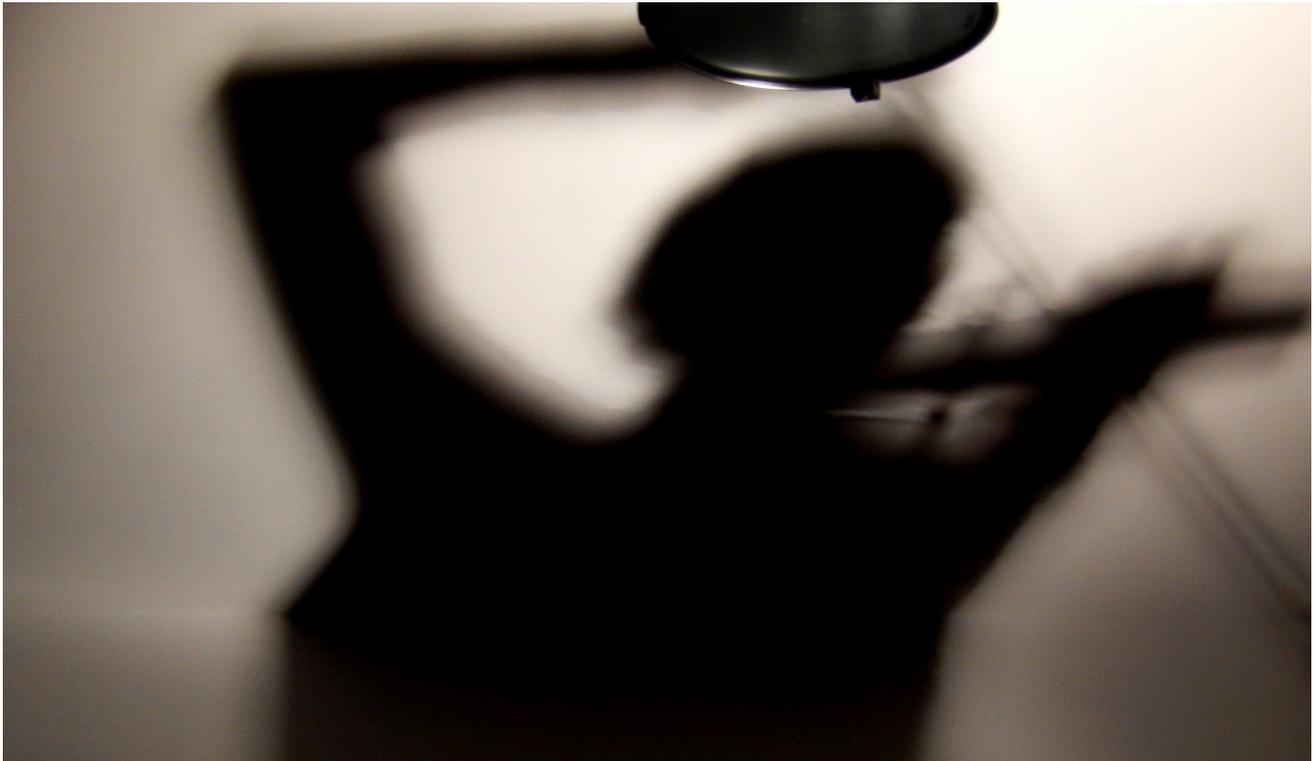
The visual part is composed by traces brought by the stream or left on the banks: natural traces and human traces of other times and places, witnesses of lives alongside the river.

* “Panta Rhei” audio-visual installation created in Stúrovo 2008

“Panta Rhei – K #1: expansion and #2: contraction” electroacoustic piece composed at AIR Krems 2009

Revision 2015: “**Panta Rhei – Danube time space**” for the radio broadcast *Studio Akustische Kunst* WDR3, 2015

NERO LENTO for violinist and tape (2010)



Since several years I have been approaching the theme of psychosis as a way revealing another self, which could be perceived as “possession”, irruption of the Unknown, of the Stranger.

In *Nero Lento* the violinist and the tape are figures of an off kilter music-theatre piece. The tape is not only an additional musical instrument, but a sort of living presence, the alter-ego, the puppeteer which moves the violinist, who reacts, *must* react, irrespective of her own will. The breath of time and the flow of the music are interrupted by obsessive, repetitive, compulsive language elements: whispered text fragments, words obsessively repeated, consonants as percussive elements doubled by the violin and finally the delirium.

“[...] Tiziana Bertoncini, who performs with a minimal lighting and then with violin, tape, her whispering voice and her diabolic mimic reaches one of the most intense moments of the Festival. She arouses Schizophrenic states as a David Lynch movie could not do better.” Clemens Marschall about the Graz Hörfest 2010 on www.mica.at

* Commissioned by the Festival Hörfest, Graz 2010. * Performed in numerous festival and concert series all around Europe

<https://www.ursss.com/2019/11/tiziana-bertoncini-nero-lento/>

DENTI - electroacoustic composition (2010)

Denti is a nocturne. Inspired by Kafka's dreams, it's pervaded by the atmosphere of a dreamworld. The evanescent violin sounds and voice are alternated by repetitive and obsessive structures, appearing and disappearing in the mist between sleeping and waking. The sound materials are violin and voice, recorded and multi-tracked.

<http://www.anothertimbre.com/az2.html>

<http://www.anothertimbre.com/AZ120113B.mp3>

INCOSTANTI PERIFERICHE - 21 channels composition (2011)

Incostanti Periferiche is an electroacoustic tape piece, but in a way it can be considered as an instrumental composition. In the context of an outdoor sound-installation I was intrigued by the idea of using a de-contextualized sound, in this case the one of a classical instrument like the violin.

In particular, what interests me is the friction between the everyday life "noises" and the violin sound. The 21 speakers are somehow like members of a string orchestra located all around the space, although the violin is not played only conventionally and the sounds are partly processed, so that the instrument is not always recognizable.

Other essential aspect is to give a sense of the space even more stratified than the one given by the position of the loudspeakers, thus to create not only a horizontal, but also a vertical movement. This gives the illusion that some sounds come from farer away than their effective source, while others are like whispers in the ears.

The most remote presence – a sort of sound cupola – is an improvisation played on prepared violin. The apparitions of the *sound objects* model themselves on this track and they detach from it like in a high relief with different degrees of presence and *transience*.

* Commissioned by *TONSPUR für einen öffentlichen raum - Klangarbeiten im MuseumsQuartier Wien* for the sound-installation *Klanghimmel MQ*, Vienna MuseumsQuartier 2011

NUR SAND electroacoustic 8 channels composition (2011)

Nur Sand is composed with sound material recorded by Luc Ferrari for the radio piece JETZT, which I elaborated and situated in a temporal context, hence it becomes a trace of moments that are passed. Like in the basic processes in alchemy *dissolutio* and *coagulatio* - which are opposed, but inseparable – the past is dissolving in the Time and coagulating in the Memory.

This work is a reflection about the *poetic of the sand*. The sand carries in itself its history, although being an own element. And it tells us, that the process of dissolving is never irreversible. The piece develops from two levels; an instrumental, almost symphonic one and a concrete- environmental one. At the beginning the two levels are separated, two different colours juxtaposed next to each other. Later on, the voices and the dialogues appear, overlapped, therefore not in an intelligible way. They add another level, which is the Time. The voices in fact are a trace of the memory and more than the other environmental sounds they evoke moments that are passed. The meeting of the different sound worlds creates a sort of shortcut. The voices, which are the most "concrete" and close element - together with the instrumental layer and the appearing of transitory sounds - become almost unreal, remote.

* Awarded at the competition Ferrari (r)écouté announced by hr2-kultur and ZKM | Institute for Music and Acoustics (2011). * Published in JETZT a compilation CD on Wergo, 2012. * Broadcasted a.o. by HR-Kultur, SWR, Ö1.

* Presented at the MUSLAB Muestra Internacional de Música Electroacustica, Mexico 2016

<https://soundcloud.com/user-649417045/nur-sand-electro-acoustic-8-channels-composition-2011>

MOÏRA – audio-visual installation (2013)

mannequins, speakers, plastic sheets



Four Figures. Without face, white, covered, impersonal. Bodies and voices. They talk to us like from an eternal distance. Who are they? What are they telling us? They speak a mysterious language, made of whispers and breaths. Evanescent presences, but inescapable. Mythical figures, who cross our visual field, indefinite, elusive, like in a dream.

The choice of mannequins has a double origin: the dialogue with the centuries-old statues of the park, where the installation was presented the first time and the work of Giorgio De Chirico, a surrealist painter, creator of urban landscapes spectral and dreamlike, inhabited by faceless mannequins.

Moreover, the mannequins in Moira are covered with a white plastic sheet, which blur the contour of the body and increases their mystery, adding movement to the installation.

Moira is a meditation on the destiny and it is playing with the friction between Plato's and Beckett's concepts of destiny: on one side, the destiny is chosen by the soul and fulfilled – implacably – by the Moirai; on the other, the chance and the nonsense of life, in which the human being is acting like a puppet.

* Commissioned by the Centre National de Création Musicale CÉSARÉ (Reims) and presented at the Abbaye des trois Fontaines within the Festival Entre Cour et Jardin, France 2013 and at the Festival Electriciy Equinoxe, Reims 2014

<https://soundcloud.com/user-649417045/moira-audio-visual-installation-extract>

CABARET ONIRICO – little nocturnal music-theatre (2014)

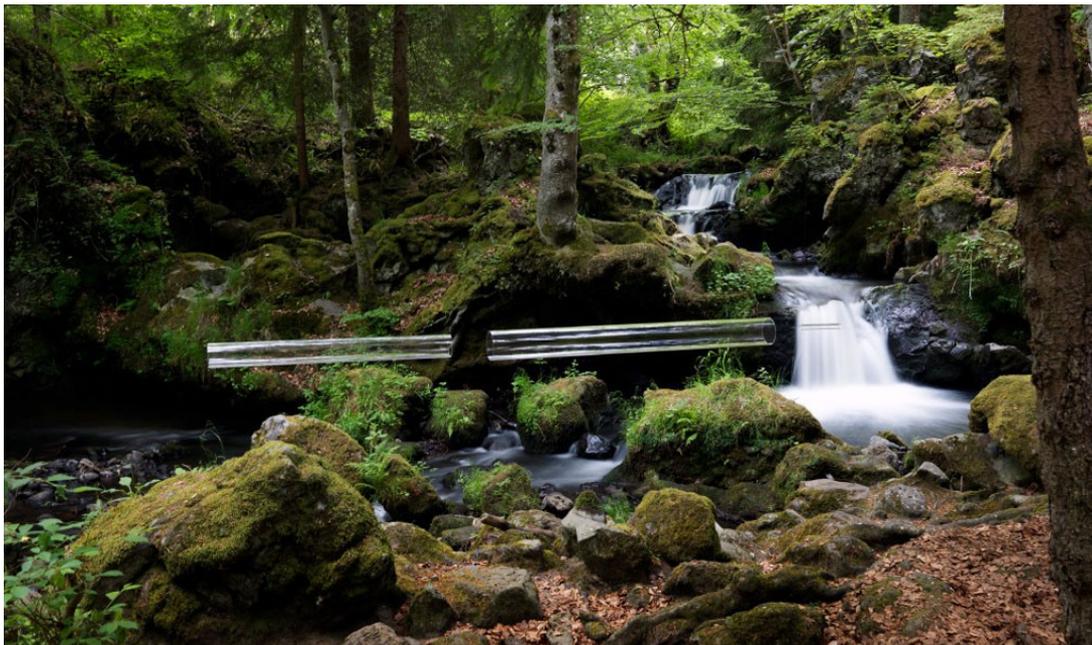
Tiziana Bertoncini - violin
Matilde Malnati - cello
Francesca Zanchi – violin



Cabaret Onirico for three Figures, two violins and cello is inspired to the dream as a state of mind. It is whispered, in a low voice, alluded; a shadow play at the border of silence and darkness.

* performed at *Stazione di Topolò/Postaja Topolove*, Italy 2014

SINFONIA INVISIBILE – installation (2014-2015)



Sinfonia invisibile consists of a series of Plexiglas tubes of varying lengths and diameters hanging among the trees. Each person - approaching the ears to the tubes - hears the surrounding sounds through the intervals whispered by the tubes, a filter that can create a distance to the present “reality” projecting us elsewhere or can amplify our perception of it. Visually, the artwork is a delicate and understated presence within the site. The artwork's minimalist aspect invites observers to create an intimate relationship with it, listening to their own private symphony. The tubes thus become mediums that create interplay between nature and the individual, heightening the perception of sound and space. Listening attentively the perception of space is changing, reinforcing the visible and revealing the invisible.

* Commissioned by the festival *Le Bruit de la Musique*, France 2014. Selected to be part of the land art exhibition *Horizons – Art Nature en Sancy*, France 2015

LA FINE DELLO SPAZIO, LA FINE DEL TEMPO - electroacoustic composition (2019)

La fine dello spazio, la fine del tempo (The end of space, the end of time) is a reflection on space and time in electroacoustic music.

It plays with the perception of space within the music itself and of time as a floating entity.

La fine dello spazio, la fine del tempo is built in seven rooms divided into three parts.

Formally, in the first part all the sound materials are exposed; in the second part, they are re-presented under another light: three-dimensional spaces become surfaces or figures reappear as shadows, memories. In general, in this part the structure of the rooms is reduced to the reiteration of a single element, as if it were trapped in a wheel.

In the third part you enter a space beyond the two previous ones.

The rooms are more or less large, each with its own sound, its own skin, its own time.

Doors open on different scenarios and then close again or the backdrops tear, discovering other backdrops.

From the different backgrounds emerge all-round shapes, masses or reliefs; iridescent figures, which show other faces as they reappear.

* Presented at the festival *Musiques Demésurées*, France 2019