



Monologues

Solo Exhibition by Michele Spanghero

September 6th - October 31st 2014
Opening on Friday, September 5th, 2014 7pm



Teatro Regio, Parma, Italy

Galerie Mario Mazzoli is pleased to present the second solo exhibition of Michele Spanghero.

Roma quanta fuit ipsa ruina docet – This is the motto that dominates the facade of one of the first theaters of the modern era: that of Sabbioneta (Mantua) completed in 1590 under the direction of the architect Vincenzo Scamozzi. The intention of this project was to create a space that would be used only and exclusively for artistic performances of the city: drama, music and literature were thus moved from the piazzas and churchyards, and enshrined inside of a specific architectonic space. In this way, the theater became a direct reflection of the community.

This exhibition project by Michele Spanghero represents a tribute to these spaces and to theater in general as a place of the blossoming of the artistic genre in which he began his educational path. In the series of sound sculptures *Echea* and in the video and photo, *Monologue*, the theater as a place, as container of art, but also as a space of community becomes the subject. A subject that – for the first time – the artist allows to speak. Indeed, if we were only capable of truly listening, it would be the theater itself to go on stage to present itself and, as in a kind of monologue, it would tell us who it is and what civilization it is a reflection and artistic manifestation of.



The theaters that Spanghero has examined, though, some among the first in modern history to represent the model of worldwide theater architecture to come (Italian theater, indeed), have responded with a long silence. An amplified “silence” via a stratified recording (a technique that references *I Am Sitting in a Room* by Alvin Lucier). A silence, however, that is never absolute silence, just as the void in space is never only absence, but is itself nourishing matter: only in the darkness is when light can emerge.

Silence – for many only an auditory manifestation of nothing – for Spanghero, therefore, becomes movement, as for John Cage, and becomes content. Inasmuch as content can be compressed, conserved and packaged. This, in fact, is the aspect that has always characterized Spanghero’s poetics, and that returns almost exasperated in the second series of works in the exhibition, *Echea*, which is inspired by the resonators of Helmholtz (acoustic resonators that amplify specific audio frequencies). Here the voice of the theater is reproduced and pushed toward the sculpture’s interior at a volume augmented tens of times, until it makes the material vibrate, which, under the pressure of the recorded silence almost seems to risk shattering. In the series *Echea*, the sculpture, the substance that Aristotle indicated as subject and, therefore, the foundation capable of sustaining the action, is only empty space: container. Matter that contains and re-sounds the monologues of the theater.

This certainly is Spanghero’s final provocation. His resonators are in fact much more than the classical “echea” which Vitruvius described, vessels that “simply” diffused the sound from the stage to the more distant listener. His resonators transmit a critique of what these theaters are at risk of becoming: ruins of time. Spanghero’s monologues exhort us: without an audience to hear them they become vain soliloquies, schizophrenic, and destined for extinction. Worse than a silence respected by all is the word not listened to. Just as the ruins of the temples, they are both threshold and warning: they endure, remain to tell us of a world that was, or that risks crumbling away. How great was Rome, its very ruins tell!

Giacomo Matteo Miniussi

Translation: Laurie Schwartz

Michele Spanghero (Gorizia, Italy 1979)

Graduated in Modern Literature at the University of Trieste, has also attended workshops in electronic and improvised music, sound design and video making. His artistic activity is focused on sonic arts, in the form of music (as double bass player), and sound art. Part of his research is also dedicated to visual experimentation, with particular attention towards the photographic medium.

He has exhibited and performed in different international contexts such as museums, galleries, clubs and festivals in Italy, France, Switzerland, Slovenia, Austria, Czech Republic, Germany, Netherlands, Poland, Lithuania, Latvia, Estonia and USA.

His work is installed in both private and public collections, such as the Finstral Collection, the Mart Museum in Trento, the Ettore Fico museum in Torino, and the TRA museum in Treviso.

His records have been released for several labels such as Dedalus Records, headphonica, Palomar Records, Gruenrekorder and MiraLoop.



Special thanks to:

Michele Tajariol and the Tajariol family, Lorenzo Bigaran, the Mazzoli family, Francesca Cantinotti, Matteo Calligaris, Silvia and Simone Conta, Daniele Capra and Graziano Peruffo.

Teatro Comunale, Ferrara: Roberta Ziosi (president), Marinella Farinelli (secretary), the technical staff and the Fondazione Teatro Comunale di Ferrara.

Teatro Scientifico Bibiena, Mantova: Catia Bianchi, Mariangela Busi, Irma Pagliari and the Comune di Mantova – Dipartiment of cultural activities.

Teatro Comunale, Modena: Also Sisillo (artistic director), Maria Virginia Ferrari (secretary), the technical staff and the Fondazione Teatro Comunale di Modena.

Teatro Regio, Parma: Tina Viani (production director), the technical staff and the Fondazione Teatro Regio di Parma.

Teatro all'Antica, Sabbioneta: Anna Ghizzardi and the Comune di Sabbioneta - Dipartiment of cultural activities and turism.

Teatro Sociale Arrigoni, San Vito al Tagliamento: Antonio Garlatti, Angelo Bertani and Comune di San Vito al Tagliamento - Dipartiment of cultural activities.

The pictures and records were made by kind permission of:

Teatro Comunale di Ferrara

Teatro Regio di Parma

Teatro Comunale "Luciano Pavarotti" di Modena

Comune di Mantova

Comune di Sabbioneta

Comune di San Vito al Tagliamento