

portfolio

MICHELE SPANGHERO

selected works 2009-2020

s t a t e m e n t

«always on the swaying scales of balance» R. M. Rilke

My works combine sound and visual arts with a thorough conceptual research and are defined by a transversal method and an essential aesthetic. The creative impulse comes as a reaction to the huge amount of data surrounding us. I subtract, isolate and rework the preexisting matter in search of a new semantic system. I try to stimulate the observer's engagement by subtly altering their perception. The silence, acoustic resonance and imperceptible sound variations in space and matter are the core of my sonic practice. I focus on fragments and marginal elements of architecture, recording the simple geometry of light, away from preset information and superstructures. I investigate the relationship between space and perception through photography, sculpture and sound.

Ad lib.

sound sculptures (2013 – 2020)

The sound sculptures *Ad lib.* combine a medical machine for automatic pulmonary ventilation with a few organ pipes that play a musical chord frozen to the constant rhythm of the automatic breath. The action of this artificial organ raises ethical questions about the will and responsibility involved in this mechanical requiem, a metaphor for a limit that men delegate to technology.

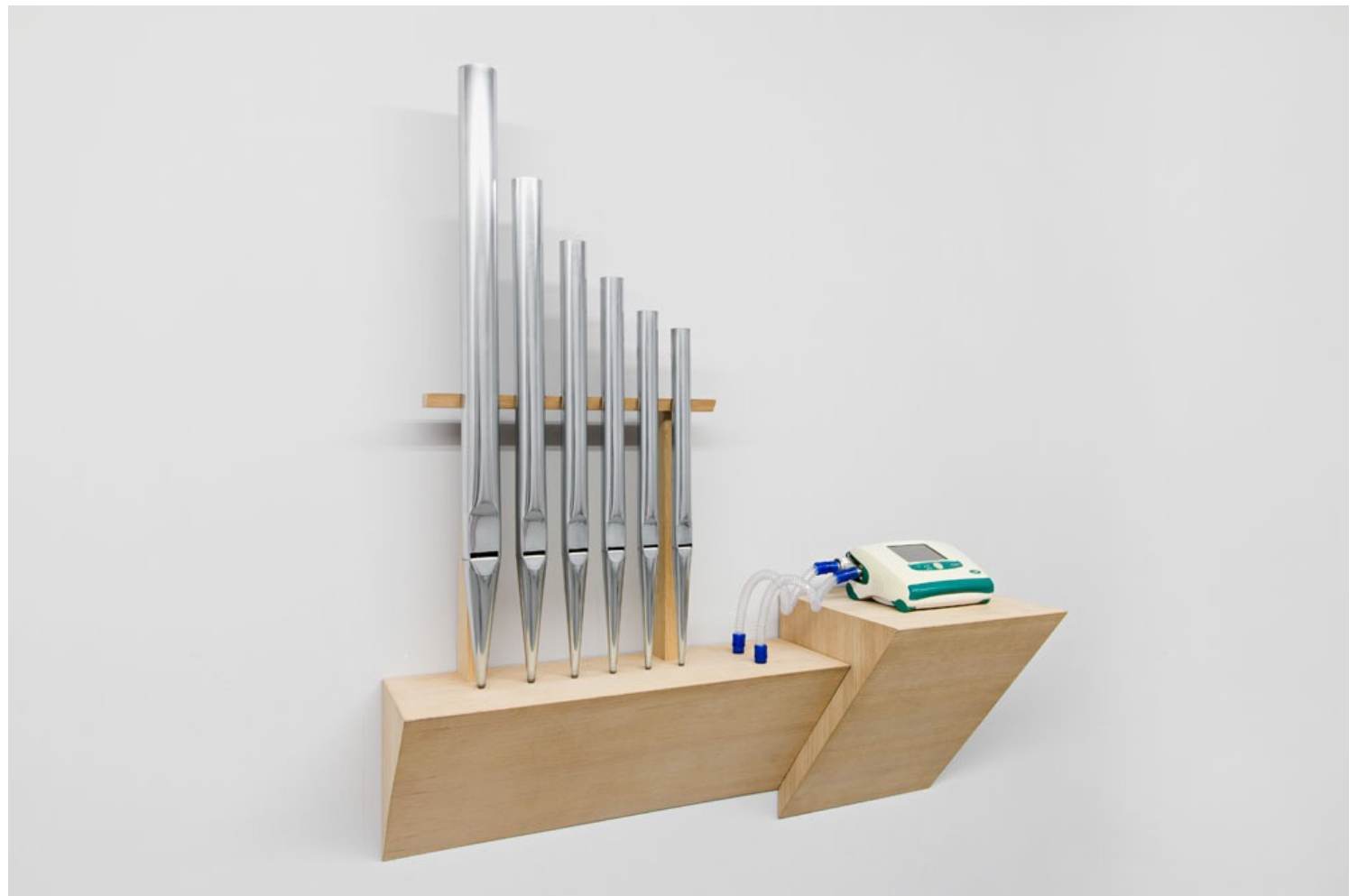
The title *Ad lib.*, an abbreviation of the Latin expression “ad libitum”, literally means “at one's pleasure” or “as you desire” and is generally used to express the freedom of a person to act according to their own judgment in a given context. As a direction in sheet music, “ad lib.” indicates that the performer can use their discretion to interpret a given passage of the score, e.g. allowing certain bars of the score to be repeated at will without restraint.

Music-wise, the 9-pipe versions play an F major chord in reference to the *German Requiem* op.45 by Johannes Brahms, while the small version, with 5 pipes, plays a C cluster chord producing a dissonant sound.

Ad lib. (2020)

organ pipes, automatic pulmonary ventilator, durmast wood and plywood
(dim. 153×135×45cm – dur. ad libitum)

link for more images and video [>>](#)



Ad lib. (2017)

automatic pulmonary ventilator, trolley, organ pipes, wood, organ ventilator
(organ dim. 280×110×45cm, ventilator dim. 130×55×55cm – dur. ad libitum)
exhibition view at Ars Electronica Festival 2017, Post City, Linz (A), 2017



Ad lib. (2016)

automatic pulmonary ventilator, trolley, organ pipes, wood, organ ventilator
(organ dim. 272×100×34cm, ventilator dim. 112×55×55cm – dur. ad libitum)
exhibition view at TRA, Ca' dei Ricchi, Treviso (I), 2016

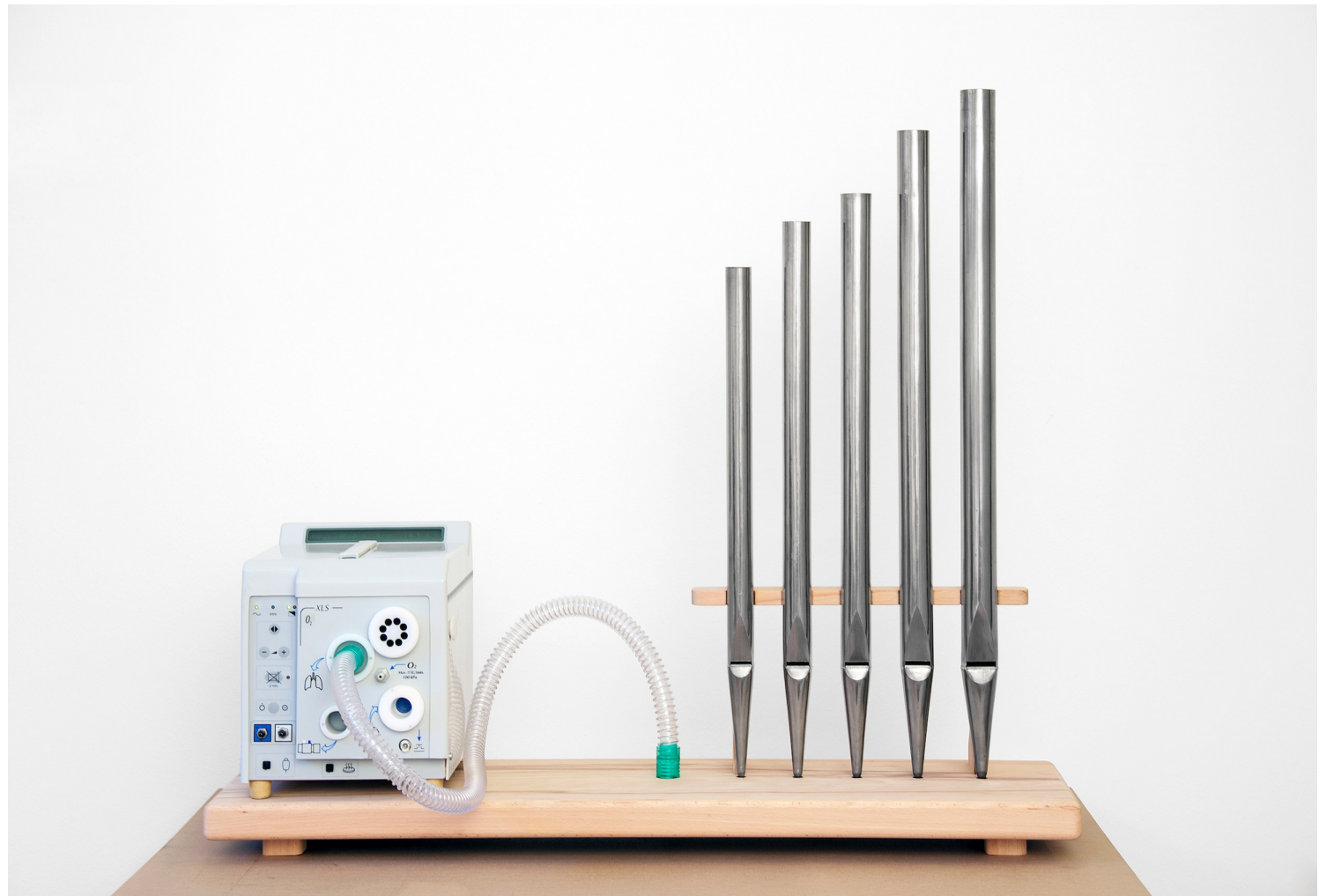
link for more images and video [>>](#)



Ad lib. (2013)

organ pipes, automatic pulmonary ventilator, wood
(dim. 82×34×91cm – dur. ad libitum)

link for more images and video [>>](#)



Panacousticon

sound sculpture (2019)

The sound installation *Again Anew* uses as source material a few previously unreleased interviews that Gideon Bachmann did with some of the Masters of Italian cinema such as Michelangelo Antonioni, Bernardo Bertolucci, Federico Fellini, Pier Paolo Pasolini, Francesco Rosi and Vittorio Taviani.

From tens of hours of original audio recordings in Cinemazero's archive, only one short and sharp sentence for each director was excerpted. Those sentences are played back in loop through modified microphones, so as to create a murmur as if in the movie theater there were an audience chattering before the film showing. As the voices are looped, they slowly become less intelligible, as they were recorded reverberating in the empty movie theater and exciting the acoustic resonance frequencies of the hall thus creating, at the end of the installation, a choir tuned into the sound frequencies of the former movie theater.

Panacousticon (2019)

satin aluminum, stainless steel, iron, 12 loudspeakers, audio system (dimensions 256×155×155cm duration 60 min loop)

work made in technical partnership with Giovanardi SpA, Concorezzo, Italy

link for more images and video [>>](#)



Again Anew

sound installation (2019)

The sound installation *Again Anew* uses as source material a few previously unreleased interviews that Gideon Bachmann did with some of the Masters of Italian cinema such as Michelangelo Antonioni, Bernardo Bertolucci, Federico Fellini, Pier Paolo Pasolini, Francesco Rosi and Vittorio Taviani.

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Again Anew (2019)

modified microphones, mediaplayers, sound system, video projector
(environmental dimensions – dur. 9 min. loop)
audio recordings © Gideon Bachmann used by kind permission of Cinemazero
exhibition view @ Cinema Modernissimo, Bologna (I), 2019

link for more images and video [>>](#)



APV

sound sculpture (2018)

The sound sculpture APV (an acronym for Acoustic Pressure Vessel) is inspired by an industrial pressure vessel, a container containing gas and liquids at very high pressure, for oil refinement.

The abstract shaped sculpture is made with semi elliptical steel dished heads, and closed by a loudspeaker; it becomes a small scale vessel in which the woofer creates an inner acoustic air pressure by playing frequencies of acoustic resonance of an enormous industrial vessel, obtained through the analysis of recordings made by the artist in the metallurgy workshops of O.C.S. industry during a cultural cooperation program with Bevilacqua La Masa Foundation in 2016.

APV (2018)

varnished steel, loudspeaker, audio system (dim. 40×60×60cm – dur. 60 min. loop)
produced in technical partnership with O.C.S., Padua

link for more images [>>](#)



Vol.

sound installations (2014 – 2018)

The sound installations *Vol.* aim to create systems that analyze the volumetric correlation between sound and architecture by reproducing the resonance frequencies of the room in which they are exhibited.

In 2014 a wooden walkable stage, shaped on the planimetry of the room in which it was exhibited, was created together with artist Michele Tajariol. The structure altered the volume of the environment, therefore the sound installation played back the different resonance frequencies recorded in the room, before and after the stage was built in it, to let the audience feel the acoustic shift while walking around the room.

In 2018 a new version of *Vol.* was created to analyze the sound of Galerie Alberta Pane in Paris. A dodecahedron loudspeaker played the resonance frequencies obtained by layering recordings of the ambience silence in the room, while each microphone was modified to reproduce the sound of the resonance frequencies as signal responses of white, pink and brown noises in the room.

Vol. (2018)

varnished wood, loudspeakers, modified microphones, microphone stands, audio cables,
audio system (dim. variable – dur. 12 min loop)
exhibition view at Galerie Alberta Pane, Paris (F), 2018

link for more images and video [>>](#)



Vol. (2014)

varnished iron horn, loudspeaker, audio system (dim. 72×72×78 cm – dur. 6 min. loop)
microphone, stand, cables, loudspeaker, audio system (variable dimensions– dur. 6 min. loop)

Stage (2014)

installation made with M. Tajariol– wood, laminated wood (dim. 310×358×45 cm)

link for more images and video [>>](#)



Studies on the Density of White

photography (2010 – ongoing)

Studies on the Density of White is an ongoing photographic project started in 2010. So far it comprises more than a hundred images taken in several European and U.S. cities. The representation of architectural details is pushed towards an abstract composition of geometrical color sections, defined by different densities of white and grey shades. Corners, walls, cavities and so on lose their usual appearance to become abstract shapes.

The photographic act therefore switches architecture into a different two dimensional identity, pushing photography towards the realm of drawing or graphic design. These photographs work like units with an individual identity. This identity is somehow redefined when the photos interact with each other creating multiple possible sequences that generate a new code.

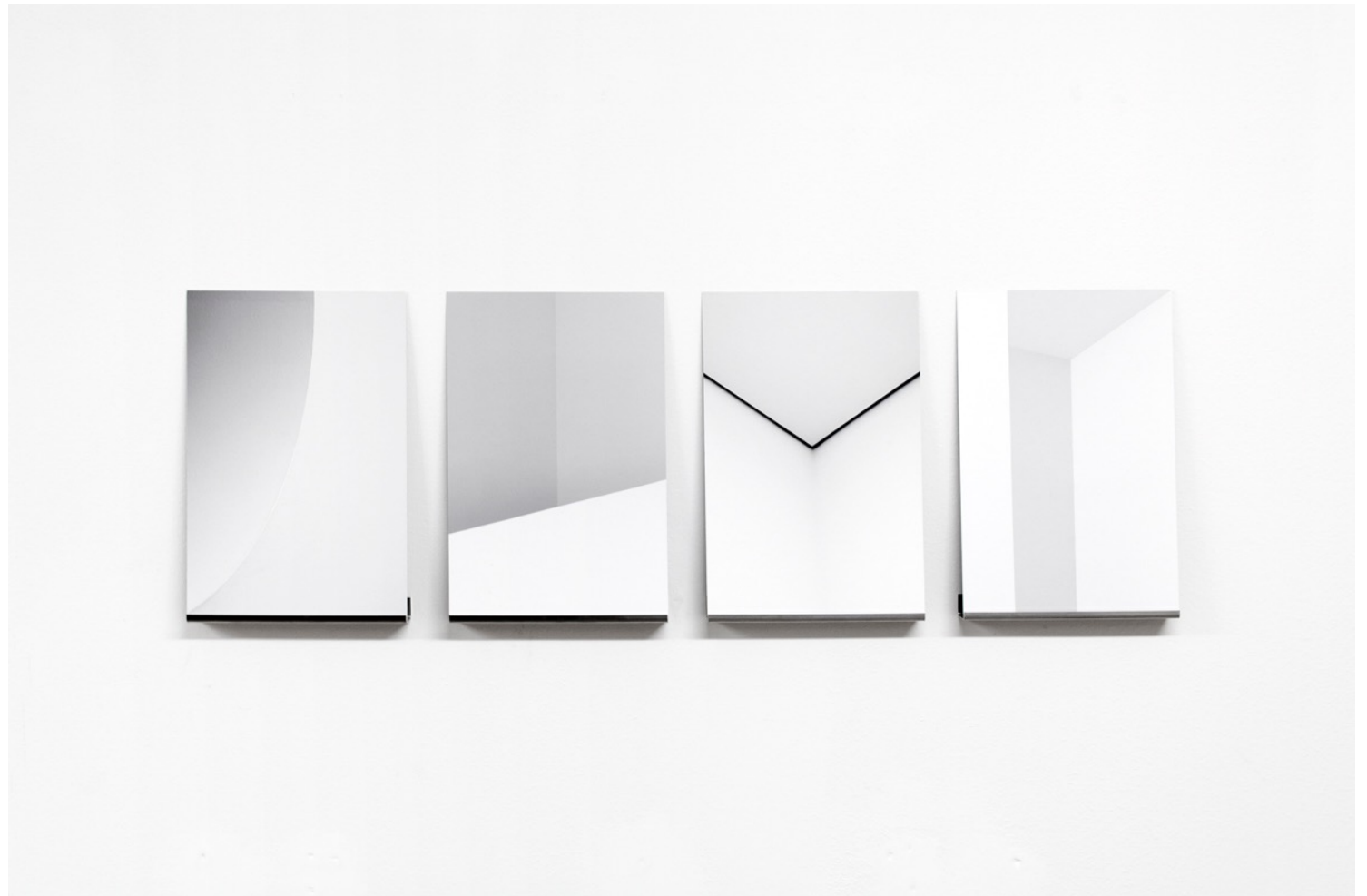
Studies on the Density of White (2010 – ...)

inkjet prints on fine art paper mounted on stainless steel (20×30cm each)

displayed on stainless steel shelves (30×20×2,5cm each)

exhibition view at Galerie Alberta Pane, Venice (I), 2017

link for more images [>>](#)

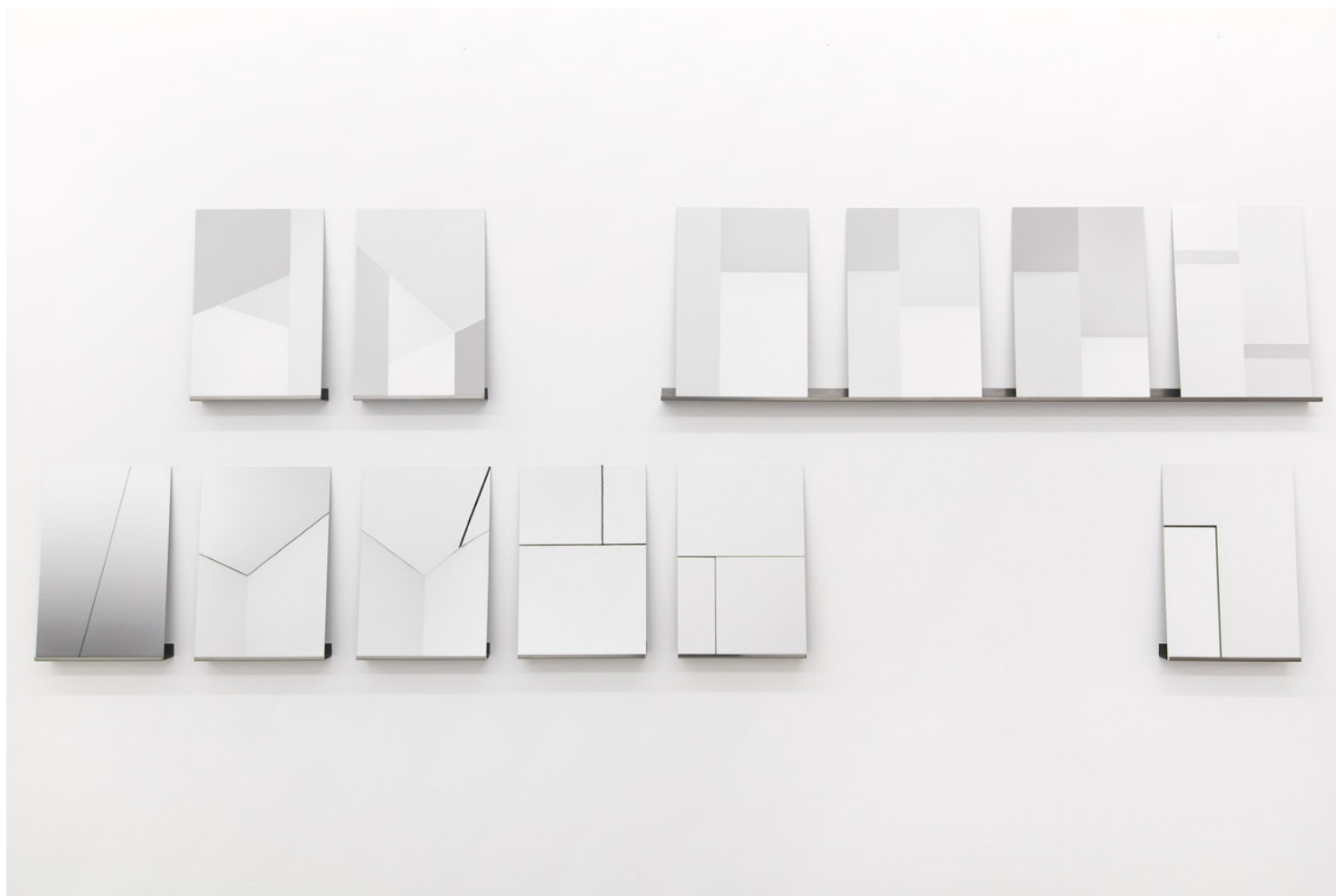


Studies on the Density of White (2010 – ...)

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exhibition view at Galerie Alberta Pane, Paris (F), 2018



High Rise

sound installation (2017)

This sound installation was displayed inside Fabbrica Alta, a former six-storey-high wool factory in Schio (Italy).

Six horizontal aluminum pipes, each as high as each floor of the building, are hanging from the ceiling, creating a long central perspective line that metaphorically represents the six-storeys of the factory. The loudspeakers placed inside the pipes emit sound waves tuned to the harmonics of the resonance frequencies of the building, so as to create – not only visually, but also acoustically – a spatial perception of Fabbrica Alta.

High Rise (2017)

6 aluminum pipes, loudspeakers, steel wires, audio cables, audio system

(pipes dim. 370×15×15cm each – dur. 20 min. loop)

produced in technical partnership with OMP Engineering and with the support of Ca' Foscari University of Venice

link for more images and video [>>](#)



Wave

sculpture (2017)

With its 20 vertical iron sheets this sculpture is a plastic representation of a sound wave also suggesting the shape of sea waves. The project starts off with the sound recording of sea waves that were analyzed and graphically re-interpreted into 20 vertical lines that define the final shape of the sculpture.

Wave (2017)

iron, concrete (dim. 480×150×40cm)

permanent installation at Isonzo Natural Park, Turriaco (I)

link for more images [>>](#)



Tuned Volume

sound sculpture (2016)

The sound sculpture *Tuned Volume* is a spherical modular wooden structure that reproduces the harmonic frequencies of the acoustic standing waves of the room where the sculpture is exhibited. The massive presence of the sculpture thus transforms the spatial perception of the room, but it is also in harmonious relation with the surrounding space through the sound waves tuned into the room's frequencies. Sound hence correlates the architectonic and acoustic properties of the room, with the sculpture's volume and resonant mass.

Tuned Volume (2016)

walnut wood, plywood, loudspeaker, audio system

(dim. 145×150×156cm – dur. 60min. loop)

made with technical partnership of Lunardelli est.1967

exhibition view at Bevilacqua La Masa Foundation, Venice (I), 2016

link for more images and video [>>](#)



Tuned Volume (2016)

walnut wood, plywood, loudspeaker, audio system (dim. 145×150×156cm – dur. 60min. loop)

produced in technical partnership with Lunardelli est.1967

exhibition view at Chamber of the Giants at Palazzo Te, Mantua (I), 2017



Listening Is Making Sense

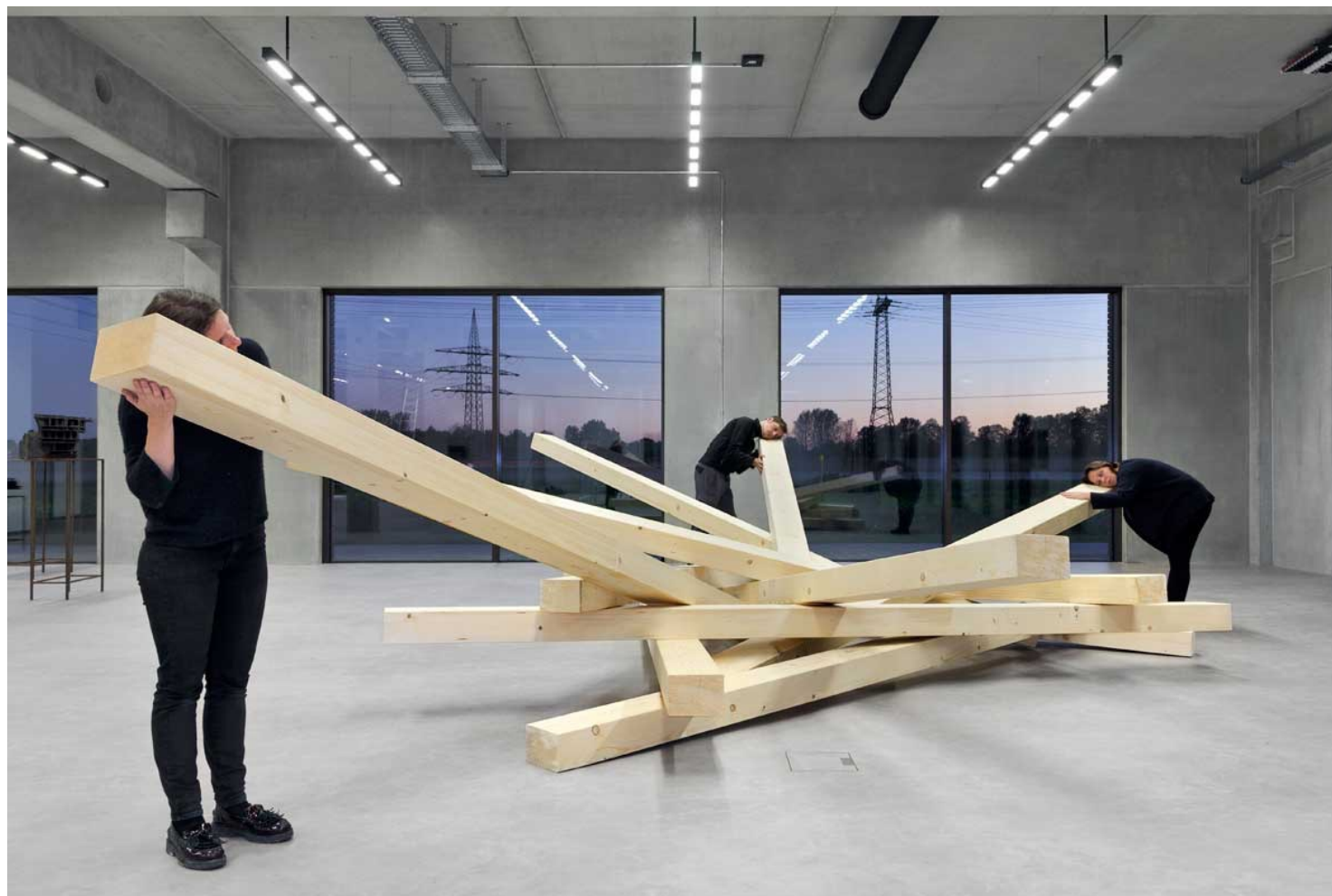
sound sculptures (2010 – 2017)

The sound sculptures *Listening Is Making Sense* use wooden beams as vectors for the propagation of sound vibrations diffused through the wood by tactile transducers (loudspeakers that convert the audio signal into mechanical vibration). The transducers are positioned in the barycenter of the structures so that the sound can propagate by contact through the beams and change its frequencies and dynamics according to the different properties of filtering and absorption of the sound waves by the wood.

The sculptures are apparently silent and the only way to listen to them is therefore to get into physical contact with the resonant matter by placing the ear straight onto the wood.

Listening Is Making Sense (2017)

12 wooden beams (12×20×430cm each), transducers, audio system
(variable dimensions - 68min. loop)
exhibition view at Sammlung Finstral Studio, Friedberg (D), 2017



Listening Is Making Sense (2016)

11 wooden beams (12×16×300cm each), transducers, audio system
(variable dimensions - 68min. loop)

exhibition view at *16th Art Quadriennale*, Palazzo delle Esposizioni, Rome (I), 2016

link for more images and video [>>](#)



Listening Is Making Sense (2012)

10 wooden beams (400×20×20cm each), audio transducers, audio system
(dimensions variable – dur. 70min. loop)
exhibition view at Essicatoio Bozzoli, San Vito al Tagliamento (I), 2012

link for more images and video [>>](#)



Listening Is Making Sense (2010)

high chair (h 3,20 m), transducer, audio system (dim. variable)
installation view at Casabianca, Bologna (I), 2010

link for more images and video [>>](#)



Dià

sound sculpture (2016)

The sculpture *Dià* (from greek διά, through) combines the dimensions of silence and sound. The sculpture is shaped as a golden ratio double horn, through which the spectators may listen to, or observe, the surrounding landscape. It is a device that invites the audience to interact with the two cavities as a megaphone or a peephole, to start an intimate dialogue through the sculpture itself.

The sculpture was commissioned for Walking Art project in 2016, it was installed on a piece of no man's land on the top of Mount Pal Piccolo (1780 m) on the border between Italy and Austria, where World War I was fought, to symbolically connect, both visually and acoustically, the first lines' trenches.

Dià (2016)

varnished fiberglass and iron (dim. 181×85×289 cm)
installation view at Mount Pal Piccolo (I), 2016

link for more images and video [>>](#)



Dià (2016)

varnished fiberglass and iron (dim. 181×85×289 cm)
installation view at Tuileries Gardens, Paris (F), 2018

link for more images and video [>>](#)



Natura Morta

sound installation (2016)

The sound installation *Natura Morta* recalls the classical artistic concept of “still life”, trying however to analyze, through sound, the vital energy that is still in the fruits.

More than one hundred lemons are connected with copper wires to create a room-sized electric circuit that triggers and modulates a few oscillators producing a sound signal that is played inside two ellipsoidal sound sculptures made of acrylic stone. As time passes, the fruits dry out, therefore losing the possibility of conducting electricity. This way the sound is constantly modulated until the fruits completely rot, no longer sending a signal.

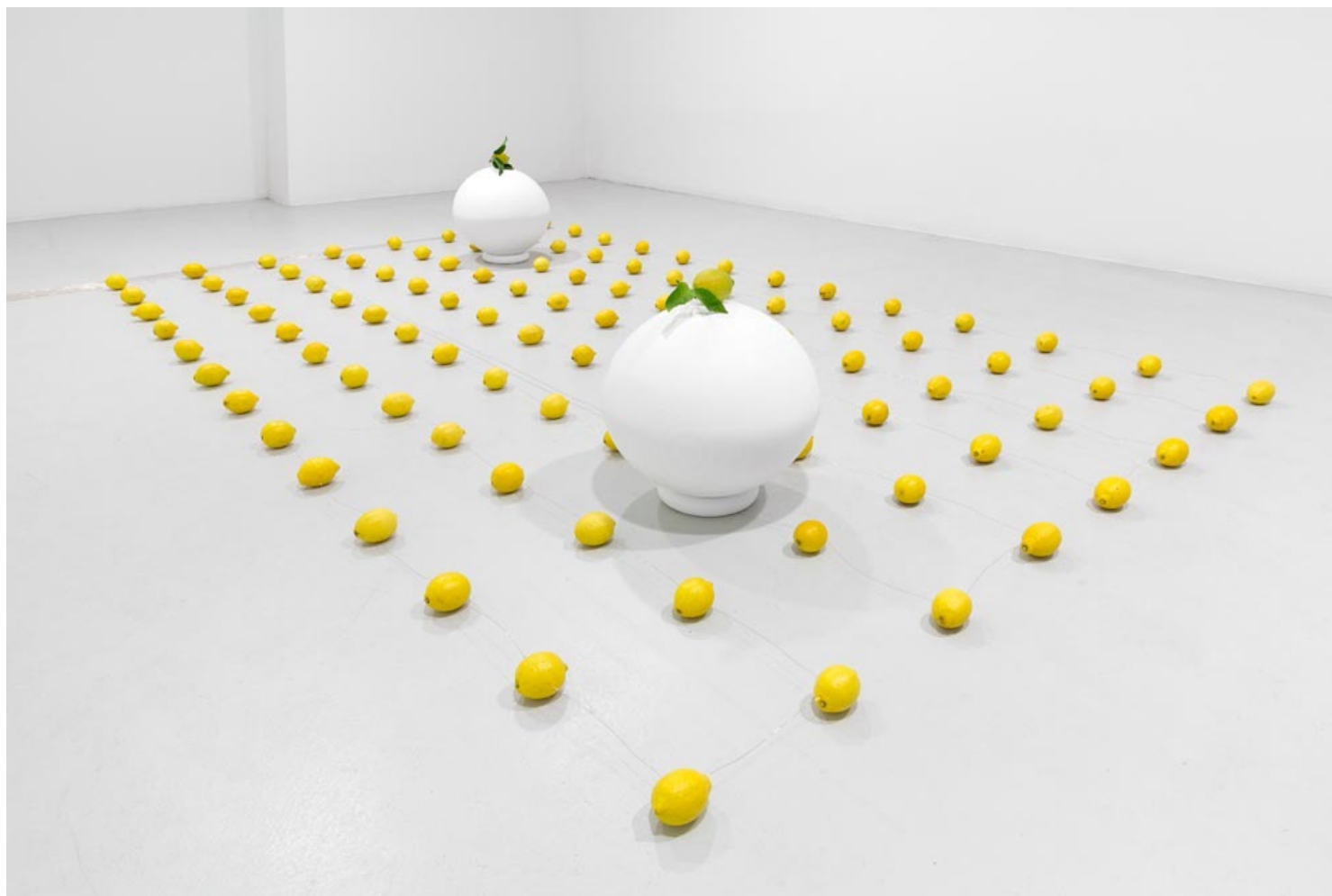
Natura Morta (2016)

lemons, copper wire, oscillators circuit, acrylic stone sculptures, loudspeakers, audio system

(dim. 390×210×45cm – dur. variable)

acrylic stone sculptures produced in technical partnership with Dform.it

link for more images and video [>>](#)



Natura Morta (2016)

detail

exhibition view at Fondazione Ado Furlan, Pordenone (I), 2016



Audible Forms

sound installations (2013 – 2016)

The project *Audible Forms* aims to analyze the relationship between form and sound, sculpture and matter, making forms somehow audible – as it is a common practice for sculptors to listen to statues to capture the sound response of matter.

In 2013 at Mart (Contemporary and Modern Art Museum of Trento and Rovereto) four microphones were inserted inside four plasters casts to record the acoustic resonance between the negative spaces (inner and outer) of each statue, so as to create what can be called an “acoustic cast” of the four sculptures.

On the other hand a new version of the project created in 2016 for Revoltella Museum (Contemporary and Modern Art Gallery in Trieste) analyzes the frequencies of the harmonics of four bronze statues, so as to find the “voice” of each sculpture.

The final displays of both installations arrange the statues as a silent choir in front of a group of microphones modified into loudspeakers. Each of these plays the resonance of a sculpture, making the forms of the statues audible.

Audible Forms (2016)

modified microphones, stands, cables, audio system (variable dimensions, dur. 3'40" loop)
and statues by M. Mascherini and R. Rovani
exhibition view at Museum Revoltella, Trieste (I), 2016

link for more images and video [>>](#)



Audible Forms (2013)

modified microphones, stands, cables, audio system (variable dimensions, dur. 8' loop)

and statues by A. Malfatti

installation view at Mart Museum, Rovereto (I), 2013

link for more images and video [>>](#)



Echea Aeolica

sound sculpture (2015)

This sound sculpture is a big resonating amphora designed to play the sound of the wind that blows from the shore in Syracuse, Sicily, where it's permanently installed. The shape of the sculpture is inspired by the ancient "echea" amphora, reimagined with modern materials and a clean modernist shape. The smooth and round outline of the sculpture invites the audience to lean close and listen to the resonance of the wind and the sounds of the surrounding ambience.

Echea Aeolica (2015)

varnished fiberglass and steel (dim. 142×180×131 cm)
permanent installation at Sculpture Park, Syracuse (I)

link for more images and video [>>](#)



sum

sound installation (2015)

The sound installation aims to investigate the acoustic properties of architectural spaces by combining natural sound waves and sine waves to develop an aural interaction within the exhibition room.

Four wooden organ pipes and a dodecahedron loudspeaker (a speaker that emits sound evenly in any directions) play a perfect fifth chord, tuned using the “just intonation” method based on the mathematical ratios of natural intervals of the harmonic series. The sum of the sound waves generates subtle beating effects because of slight pitch shifts between the pipes (manually tuned) and the loudspeaker (that plays computer generated waves). These beats become clearly audible only in spots of the exhibition room, depending on how the sound reflects on the walls, and therefore audience has to move through the room to hear them.

The title of the work refers to the sum of the sound waves, but also to the first person of the Latin verb “to be” (ego sum) because hearing is a fundamental part of the process of location of self in space, as the aural exploration of the installation proves.

sum (2015)

4 wooden organ pipes, copper pipes, organ ventilator, wooden dodecahedron loudspeaker,
microphone stand, audio cable, audio system (dim. variable – dur. ad libitum)
installation view at Ado Furlan Foundation, Pordenone (I), 2015

link for more images and video [>>](#)



Pebbles

sound installation (2015)

Pebbles is the winning project of the 2015 international public art award “Premio In Sesto”, designed for San Vito’s Castle (where it’s permanently installed) and inspired by the water that no longer flows in the moat, but that has filled the riverbed with pebbles of the Tagliamento River.

A group of rusty metal hemispheres of different sizes, surface from the moat’s bed among the pebbles. The mimetic installation reveals its musical nature only when people interact with it: like bells, the metal pebbles give a unique voice to the moat of San Vito’s Castle and may be used as musical instruments to play abstract melodies.

Pebbles (2015)

iron bells (dim. 500×550×25cm ca.)

permanent installation at the Castle of San Vito al Tagliamento (I)

link for more images and video [>>](#)



ppp–pianopianissimo

sound installation (2015)

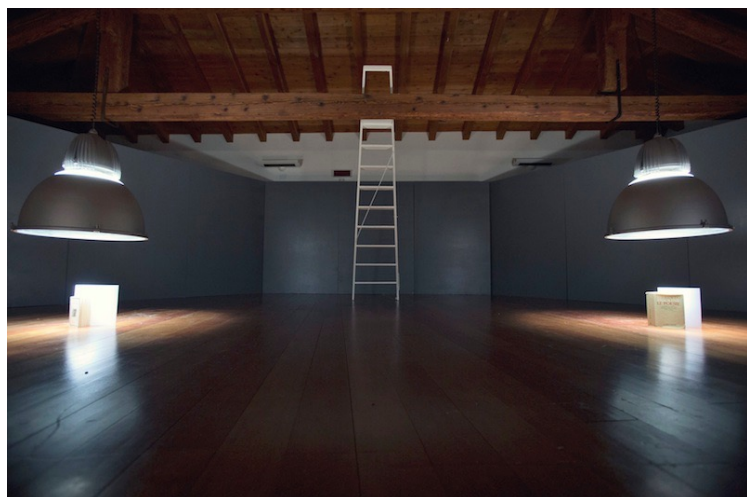
ppp–pianopianissimo is a site-specific installation created for the house of Pier Paolo Pasolini. The project uses raw audio material by G. Bachmann and photos by D. Beer archived by Cinemazero. A few particularly significant Pasolini's sentences were selected among dozens of hours of partly unpublished interviews. These audio fragments were played back in a room of Pasolini's house and their resonance was recorded until the words became a litany no longer discernible. This ghostly sound is what the spectators hear when they enter the installation; when they climb on the ladder (as Pasolini usually did while directing his movies) and lean their ear against the ceiling beam, they may distinctly listen to the voice of Pasolini flowing in the wood, as if the structure of the house were soaked with Pasolini's words. The title refers to the famous acronym of Pier Paolo Pasolini "PPP" and the musical notation, where "ppp" indicates "piano pianissimo", a subtle sound dynamic, as the sounds derived from the voice of Pasolini that resonate in the installation.

ppp-pianopianissimo (2015)

loudspeakers, transducer, ladder, lamps, Pasolini's books, photos, audio system
(dim. variable – dur. 4:40 min loop)

exhibition view at Centro Studi Pasolini, Casarsa (I), 2015 ph. E. Caldana

link for more images and video [>>](#)



Echea

sound sculptures (2014 – ongoing)

The ongoing project *Monologues* is inspired by the Italian theatrical architectural heritage. It is focused on the correlation between space and sound in historic theaters, seeking to listen to their silent voice by recording the acoustic resonance of the empty buildings. So far twelve among the most important theaters in Italy (such as Teatro Fenice in Venice and Teatro San Carlo in Naples) were already involved in the project.

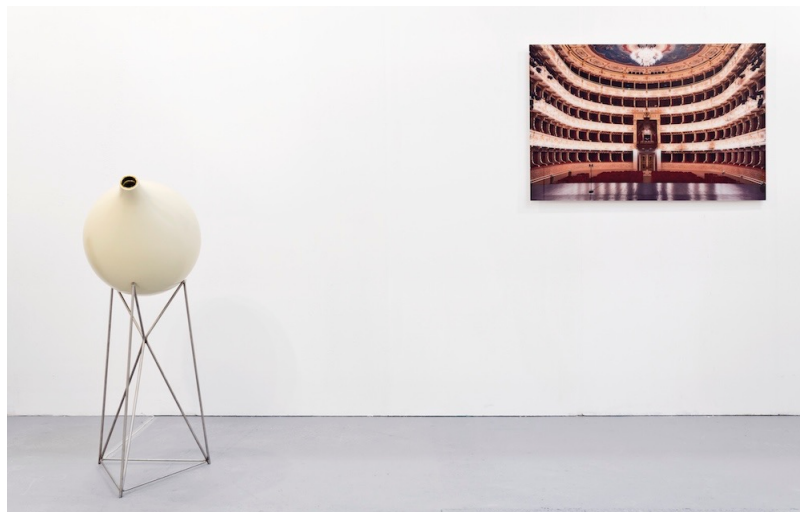
The sound sculptures *Echea* take their name from the amphoras used in ancient times to spread the sound up to the last steps of amphitheaters, “echea” as the roman architect Vitruvius called them. In late XIX century the German physicist Von Helmholtz invented some brass resonators to study the physical principle by which a hollow object filters out certain specific sound frequencies.

The sound sculptures are therefore some “echea” amphoras shaped as Helmholtz resonators, inside which the recordings of empty theaters’ resonances are played back.

Echea – Teatro Comunale, Ferrara (2014)

painted glass, brass, wood, loudspeaker, stainless steel pedestal, audio system
(dim. 120×68×44cm – dur. 6 min. loop)

link for more images and video [>>](#)



Monologues

photography and video (2014 – ongoing)

The photo series entitled *Monologue* shows empty theaters with a microphone on stage, interfering with the image. As an alter ego of the artist, the microphone is facing the empty parterres, recording the silent voices of the halls.

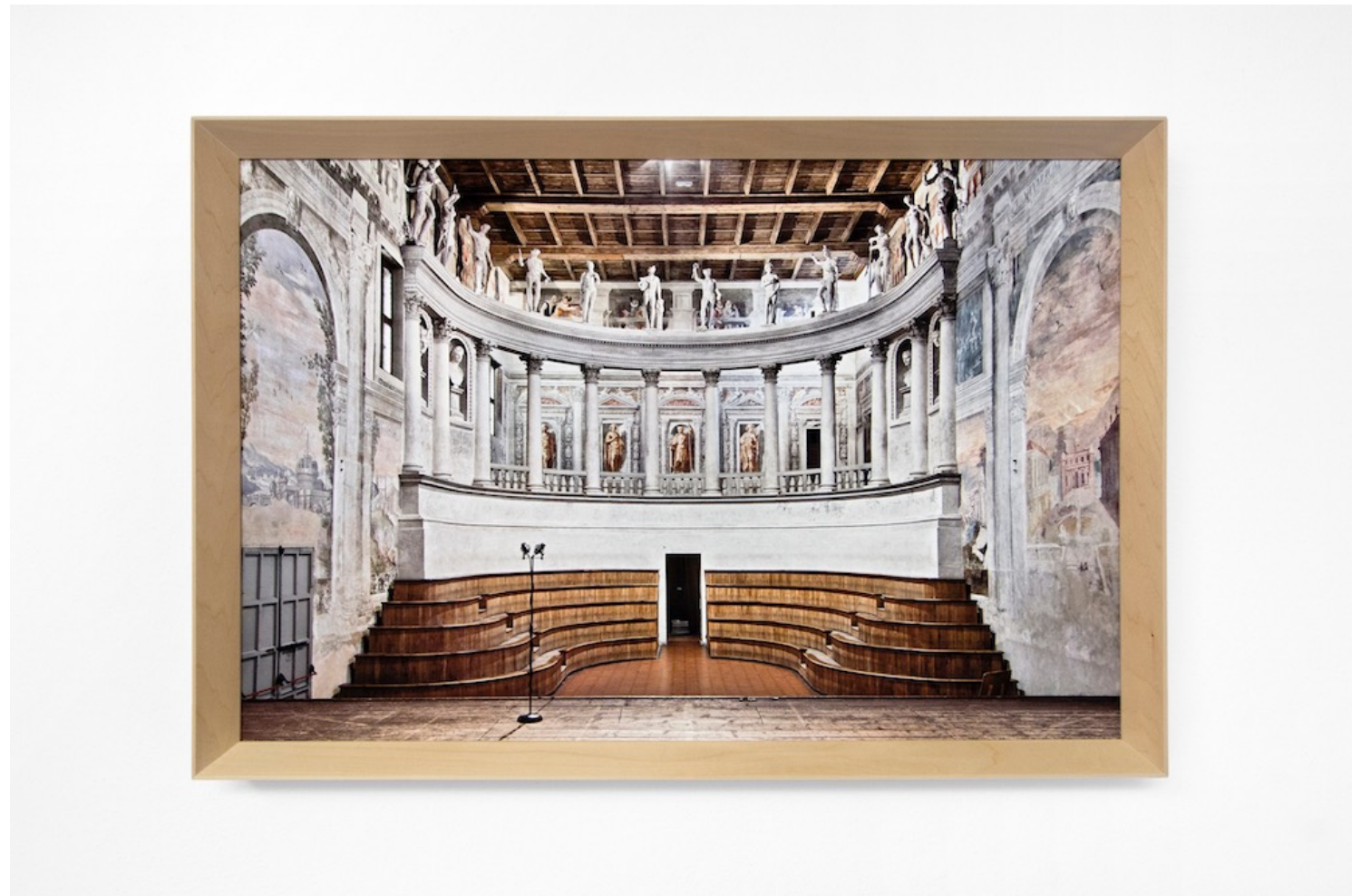
The video installation *Monologue* starts with darkness and silence but, as the ambience recording process of the resonance becomes more and more audible, the lights slowly rise to reveal the hall and the artist alone on stage, listening to the “voice” of the theater.

Monologue – Teatro all'Antica, Sabbioneta (2014)

inkjet prints on fine art paper mounted on lime-wood frame (dim. 63×43cm)

exhibition view at Spazio Ridotto, Venice (I), 2016

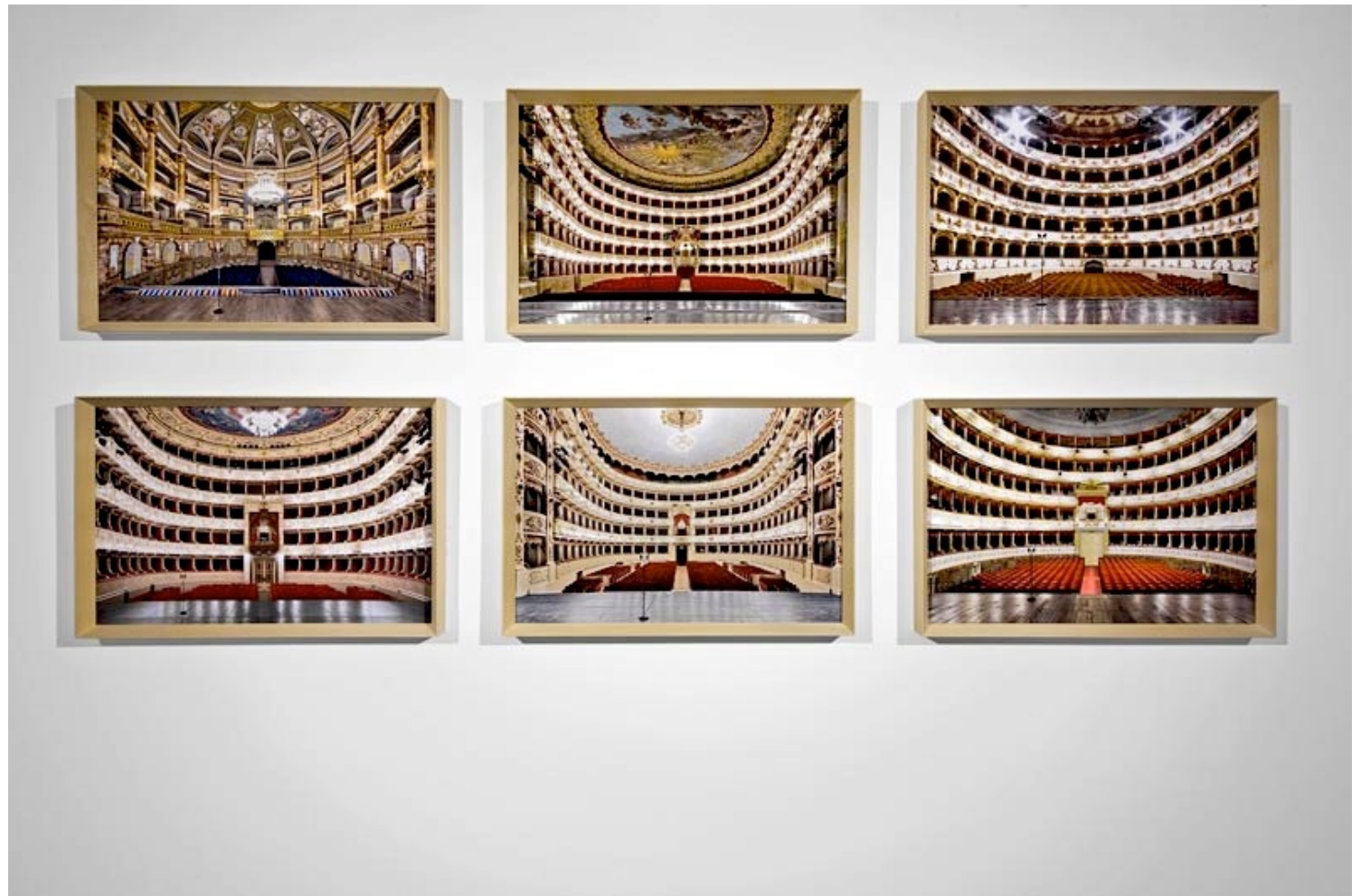
link for more images [>>](#)



Monologues (2014 – ...) photo series

inkjet prints on fine art paper mounted on lime-wood frame (dim. 63×43cm)
exhibition view at Spazio Ridotto, Venice (I), 2016

link for more images [>>](#)



Monologue (2014)

video fullHD (dur. 7'01", stereo sound)

installation view at Galerie Mazzoli, Berlin (D), 2014

link for more images and videos [>>](#)



Monologue – Gran Teatro La Fenice (2016)

Monologue – Lyric Opera House (2017)

2 video fullHD (dur. 6'33'', stereo sound)

installation view at School of the Art Institute of Chicago, collateral event Chicago Architecture Biennial, Chicago (US), 2017

link for more images and video [>>](#)



Q

sound sculpture (2012)

The sound sculpture Q is a massive spherical iron vessel inside which it echoes a recording of the resonant frequencies of its own structure.

The title refers to the shape of the sculpture (that resembles the capital letter Q), but also to the Q factor used to control the frequencies bandwidth to analyze the resonance of the vessel. Furthermore it refers to the Japanese word “kū” (void), one of the five elements in the Godai philosophy: sculptural matter when extended in space, internally configures a conceptual hollow space. To paraphrase a famous Buddhist sutra, the form is void and void is form. In this sense the metallic surface becomes a membrane shaped by the void that it contains. The sculpture is therefore defined by its internal spatial and acoustic volume rather than by its large mass.

Q (2012)

varnished iron, loudspeakers, audio system

(dim. 156×150×150 cm – dur. 73min. loop)

exhibition view at Palazzo Altan, San Vito al Tagliamento (I), 2012

link for more images and video [>>](#)



Stream

sound sculptures (2012)

The sound sculpture *Stream* is made of curved industrial pipes joined by bolted flanges. Loudspeakers inside the sculpture play an audio recording of crude oil that streams through an extraction pipeline system.

The extremely refined varnishing gives a precious appearance to these common industrial elements and creates an aesthetic estrangement, while the curved pipes are to indicate the circularity of an oil driven economic system that nevertheless turns out to be an economically closed circuit.

Stream (2012)

varnished steel pipes, loudspeakers, bolts, audio system
(dim. 30×76×76cm – dur. 4 min. loop)

link for more images and video [>>](#)



Ratio

sound sculptures (2012)

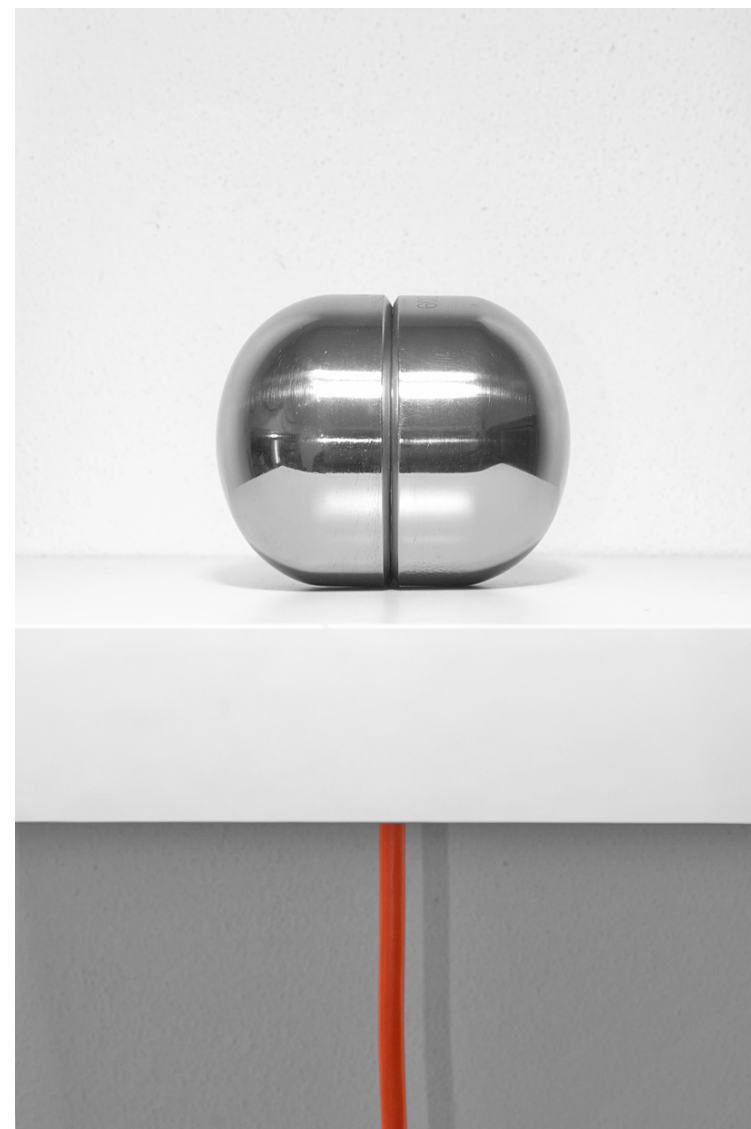
In the series of sound sculptures *Ratio* the acoustic resonance of empty spaces (e.g. empty auditoriums) is reproduced and compressed within small metal capsules on which are engraved the compression ratios between the volume of the recorded rooms and that of the sculptures.

Ratio 1,46E09 (2012)

chromed iron capsule, engraving, loudspeaker, cable, shelf, audio system
(dim. 10×8,5×8,5 cm - dur. 8min. loop)

installation view at Galerie Mazzoli, Berlin (D), 2012

link for more images and video [>>](#)



Voice of Space

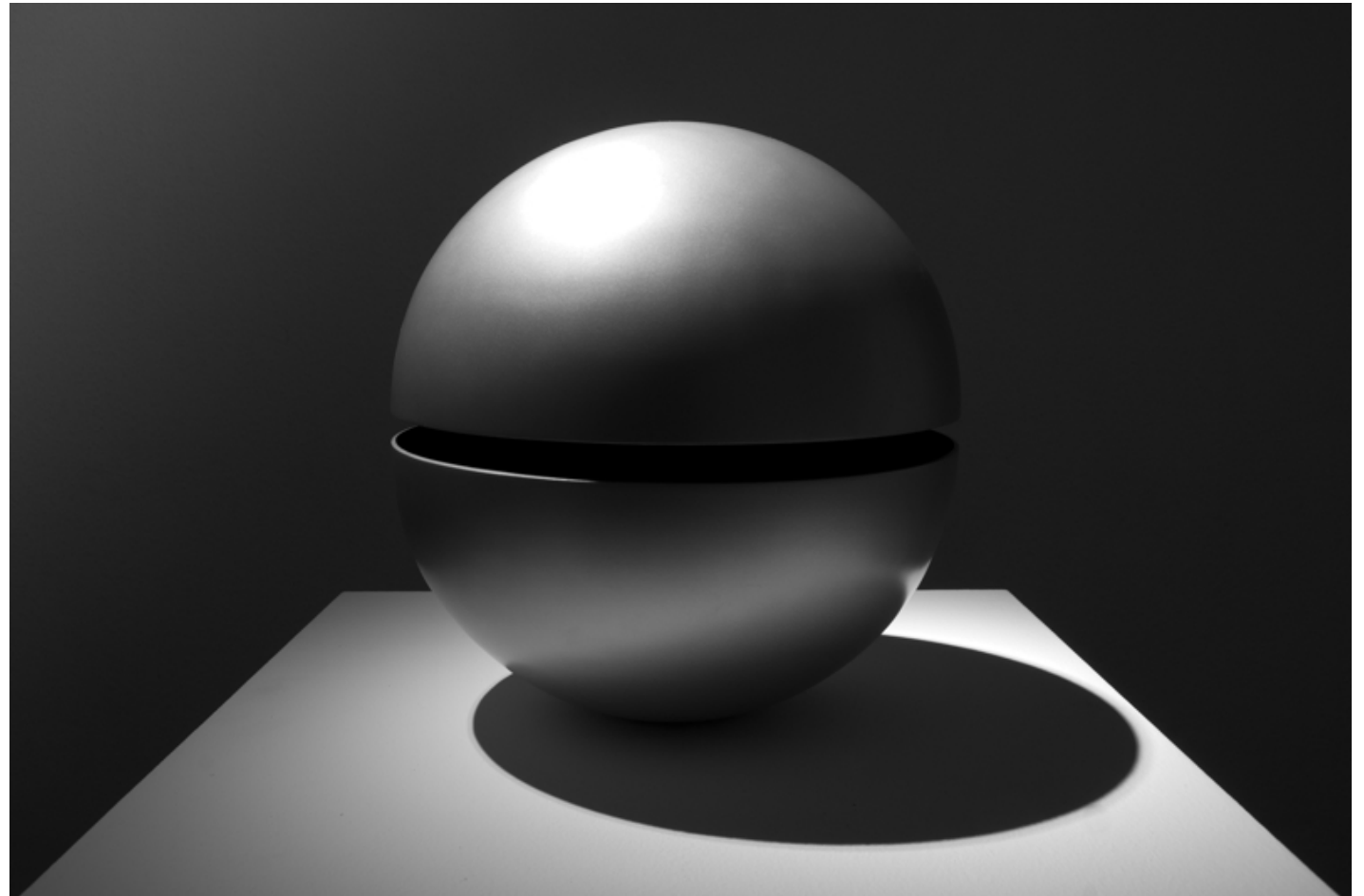
sound sculpture (2012)

The sculpture is inspired by a famous Magritte's painting: the enigmatic object depicted has been turned into a resonant three-dimensional entity that plays the harmonics of the "standing waves" of the room where it is located, investigating therefore the acoustic properties of resonance of the space where the sculpture is placed.

Voice of Space (2012)

varnished iron, loudspeaker, audio system
(dim. 32×30×30 cm – dur. 60 min. loop)

link for more images and video [>>](#)



Because Tomorrow Comes

interactive sound installations (2011-2012)

The sound installations *Because Tomorrow Comes* focus on space considered in its dialectic between inside and outside, propping up the ceiling of the room in an attempt to prevent its collapse, but also to defend the intimacy of an inner space from the pressure of the outside world.

The loudspeakers are used to thicken and support the props and they diffuse the sound of the creaking of the ceiling they are supporting. The installation increases the feeling of the ceiling to which they are leaning. The result is to increase the feeling of precariousness and insecurity, reminding the uncertain tomorrow looming over the audience.

Because Tomorrow Comes (2012)

12 iron props, 12 speakers, bolts, audio cables, 6 channel audio system
(variable dimensions – dur. 8 min. loop)
installation view at Galerie Mazzoli, Berlin (D), 2012

link for more images and video [>>](#)



Because Tomorrow Comes (2011)

wooden beams, speakers, movement sensor, cable, bolts, 8 way audio system

(variable dimensions – real time audio)

installation view at Villakabila, The Hague (NL), 2011

link for more images and video [>>](#)



1:10.000

sound sculpture (2010)

The sculpture is a small varnished steel vessel hermetically sealed by a loud-speaker on top, that reproduces the recording of the acoustic resonance of a huge, empty oil tank. The sculpture aims to conceptually contain a hollow space by reproducing its resonant frequencies inside a vessel, so that it contains a void acoustically 10.000 times bigger.

1:10.000 (2010)

varnished iron tank, loudspeaker, audio system
(dim. 38×34×34 cm – dur. 13 min. loop)

link for more images and video [>>](#)



Exhibition Rooms

photography (2007–ongoing)

Exhibition Rooms is an ongoing photographic project started in 2007. Its purpose is to document exhibition venues (museums, kunsthalle, galleries, etc.) investigating the possible variations of the white cube model theorized by O'Doherty and turning it into the very aesthetic subject of the photos.

The result is a series of pictures that recall minimal abstract paintings. All the photographs are taken placing the camera on the floor, to portray the intersection between the wall and the floor – i.e. the roots of the artistic container – instead of that portion of wall where the artworks are normally exhibited: what is being photographed is the microcosm that we are used to consider only as the frame..

Exhibition Rooms (2007 – ...)

lambda prints mounted on aluminum (dim. 100×67 cm) with wooden frame (dim. 120×87 cm)

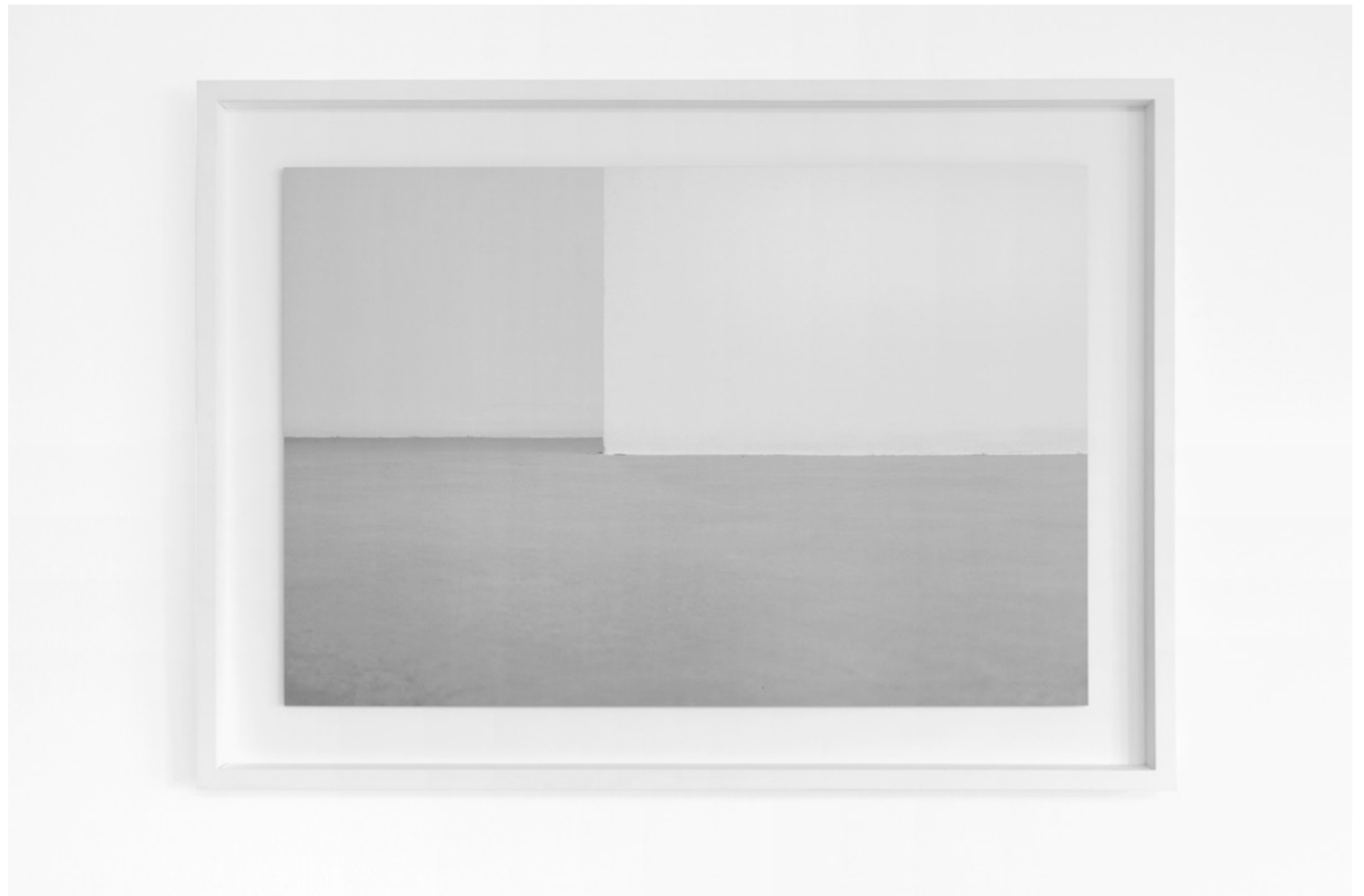
exhibition view at artericambi, Verona (I), 2010

link for more images [>>](#)



Exhibition Rooms, Venice (2007 – ...)

lambda print mounted on aluminum (dim. 100×67 cm) with wooden frame (dim. 120×87 cm)



Almost Solo

sound sculpture and performance (2009)

Almost Solo is a sound sculpture conceived after traveling for two months in northern Europe, heading towards Estonia, for an art residency at MoKS studio. The only company during this solitary tour was the double bass, played in several concerts along the road. A set of loudspeakers is fixed on the instrument to let the voices and field recordings gathered along the road resonate through the body of the double bass, making the instrument their soundbox, to play them back as if it had absorbed the sonorities of those experiences during the trip.

Almost Solo was also developed as a performance in which the artist plays the acoustic double bass while the sound diary is reproduced by the loudspeakers, thus creating a double stratification of sounds (live sounds and recorded sounds) that are mixed by the vibration of the instrument. Therefore this is not a real solo performance, intended as soliloquy, but rather a musical dialogue with distant places and memories of the trip.

Almost Solo (2009)

double bass, speakers, nylon belts, audio system

(dim. 210×68×42cm – dur. 30' 33" loop)

installation view @ Palazzo Altan, San Vito al Tagliamento (I), 2009

link for more images and video [>>](#)



Translucide

video installation (2009)

The idea for the video *Translucide* comes from the concept of “translucent” that Gilles Deleuze used to exemplify how the images, following Bergson’s theory, are not created by the human vision, but they rather exist in themselves and only need the translucency of a screen to become visible.

In the video, a digital picture slowly increases its resolution until it reveals the image of high voltage electric cables. In the process, the photo takes unexpected biomorphic forms as it gradually increases the pixels resolution. The soundtrack is generated from the audio recording of the video’s analog output signal which was then partially reprocessed.

Translucide (2009)

b/w full HD video, stereo sound (dur. 14'30'' loop)

image below: video still

link for more images and video [>>](#)



curriculum



Michele Spanghero (Gorizia, Italy 1979)

The artistic activity of Michele Spanghero ranges between the fields of visual and acoustic arts. Mentioned as “Best Young Italian Artist in 2016” according to Artribune magazine, Spanghero exhibited his works in various international venues such as Hyundai Motorstudio (Beijing, China), School of the Art Institute (Chicago, USA), Museum of Modern Art (Istanbul, Turkey), Darb 1718 Center (Cairo, Egypt), Tuileries Garden (Paris, France), Le Centquatre (Paris, France), MAGASIN Centre National d’Art Contemporain (Grenoble, France), Ars Electronica festival (Linz, Austria), Klangraum (Krems, Austria), Festival Tina-B (Prague, Czech Republic), Technisches Sammlungen (Dresden, Germany), Stroom Foundation (The Hague, Netherlands), Eufònic Festival (Ulldecona, Spain), Vžigalica Galerija (Ljubljana, Slovenia), Italian Embassy (Brussels, Belgium).

He also exhibited in several institutions in Italy, including Mart Museum (Rovereto, Italy), National Gallery of Umbria (Perugia, Italy), Bevilacqua La Masa Foundation (Venice, Italy), Palazzo Te (Mantua, Italy), Temple of Hadrian (Rome, Italy) and 16th Art Quadriennale (Rome, Italy).

In 2008 he has participated in a one-month artist residency program in MoKS – Mooste (Estonia). From 2007 until 2015 he’s been resident artist at Stazione di Topolò / Postaja Topolove festival (Italy). In 2017 he was Visiting Artist at Sound Department at the School of the Art Institute of Chicago (USA). In 2020 he had a remote residency at bb15, Linz (Austria).

selected solo shows

- 2021 *Ad Libitum*, text by D. Moulon, Galerie Alberta Pane, Paris (F)
- 2020 *Imprese*, with M. Denis, curated by M. Cavallarin, Galerie Alberta Pane, Venice (I)
Monologues, curated by D. Bevilacqua, bb15, Linz (A)
- 2019 *Again Anew. Before the Film*, curated by R. Costantini, Cinema Modernissimo, Bologna (I)
Recent Works, with C. Fogarolli, Galerie Alberta Pane, Venice (I)
Ad lib., curated by A. Horta, Eufònic Festival, Castle of Ulldecona, Ulldecona (ES)
- 2018 *Blank*, Galerie Alberta Pane, Paris (F)
Ad lib., curated by J. Aichinger, Imago Dei Festival and Donau Festival, Klangraum, Minorite Church, Krems (A)
Intus, curated by M. Serli, UFO Residency, Miramare Castle, Trieste (I)
- 2017 *Monologue for Two*, curated by A. Possati, collateral event of Chicago Architecture Biennial, School of the Art Institute of Chicago MacLean Ballroom, Chicago (USA)
High Rise, Fabbrica Alta, Schio (I)
Tuned Volume, Festivaletteratura, Palazzo Te, Mantua (I)
Pressure, curated by M. Minuz, Violin Museum, Cremona (I)
- 2016 *Timber*, text by C. Ianeselli, Galerie Mazzoli, Berlin (D)
Spacing, curated by S. Coletto, Multiplo, Padua (I)
Ad Libitum, curated by C. Ianeselli, TRA, Ca' dei Ricchi, Treviso (I)
Monologues, EXPO CHICAGO Special Exhibitions program, curated by S. Cristello, Navy Pier, Chicago (USA)
Natura Morta, curated by D. Bevilacqua, Fondazione Ado Furlan, Pordenone (I)
- 2015 *ppp-pianopianissimo*, curated by M. Santarossa, Centro Studi Pier Paolo Pasolini, Casarsa della Deilzia (I)
Focus on Sound, curated by A.L. Chamboissier, LOOP fair, Barcelona (E)
- 2014 *Monologues*, text by G. M. Miniussi, Galerie Mazzoli, Berlin (D)
Monologues, curated by A. Bertani, Ai Colonos, Villacaccia di Lestizza (I)
Ouverture, with M. Tajariol, curated by D. Capra, Svernissage, Asolo (I)
- 2012 *Empty Matters*, text by M. Wischnewski, Galerie Mario Mazzoli, Berlin (D)
Replay, curated by A. Abrahamsberg, Galerija Dimenzija Napredka, Nova Gorica (SLO)
- 2011 *Topophonie*, curated by D. Capra, festival Comodamente, Vittorio Veneto (I)
- 2010 *Exhibition Rooms*, curated by D. Capra, Artericambi, Verona (I)
- 2009 *Translucide*, curated by D. Capra, Factory Art, Trieste (I)
Cinetica : Promenade, curated by L. Michelli and S. Bellinato, Stazione Rogers, Trieste (I)

prizes

- 2020 Pow Solo Awards – "Best Sound Art" finalist
2017 mention "Best Young Italian Artist in 2016" according to Artribune magazine
2015 Premio In Sesto international public art award – winner
Talent Prize 2015 – finalist
2013 Blumm Prize, Brussels – online award winner
Level O Prize, ArtVerona fair – Museo Marini award
Permio Terna 05, Rome – finalist
2012 Icona Prize, ArtVerona fair – winner
Ettore Fico Prize, Roma Contemporary art fair – acquisition award
Fondazione Fabbri Prize, Fabbri Foundation, Treviso – finalist
Premio Musica Diffusa, perAspera festival, Bologna – winner

selected group shows

- 2020 *No More Silence*, curated by J. Forbici and M. Vicari, Art Stays Festival, Ptuj City Gallery, Ptuj (SLO)
Inedito, Galleria Mazzoli, Modena (I) and Galerie Mazzoli, Berlin (D)
2019 *Interieurs sur mesure*, Galerie Alberta Pane and A1043, Paris (F)
Fini & Confini, curated by D. Gavagnin, Museo del Paesaggio, Torre di Mosto (I)
The Ground We Have in Common, curated by P. Boschiero and N. Vamvouklis, Benetton Foundation, Treviso (I)
10x100 – Fabbrica d'arte contemporanea, curated by M. Cavallarin and M. Tagliafierro, Giovanardi Spa, Concorezzo (I)
Jusqu'ici tout va bien? Archéologies d'un monde numérique, curated by G. Alvarez and J.M. Gonçalves, Biennale Némò, Le Centquatre, Paris (F)
Artissima Telephone, curated by I. Bonacossa and V. Martini, OGR, Turin (I)
Handapparate, curated by H. Jagersberger and D. Bevilacqua, Atelierhaus Salzamt, Linz (A)
2018 *Future Humanity – Our Shared Planet*, curated by Lee Daehyung, Qiu Zhijie, M. Honzik, Hyundai Motorstudio, Beijing (RPC)
Hors les murs, Fiac Foire internationale d'art contemporain, Jardines du Tuileries, Paris (F)
FIAC Cinéphémère, curated by C. Ciuti, Fondation d'entreprise Ricard, Paris (F)
Artissima Sound, curated by Y. Chateigné Tytelman and N. Ricciardi, OGR, Turin (I)
Naked, curated by M. Scott Hall, Raumstation, Vienna (A)
Radio Art Symposium, Monastero Santa Chiara, Republic of San Marino (RSM)

- 2017 *Point Zero*, Ars Electronica Festival, Post City, Linz (A)
Le yeux qui louchent, curated by D. Capra, Galerie Alberta Pane, Venice (I)
When Machines Are Dreaming, curated by A. Ullrich, Technische Sammlungen, Dresden (D)
Soft Architecture, curated by S. Oberrauch and K. Oberrauch, Finstral Studio, Friedberg (D)
Art of the Treasure Hunt: the Grand Tour, curated by K. Redzisz, Felsina, Castelnuovo Berardenga (I)
Silenzi d'alberi – Soundart exhibition, curated by S. Belfiore and L. Longhi, Villa Brandolini, Pieve di Soligo (I)
- 2016 *TILL IT'S GONE*, curated by Ç. Bafra and P. Colombo, Istanbul Museum of Modern Art, Istanbul (TR)
16th Art Quadriennale – Periferiche, curated by D. Viva, Palazzo delle Esposizioni, Rome (I)
Alchimie, curated by S. Coletto, Bevilacqua La Masa Foundation, Venice (I)
Corrispondenze d'Arte 3, curated by S. Gregorat and L. Michelli, Revoltella Museum – Contemporary and Modern Art Gallery, Trieste (I)
Walking – arte in cammino, curated by G. Favi and M. Lupieri, Mount Pal Piccolo, Paluzza (I)
Il suono in mostra, curated by A. Della Marina and N. Catalano, Cathedral Baptistery, Udine (I)
- 2015 *Ritornello*, curated by K. Oberrauch, Darb 1718 Contemporary Center, Cairo (ET)
O/M No Place to Hide, curated by M. Cavallarin and S. Monti, GC.AC Galleria Comunale d'Arte Contemporanea, Monfalcone (I)
Der Blitz – Falsipiani, curated by D. Isaia and F. Mazzonelli, MAG – Museo Alto Garda and Mart – Contemporary and Modern Art Museum of Trento and Rovereto (I)
IBIDEM, curated by D. Viva, Ado Furlan Foundation, Pordenone (I)
Talent Prize 2015, Pietro Canonica Museum, Rome (I)
From Nature to Sign, curated by A. Bertani, Harry Bertoià's birthplace, S. Lorenzo d'Arzene (I)
- 2014 *Artsiders*, curated by F. De Chirico and M. Mattioli, Umbria National Gallery, Perugia (I)
Un Rumore Bianco, curated by A. Bruciati, AssabOne, Milan (I)
Transiente, Galleria Civica di Modena, Modena (I)
Liam Gillick "De 199C a 199D", site specific project for the exhibition, MAGASIN Centre National d'Art Contemporain, Grenoble (F)
Il collasso dell'entropia, curated by A. Zanchetta, MAC – Contemporary Art Museum, Lissone (I)
- 2013 *La Magnifica Ossessione Nuovi Artisti*, with E. Becheri, A. Caccavale e A. Mastrovito, Mart – Contemporary and Modern Art Museum of Trento and Rovereto, Rovereto (I)
Essere o non essere. Premio Terna 05, curated by C. Collu and G. Marziani, Temple of Hadrian, Rome (I)
Audition: Sound in Motion, curated by K. Oberrauch, Transart festival, Gandegg Castel, Appiano (I)
Blumm Prize, curated by M. Cavallarin, Italian Embassy, Brussels (B)
97ma Collettiva Giovani Artisti, curated by S. Coletto, Bevilacqua La Masa Foundation, Galleria di Piazza San Marco, Venice (I)
Siate candidi come colombe, curated by M. Minuz., Galleria Civica, Zoppola and TRA Ca' dei Ricchi, Treviso (I)

- 2012 *Pixxelpoint 13*, curated by A. Abrahamsberg and M. Peljhan, Mestna Galerija, Nova Gorica (SLO)
Premio Francesco Fabbri, curated by C. Sala, Fabbri Foundation, Villa Brandolini, Pieve di Soligo (I)
Scatole Sonore – Painsesti 2012, curated by D. Viva and G. Rubino, Palazzo Altan, San Vito al Tagliamento (I)
Ondertussen: Eavesdropping, curated by M. Marangoni, Stroom Foundation, The Hague (NL)
- 2011 *95ma Collettiva Giovani Artisti*, curated by A. Vettese, Bevilacqua La Masa Foundation, Galleria di Piazza San Marco, Venice (I)
Eavesdropping, curated by M. Marangoni, Villakabila Stichtingcentrum, The Hague (NL)
Corrispondenze d'arte, curated by M. Masau Dan and L. Michelli, Revoltella Museum – Contemporary and Modern Art Gallery, Trieste (I)
Interlocutori dell'imperfetto, curated by P. Toffolutti, SPAC, Villa di Toppo Florio, Buttrio (I)
Lo stato dell'arte, Friuli Venezia Giulia, as part of Italian Pavilion at 54th International Art Exhibition of the Venice Biennale, curated by V. Sgarbi, Magazzino 26, Trieste (I)
60x60 Images, curated by F. Agostinelli, Academy of Fine Arts, Cincinnati (USA)
- 2010 *Condotti cronoarmonici*, text by G. M. Miniussi, Galerie Mario Mazzoli, Berlin (D)
Spectator Is a Worker, curated by D. Capra, Tina-B Contemporary Art Festival, Prague (CZ)
Il segreto dello sguardo - Premio Arti Visive San Fedele, curated by A. Dall'Asta, San Fedele Gallery, Milan (I)
Figure Ipotetiche, curated by F. Mazzonelli, Upload Art Project, Trento (I)
Casabianca, curated by A. Radovan, Casabianca, Bologna (I)
- 2009 *La Meglio Gioventù*, curated by A. Bruciati and E. Comuzzi, GC.AC Galleria Comunale d'Arte Contemporanea, Monfalcone (I)
Festival della Scienza, curated by AMACI, Telecom Italia Future Center, Genova (I)
Licof – Palinsesti, curated by E. Pezzetta, Castle, San Vito al Tagliamento (I)
- 2008 *Fruz 03*, curated by A. Bruciati, GC.AC Galleria Comunale d'Arte Contemporanea, Monfalcone (I)
HAIP Digital Art Festival, curated by D. Lakner, Galeija Vzgalica, Ljubljana (SLO)
Avamaa Art Symposium, curated by J. Grzinich and E. Muursepp, MoKS, Mooste (EST)
404 International Festival of Electronic Art, curated by G. Valenti, M. Guzman and M. Campitelli, Molo IV, Trieste (I)
(Not) a Photograph, curated by V. Nagy, Obalne Galerije, Piran (SLO)
2ème Biennale des Arts Numériques, curated by M. Barbe, Sainte-Croix-aux-Mines Val d'Argent (F)
- 2007 *Signal-segnali video*, curated by E. Marras, La Vetreria, Cagliari (I)
Electronic Music Festival, curated by R. Di Pietro, Mad Lab Theater, Columbus OH (USA)
Orchestrazione, Galleria Comunale d'Arte Contemporanea, Portogruaro (I)

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