

Matteo Nasini  
Selected works  
2011-2023

The research of Matteo Nasini starts from sound study, to take physical shapes deeply examining 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.

He showed his work at :

MANIFESTA 13 (Marseille) Triennale (Milan) Maxxi, Macro, La Galleria Nazionale, Auditorium Parco della Musica (Rome); Centro Arti Visive Pescheria, (Pesaro) Fondazione Pistoletto (Biella) Palazzo Fortuny (Venice) MO.CO (Montpellier) MRAC (Serignan) Hammer Museum (Los Angeles); Rowing (London) Royal Museum of Worcester (Worcester)

## *Welcome Wanderer*

2021

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 core of the project is the automation and geolocalisation of the Gaia DR2 star catalogue produced by ESA, which includes the location of some 4.5 billion stars within the Milky Way. From where the Welcome Wanderer is located, the software that controls it is able to recognise the stars that are passing overhead and send the data to the devices that activate the artworks.

Welcome Wanderer 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.



*A Distant Chime*, 2023, detail



*A Distant Chime*, installation view at Italin Culture Institute, Stockholm, 2023



Extract from the review by Giovanna Manzotti, Frieze Magazine, April 2023

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.

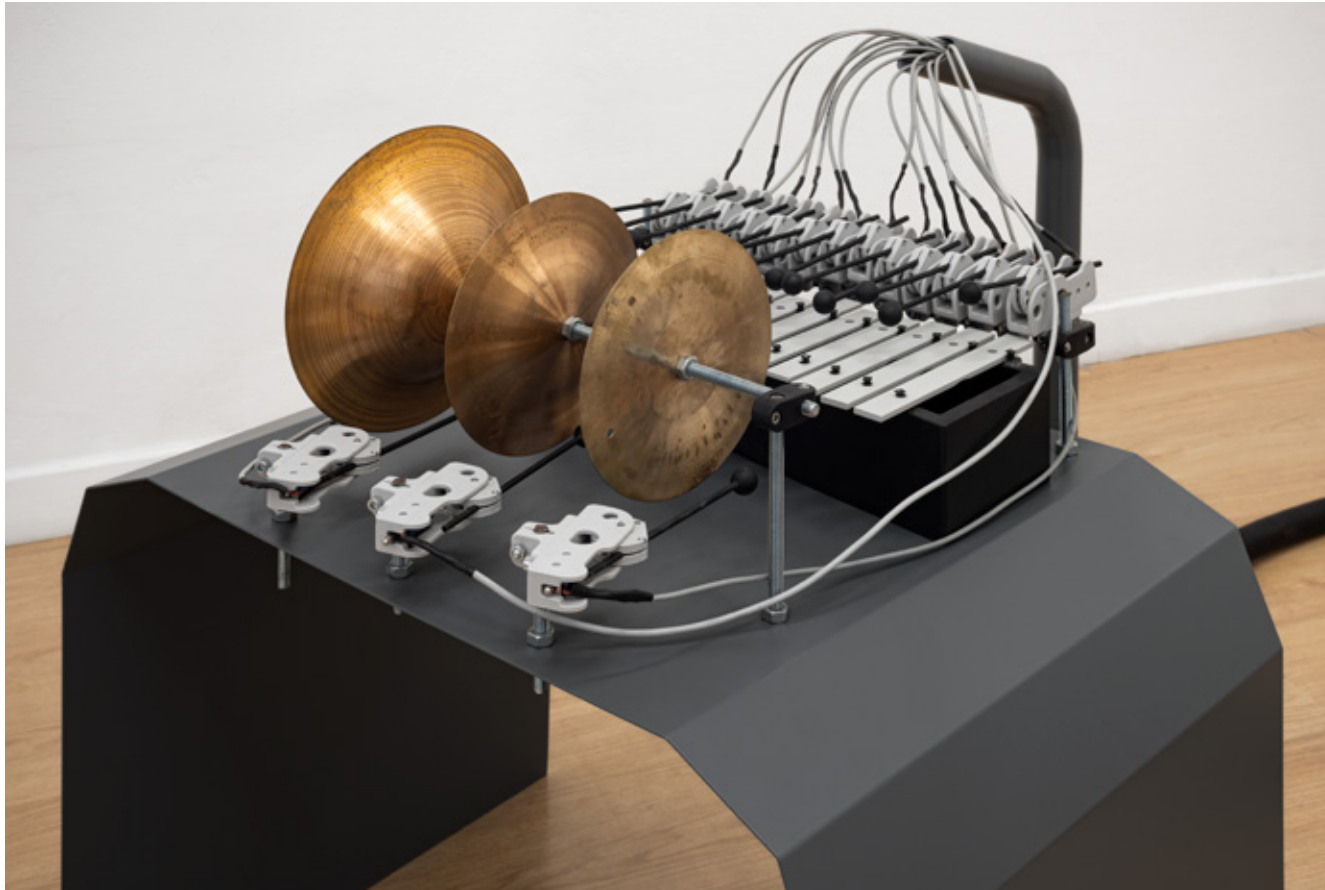
Continue reading on

<https://www.frieze.com/article/matteo-nasini-a-distant-chime-2023-review>



*A Distant Chime*, 2023, detail.

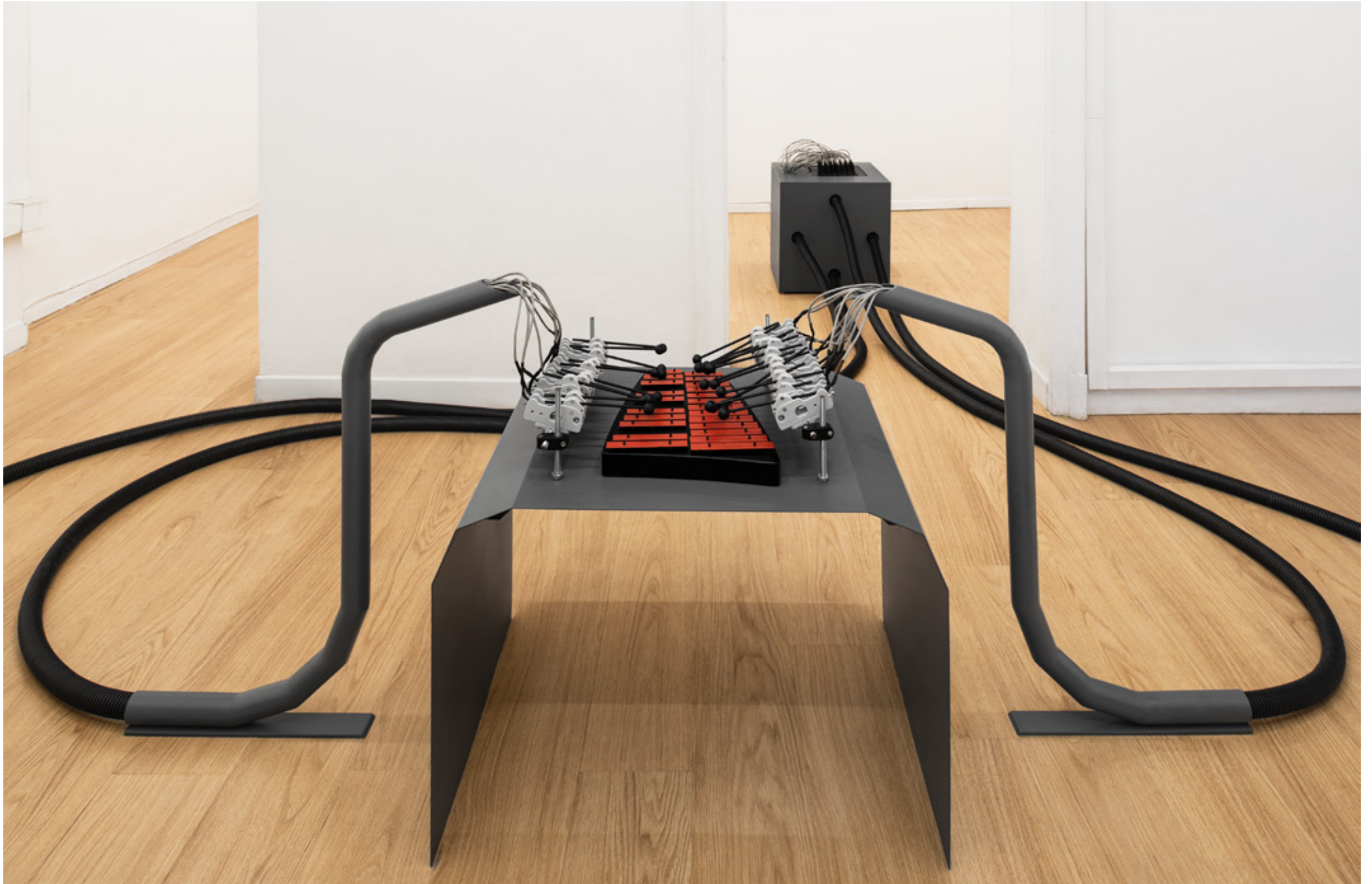




*A Distant Chime*, 2023, detail.

Video excerpt of the installation in action

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



*A Distant Chime*, 2023, detail.



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



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 dreamy and 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.



*Welcome Wanderer*, 2021 Sound System, ceramic, acrylic, enamel, wood, 8 tweeter, 2 woofer, 500 W.

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. universe,

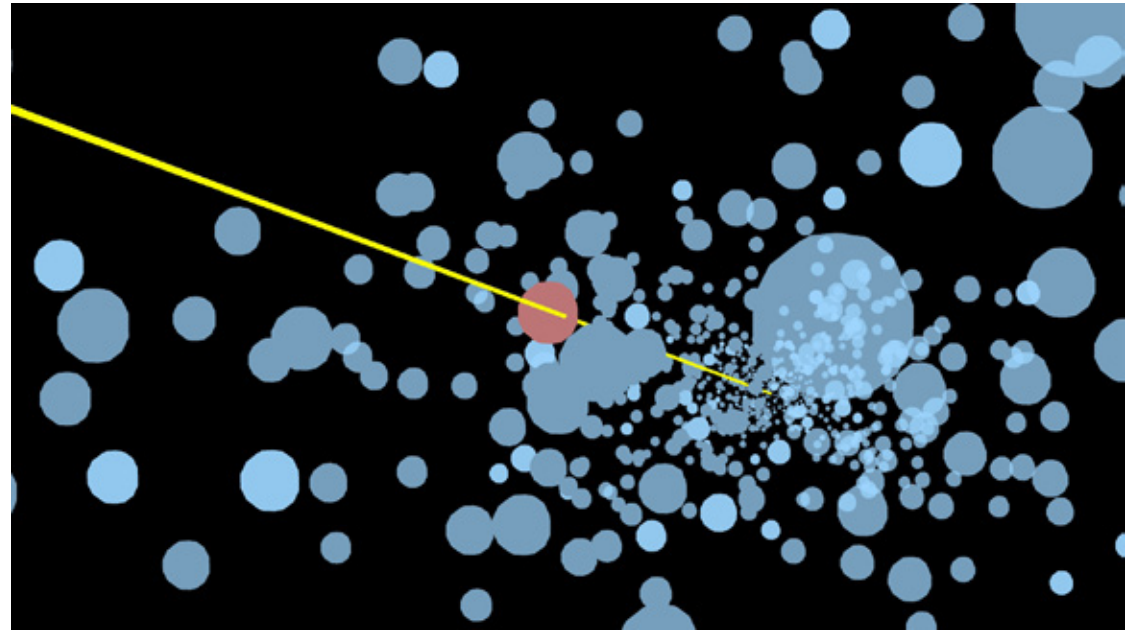


*Welcome Wanderer* at Clima, Milan, curated by Treti Galaxie, installation view.

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, frame from the streaming of transit.*



La Notte di San Lorenzo  
Ocean Space - TBA21–Academy  
Venice, 2022

Our ancestors named each of the few stars they could see in the sky, today modern satellites file billions of them in the form of numbers in million-page catalogues, where other machines and specific applications are needed for orientation. Welcome Wanderer is articulated through a complex numerical exploration on different temporal and spatial scales, with an abnormal amount of data that the software tries its best to process in real time. Through the evocative experience of sound, the activation of the chorus is intended to recall the stars through the human voice, to forge that impossible and lost bond that united the spiritual conception of mystery to the infinity of the firmament.

Singers:

Maria Chiara Ardolino, Dima Bakri, Mariachiara Cortez,  
Giulia Marchetti, Cecilia Mezzoli, Izabella Milto,  
Silvia Regazzo, Cecilia Rossi.

Performance recording

<https://l1nq.com/NJQBN>

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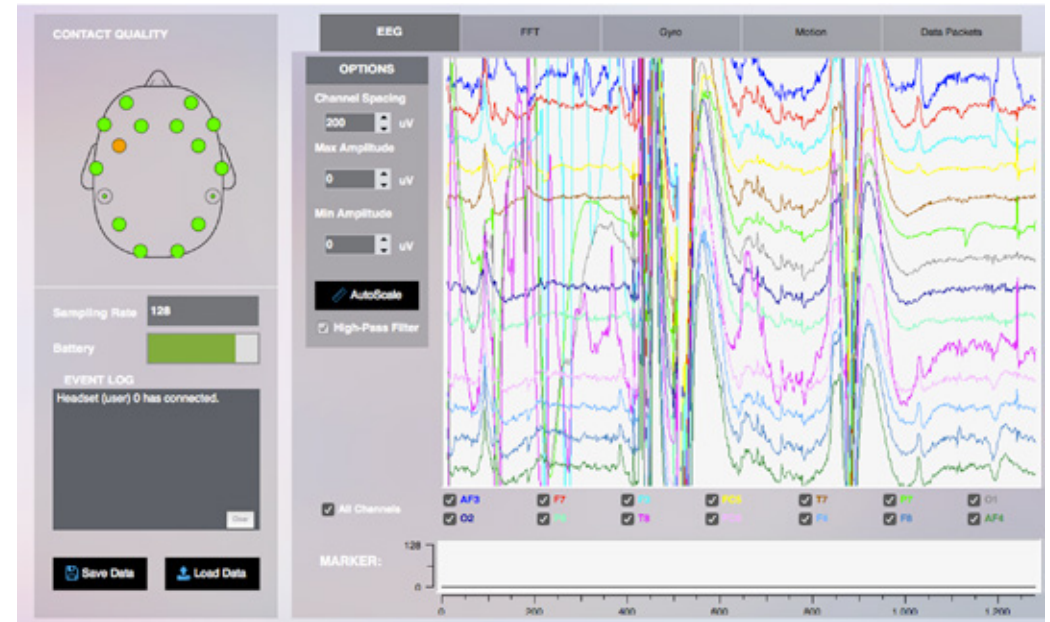
Extract from the GaiaDR2 catalogue.



*Welcome Wanderer*, Ocean Space, Venice, 10 August 2022.

*Sparkling Matter*  
2016

The research 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, Sparkling Matter 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 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.



*Sparkling Matter*. Sleep concert, Marselleria.

Milan, April 7, 2016

Performance time: 11 pm - 7 am



It was able to recreate a spatial vision of the synopsis 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 Mar-sèlleria 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*. Sleep concert, Palazzo Terzi, The Blank Artdade.  
Bergamo, May 26, 2018  
Performance time: 10 am - 1 pm

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



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







Excerpt from Davide Daninos, "The Necessary", in INTUITION, MER. Paper Kunsthalle, Ghent, 2017, pp. 62-81.

### 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. 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. 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.'

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, 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'.



*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.



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 sound vibrations in the soft and sensible surface of the wax and, subsequently, to replay them. 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 virtuosités 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' of Óscar Domínguez, 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 expresses 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.



*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.



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.

On this topic, see as well Erik Lumer's essay, 'From Subliminal to Sublime', in this book.

See Edoardo Boncinelli, *Come nascono le idee* (Roma and Bari: Laterza, 2008), p. 79.

André Breton, 'The Automatic Message', in *What is Surrealism? Selected Writings*, ed. by Franklin Rosemont (New York: Pluto Press, 1978), pp. 132-33.

'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 *What is Surrealism? Selected Writings*, p. 163-64.

Bretón, 'Manifesto of Surrealism', in *What 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>.

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



*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.



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

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.

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.



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



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.

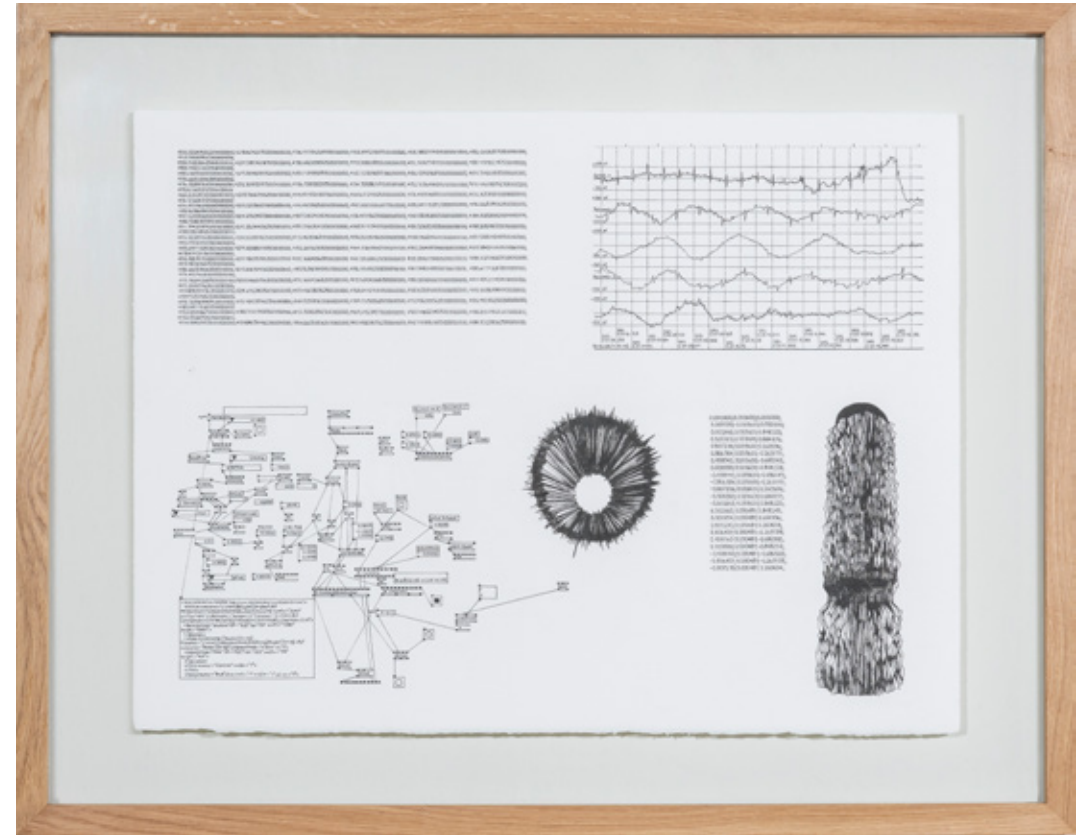
The artist manages to propose a real and solid alternative to the traditional composition system through the liquidation of rationality in the process of choosing the musical material. While the role of the composer has always been to make rational choices regarding a given model, Nasini leaves this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



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

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



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

*Sparkling 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*  
2018

Neolithic Sunshine is an investigation into the extinct sounds and harmonies of our world. Imagining what mankind's first instruments might have looked like, the pierced bones of extinct animals whose origin dates back around forty thousand years, the artist has selected from Italian and foreign Natural History museum collections, fossil remains dating back to the Pleistocene, which he then scanned and reproduced using the 3D printing process. Tusks, horns and bones of prehistoric animals are thus once again transformed into polished white ceramic tools, whose intrinsic evocative power recalls a mythical and ancestral imagery.

The project was presented in 2018 in the solo exhibition *Neolithic Sunshine* curated by Marcello Smarrelli at the Fondazione Arti Visive Pescheria, Pesaro.

“The installation ‘Neolithic Sunshine’, realised in the Suffragio Church, is a sound piece composed by the artist, performed by an ensemble of musicians using the instruments/ sculpture and diffused in space with a system that follows the circular shape of the building. The piece, on the one hand proposes an attempt at evoking primordial sounds, on the other hand it allows us to listen to the extinct and unheard sounds of these millennial fossils. The instruments stand on a podium in the centre of the dodecagonal hall - as if they had been deposited after a musical performance - surrounded by a structure made of woollen threads, entitled ‘Tenda vestigia’.



*Splendore Neolitico*, glazed clay, variable dimensions, Vulcano, 2023

It is an installation monumental and at the same time ephemeral, which with its coloured lines defines a metastasis capable of connecting interior and exterior: the bundle of threads, in fact, starts at the Liceo Artistico Mengaroni, in front of the Pescheria Visual Arts Centre, crosses the Piazza della Creatività and penetrates the Chiesa del Suffragio, creating a sign in the urban context that underlines the ideal relationship between the three architectural spaces.

In line with the display in the Suffragio Church, the 'Lost Garden', the installation that occupies part of the part of the Loggiato della Pescheria, creates a golden chromatic environment, suggested by the presence of elements charged with primordial energy and referable to the evocative idea of the find. Primordial energy and traceable to the evocative idea of the find. A series of more than twenty sculptures, also made from wool, scattered along the nave, refer to the remains of a non-existent architecture, columns that support nothing, but- as with 'Tenda vestigia' - they refer to a ritual and fantastic space. As an ideal epicentre of the energy generated by the works in the exhibition, Nasini has placed, again in the Loggiato della Pescheria, 'Wheel', a large ceramic ring that recalls the archetypal forms of prehistoric architecture and the first tools created by man. Finally, acting as an ideal backdrop to the various exhibition episodes, we find 'Principio Selvatico', a tapestry hand-embroidered large-scale tapestry: a view, a glimpse, a primitive passage, a lush and wild scenery in vivid and wild scenery with vivid and disturbing colours."

Listen Neolithic Sunshine

<https://soundcloud.com/matteo-nasini/neolithic-sunshine>



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





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





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

Experimenting today with the musical potential of these archaic sound objects whose original melody has been irretrievably lost, the artist has developed a performance centred on the dynamics linked to the origin of sound, its form before being translated into harmonies, its civilising function in the first human communities, the imitation of natural and animal sounds, and the extraordinary idea in which in an indefinite place and time man invented music.

“Whenever the genesis of the world is described with sufficient precision, an acoustic element intervenes at the decisive moment of action. At the instant when a god manifests the will to give life to himself or to another god, to make heaven and earth or man appear, he emits a sound. He exhales, sighs, speaks, sings, shouts, coughs, expiates, sobs, vomits, thunders, or plays a musical instrument. The source from which the world emanates is always an acoustic source.”

Marius Schneider from *The Primitive Music*



*Neolithic Sunshine*, 2018, Glazed clay, variable dimensions



The first performance was presented by an ensemble of five in 2019 at the Auditorium in Rome curated by Anna Cestelli Guidi, in the same year a second live performance in the spaces of the abbey of Fontfroide, commissioned by MRAC Occitanie - InSitu curated by Emmanuelle Luciani.

video of the performance at Fontfroide Abbey  
<https://www.youtube.com/watch?v=G1SeA0T1HUQ>

Technological innovation today allows us to look at the past in a futuristic way, it makes possible the manifestation of lost phenomena. In the performance, the return of this ancestral inevitably mixes with the musicians' interpretation and, in this necessary exchange, time unravels in a non-linear way, restoring a sense of communion between distant eras and humanity.



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



*Splendore Neolitico*, at Fontfroide Abbey, Narbonne, 24th July 2019



The coexistence within the project of different present, as the research progressed, was further developed through the inclusion, among the ancestral acoustic sounds, of electronic elements.

Sound experimentation in this sense gave rise to new performances, with an ensemble of eight performers, presented in the summer of 2023.

The first took place at Città dell'arte - Fondazione Pistoletto in Biella in the context of the exhibition The Golden Age curated by Gabi Scardi.

video of the performance at Fondazione Pistoletto  
<https://l1nk.dev/7jC80>

Subsequently, the ensemble performed in the gardens of Villa Medici in Rome on the occasion of the Nuit des Cabanes curated by IUNO and Caroline Courrioux.

video of the performance at Villa Medici  
[https://www.youtube.com/watch?v=C7x\\_vgSJSqA](https://www.youtube.com/watch?v=C7x_vgSJSqA)



*Splendore Neolitico* at Fondazione Pistoletto, Biella, 25th June 2023



*Splendore Neolitico* at Nuite de Cabanes, Villa Medici, Rome, 27th June 2023

During Volcanic attitude - Festival of contemporary culture, curated by Cose Cosmiche, the performance moved within the special setting of the island of Vulcano. Preceded by a walk on the sunny path to the volcano, the performance took place at the top of the crater. This evocative and inhospitable location amplified the content of the performance by evoking the same primordial times recalled by the unheard sounds of fossils.

Splendore Neolitico Ensemble:  
Francesco Angelucci, Nicola Miele, Matteo Nasini,  
Giuliana Paolino, Gabriele Pigazzini, Damiano Tata,  
Tanvi Shaha.



*Splendore Neolitico* at Volcano Attitude, Vulcano Island, 2th July 2023





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



## *Torre Stormita*

2018

Torre Stormita is a project for the sounding of an architectural structure where sound sculptures with strings are arranged circularly inside the tower and are driven by the energy of the wind that sets them in vibration. Depending on the direction of the wind, a different section of the tower will resonate, spreading harmonies that propagate throughout the tower, which is transformed into a large sound box

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.



The Saracen tower in Nova Siri.

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

Video of Stormita Tower  
<https://youtu.be/sZQeWa2jfd8>



*Torre Stormita*, installation view.



*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.



*Campo Sintonico*  
2019

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.

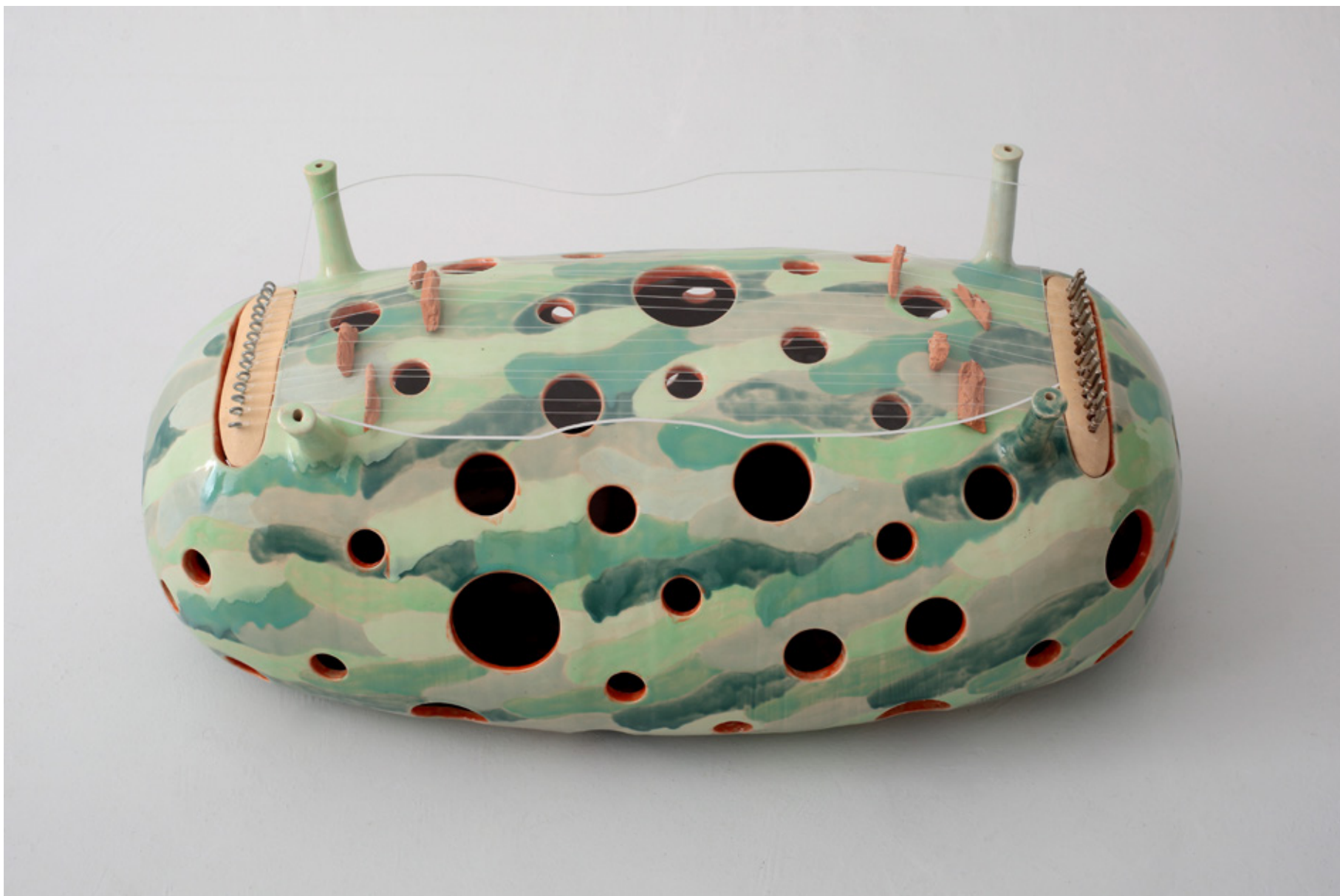
The listening experience of these sound objects is strongly influenced by the environmental context: the absence of wind, silence, with the arrival of the currents produces a sound that has no beginning but rises from the inaudible frequencies, returning an experience of a contemplative nature where 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>



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

*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 Sudden Gust*, 2014  
Vinyl, A2 Print, edition of 500 copies



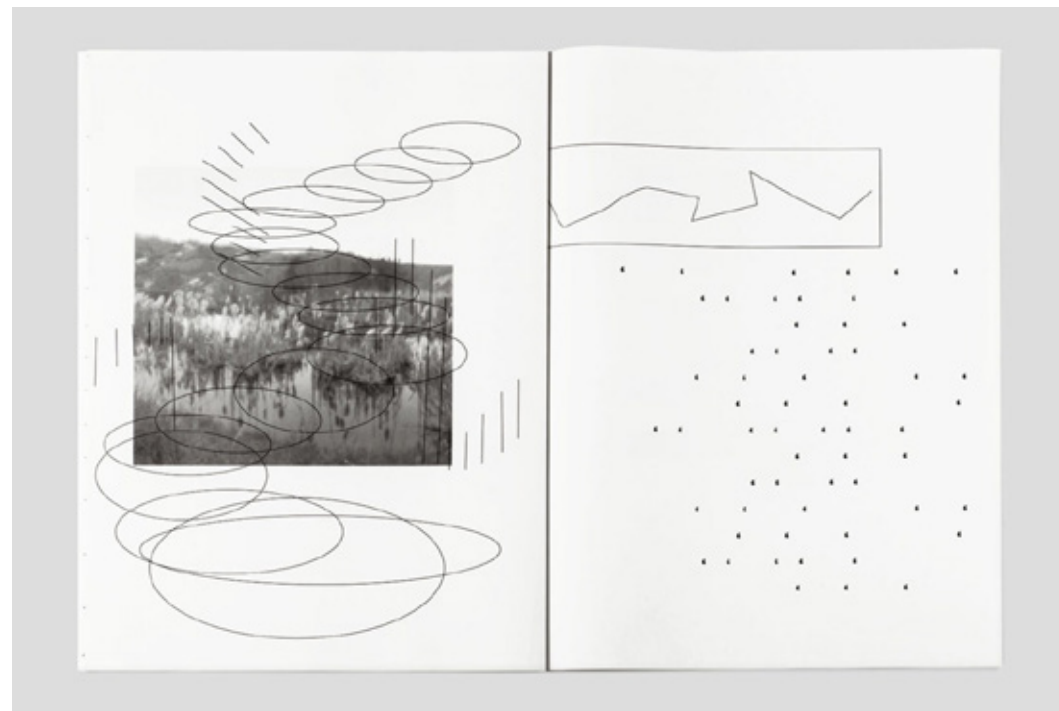
The artist's role tends toward an act of containment: wind instruments are the knot through which the invisible force of the wind merges with the artistic intervention.

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

Vinyl, 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>

## **Matteo Nasini CV**

### **Education**

1996 - 2002 Degree in Double bass at “Conservatorio di Santa Cecilia”, Rome.

### **Teaching**

Visual Art and Sound Design at Naba Academy in Rome

### **Solo Show**

#### **Notturmo Smarrito**

Associazione Barriera, curated by Davide Daninos, Turin, 2023

#### **The Golden Age**

Fondazione Pistoletto, curated by Gabi Scardi, Biella, 2023

#### **Burning Treasure**

Iuno, curated by Ilaria Gianni and Cecilia Canziani, Rome, 2023

#### **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, Curated by Emmanuelle Luciani, 2017.

## **Sparkling Matter**

Marselleria, New York, 2017.

Clima, Milan, 2016.

Marsèlleria, Milan, 2016.

## **Sleepy Night**

The Gallery Apart, Rome, 2014.

## **Group Exhibitions and Projects**

### **2023**

“Volcano Attitude” curated by Cose Cosmiche, Vulcano, Lipari

“Festival de Cabanes” curated by Iuno and Caroline Courrioux, Villa Medici, Rome

“Woolscape” curated by Gabi Scardi, Fondazione Pistoletto, Biella

“Festival del Paesaggio” curated by Arianna Rosica and Gianluca Riccio, Museo Axel Munthe, Capri

“Dieci” Operativa Arte, Rome

“Screwed Harmonies” Vetra Building, Milan

“XXXIV Biennale di Alatri” curated by Davide Sivioli and Valeria De Siero, Alatri

“Satelliti” curated by Giorgio Galotti, Caccia al Piano Bolgheri, Castagneto Carducci

### **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 Longhi; 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 Pietrojusti, 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 Glanni; 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, Turin.

“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!)” Bibò'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 Internazionale di Installazioni Luminose”, curated by NERO; Via del Trullo, Rome.

“Va Nel posto Che Non So, Prendi Quello Che Non Ho”, curated 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; Nomads 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**

“Kipppllake” 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**

“Orchestra Luigi Cherubini” directed by Riccardo Muti.

Further collaborations with the following conductors Kurt Masur, Jurij Temirkanov, Rudolf Barshai and Krzysztof Penderecki.

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Matteo Nasini  
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