

# DUE QUI TO HEAR

Commissioner **Angelo Piero Cappello**  
Curator **Luca Cerizza**  
Artist **Massimo Bartolini**

In collaboration with  
**Caterina Barbieri, Gavin Bryars, Kali Malone**

***DUE QUI / TO HEAR***

**Italian Pavilion**

**60th International Art Exhibition - La Biennale di Venezia**

**April 20 – November 24, 2024**

**Tese delle Vergini, Arsenale, Venice**

**Commissioner: Angelo Piero Cappello**

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Press Release

*Venice, April 19, 2024* – ***Due qui / To Hear*** is the title of the project for the **Italian Pavilion** at the **60th International Art Exhibition – La Biennale di Venezia** (April 20–November 24, 2024), presented with the support of the **Directorate-General for Contemporary Creativity** of the **Italian Ministry of Culture**. Curated by **Luca Cerizza** (with the assistance of **Francesca Verga**), it centers on a large-scale installation and sound work by artist **Massimo Bartolini**, who has returned to the Biennale after his previous participation in the Italian Pavilion at the Biennale Arte 2013. Working in close relation to its setting, ***Due qui / To Hear*** leads viewers through each part of the Italian Pavilion, including the garden, in an alternation of full and empty spaces, movement and rest, that brings **unexpected encounters** with sound-based and performative pieces and environments.

Playing on a translation that seems wrong at first glance – “two here” (in Italian, *due qui*) and “to hear” – the title suggests that listening, “lending an ear,” is an **action directed towards others**. Meeting and listening, relation and sound, have been inseparable concepts throughout the three decades of Massimo Bartolini’s practice. In ***Due qui / To Hear*** the acoustic paradigm should thus be thought of as a physical experience, but also as a **metaphor and an invitation to pay attention**, to be open to others.

In this sense, the project for the Italian Pavilion engages with the theme of the **60th International Art Exhibition - La Biennale di Venezia**, *Stranieri Ovunque / Foreigners Everywhere*, curated by **Adriano Pedrosa**; it offers a new slant on the idea, suggesting that to avoid being foreigners, we must start by not being foreign to ourselves. “Listening to the self” is therefore a crucial way to understand the **individual’s position in the world** and in all the **relationships** that one weaves **within society**.

This focus on listening to oneself and to others can also be seen in the **dialogue established between forms and styles from the Italian cultural tradition** (Baroque music and gardens) and even more specifically, the Venetian one (antiphonal music and organs), and **those of other cultures and climes** (Buddhist art and spirituality); between the representation of Italy, and the involvement of foreign musicians and writers in Massimo Bartolini's project.

**Due qui / To Hear** is the most complex, ambitious example to date of a collaborative strategy that the artist has frequently employed over the years. Through a **long process of dialogue and exchange**, the curator and artist wove a network of relationships involving other artists from various disciplines and countries. The young composers **Caterina Barbieri** and **Kali Malone**, and one of the leading figures in experimental music for the past fifty years, **Gavin Bryars** (with his son **Yuri Bryars**), have contributed to Bartolini's sound works, while the children's book author and illustrator **Nicoletta Costa** and the novelist and poet **Tiziano Scarpa** have been invited to conceive new stories for the occasion, becoming part of the *Public Program*.

Made up of sculptures, installations, sound works, and performances, **Due qui / To Hear** offers a manifold, multisensory experience. The project, born out of a **respectful dialogue with the Pavilion** – with no structural additions or any form of display – takes viewers on a **three-part path** that can be travelled in either direction, letting them move freely within the spaces. In Tesa 2, for instance, they are greeted by the bronze statue of a **Pensive Bodhisattva**. This image from Buddhist art represents a person who, having attained enlightenment, voluntarily gives it up in order to show others how to get there, by embracing inactivity. This statue is emblematically placed at one end of a long recumbent column, a line of demarcation that, despite its architectural appearance, reveals its true nature as an organ pipe by producing a steady drone. The **suspended state** suggested by the Bodhisattva is underscored by this low vibration, which evokes a circular kind of time.

The path continues throughout Tesa 1, with a **complex, labyrinthine structure** built from construction scaffolding; the result of sophisticated technical and musical engineering, it is evocative of Baroque sound machines. The design of this walk-through installation follows the layout of an **imaginary Italian garden from the Baroque era**. As if it were the fountain in this stylized garden, a circular minimalist sculpture (*Conveyance*, 2024) occupies the center of the space. What looks like a bench where visitors can **gather and rest** is also a point for contemplating the motion of a conical wave. This quiet oasis – a beating heart within the exhibition – is the ideal spot for listening to the composition written for the project by two musicians at the leading edge of experimental and electronic music: **Caterina Barbieri** (b. 1990, Italy) and **Kali Malone** (b. 1994, United States).

Another acoustic encounter takes place in the Giardino delle Vergini, which is also part of the Pavilion: a choral work for three voices, bell plates, and vibraphone composed by one of the greatest figures in the minimalist avant-garde, **Gavin Bryars** (b. 1943, United Kingdom), in collaboration with his son, **Yuri Bryars** (b. 1999, Canada). This piece is based on a poem by **Roberto Juarroz** (1925-95, Argentina), *A veces ya no puedo moverme* (Sometimes I can no longer stir myself), which alludes to a human being who feels like a tree, or some other form of plant life connected to the world by its roots in **a form of osmosis**, “as if everything were born in me or as if I were born in everything.” It is another way of suggesting **possible relationships between humanity and the environment**, or humanity as environment. This theme recurs in *Audience for a Tree* (2024): a temporary space created by “planting” a circle of people around a tree in the garden, **balanced between the acts of protection and contemplation**. In the vicinity of this temporary theatre, on certain occasions, there will be performative readings of two stories that allude to gardens and trees, written specifically for the project by children’s book author and illustrator **Nicoletta Costa** (b. 1953, Italy) and by poet and novelist **Tiziano Scarpa** (b. 1963, Italy); they will take place inside the Giardino delle Vergini during the opening days and as part of the *Public Program*.

The exhibition *Due qui / To Hear* is accompanied by a **Public Program** presented with the support of the **Directorate-General of Contemporary Creativity** of the **Italian Ministry of Culture** and curated by **Luca Cerizza**. The program features various events **inside and outside the spaces of the Italian Pavilion** and will be **divided into three sections**. The first will comprise performances held during the pre-opening days of Biennale Arte 2024 (April 16-17-18) and on the official opening day (April 20); the second is made up of initiatives closely related to the contents of the Italian Pavilion, held in May, June, July, and September (in collaboration with **Gaia Martino**); whereas the third will include two special projects involving music and performance, which will take place outside of Venice: an event in the Banca Ifis International Sculpture Park in Mestre, and a new itinerant sound performance in various Italian locations, conceived specifically for the program by Massimo Bartolini.

***Due qui / To Hear*** will be accompanied by **two publications**.

The **visitors’ guide**, published by **Electa**, is conceived as a compact but richly informative tool to help orient visitors to the exhibition. Alongside essays by Massimo Bartolini, Elena Biserna, Luca Cerizza, and David Toop, it includes biographical notes on the figures who have contributed to the project, the stories by Nicoletta Costa and Tiziano Scarpa, and a series of pencil drawings by the artist that illustrate the exhibition. A **second, in-depth publication** will be available in the fall. Edited by Luca Cerizza and published by **Timeo**, it will not be a traditional catalogue, but rather an extension of

the *Public Program*, a parallel space in which to explore the themes behind the artistic and curatorial project, in relation to Massimo Bartolini's practice. Adopting an anthology format, the book will bring together a wide selection of writing by philosophers, essayists, artists, musicologists, musicians, and poets, many of whom will be featured guests in the *Public Program* itself. The book will include extensive photographic documentation of the Pavilion and a selection of works from Massimo Bartolini's three-decade-long career.

The **Directorate-General for Contemporary Creativity** of the **Ministry of Culture** has contributed a sum of **800,000 euros** to the production of the Italian Pavilion, officialized, as usual, through an agreement with the Fondazione La Biennale di Venezia.

The project has also been made possible through the support of **TOD'S**, as Partner, and **Banca Ifis**, as Sponsor, whose overall contributions total more than **400,000 euros**.

Special thanks go out to all **donors**, whose support has been vital to the realization of this project: Fondazione Sandretto Re Rebaudengo, Palazzo Bentivoglio - Bologna, ACACIA - Associazione Amici Arte Contemporanea Italiana, Collezione Mauro De Iorio, Nicoletta Fiorucci, Silvia Fiorucci, and Hofima.

Additional thanks to: Tessuti Bonotto and Frescobaldi, official suppliers to the Italian Pavilion; Massimo De Carlo, Frith Street Gallery - London, Magazzino - Rome, Corrado Beldì, Fondazione Ugo & Olga Levi for musical consulting and assistance with hospitality; NABA - Nuova Accademia di Belle Arti, IUAV University of Venice, NICHE - The New Institute Centre for Environmental Humanities, and Unione Buddhista Italiana.

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Curatorial text

**Listening as an encounter**

Luca Cerizza

The last few years have brought new interest in discussing the acoustic paradigm, exploring its expressive possibilities, and analyzing the social and political implications of the practice of listening, which has become a significant catalyst for scholarly studies and artistic output. Within a broader reassessment of the role of “live” work at art institutions that has been ongoing for at least a decade now, perhaps in response to the pervasive use of technology to document and mediate art, sound and music – like performance and dance – have acquired new spaces of visibility and experimentation.

Playing on the homophones “two here” (in Italian, *due qui*) and “to hear,” in a translation that is only wrong at first glance, even the title of this project suggests how hearing – or rather, listening, the act of straining one’s ears – is a form of attention directed towards others. Meeting and listening, relation and sound, go hand in hand here, as they have throughout the three decades of Massimo Bartolini’s practice. “We listen in order to interpret our world and experience meaning,” as Pauline Oliveros once wrote.<sup>1</sup>

In *Due qui / To Hear*, the acoustic paradigm should be thought of as a physical experience, but also as a metaphor, an invitation to pay attention, to listen to the Other, be it a human being, a mechanical element, or a natural form. In Bartolini’s view, art is a path to knowledge, and the project suggests that “lending an ear” could become a tool for self-improvement within the community of this world.

Through sculptures, installations, sound works, and performances, with a range that is characteristic of the artist’s practice, this project aims to create a context of experience. Working in direct dialogue with the vast spaces of the Italian Pavilion – without structural additions, or any kind of display – it forms a path that visitors can follow in either direction, through a space divided into three parts. If they enter through Tesa 2, they are greeted by the small bronze statue of a Pensive Bodhisattva, a traditional theme of Buddhist art. The Bodhisattva is a person who, having attained enlightenment, voluntarily gives it up in order to show others how to get there. An embodiment of inactivity, the Bodhisattva sits motionless, preferring thought to action. It is no coincidence that this figure is “seated” at one end of a recumbent column stretching twenty-five meters long. Resembling a line drawn through the space, a demarcation, it actually works like an oversized organ pipe. At the other end of the room

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<sup>1</sup> Pauline Oliveros, “Quantum Listening: From Practice to Theory (To Practice)” in *Sounding the Margins: Collected Writings 1992-2009*, ed. Lawton Hall, Kingston, NY: Deep Listening Publications, 2012, p. 78.

is the “mouth” of this pipe; a fan moves the air inside, creating a low sound, a drone. The suspended state suggested by the Bodhisattva is underscored by this sustained sound, which evokes a circular kind of time (*Pensive Bodhisattva on A Flat*, 2024).<sup>2</sup> The colours of the two long walls in this Tesa allude to how, at different points in history going back at least to Isaac Newton, various scientists and musicians have assigned specific hues to musical keys. In this case, green and purple are respectively A and A flat, in keeping with the associations suggested by composer Alexander Scriabin in 1911. A refers to the key of Bartolini’s organ at Centro Pecci (2022-23), while A flat is the key of the work heard in this room.

Moving on into Tesa 1, the main space, visitors enter in even more physical way into another “inhabitable” sound. The vast room is almost entirely filled by a structure of scaffolding, which they can walk through in various directions.<sup>3</sup> *Due qui* (2024) is the largest example to date of a series of installations Bartolini has designed over the last few years out of scaffolding pipes. Relying on the aid of organ builders and other technical experts, he modifies them to sound like organ pipes. The design of this walk-through structure follows the layout of an imaginary Italian garden from the Baroque era. The role that a fountain would normally play in such a garden is filled here by a circular sculpture (*Conveyance*, 2024), which also serves as a bench on which several people can gather. Though it echoes the rigorous geometry of a minimalist sculpture, the work is actually “animated” by a natural element, a form of life: at the centre, a conical wave constantly rises and falls. This wave, for which the scientific term is “soliton,” is similar to the kind that generates a tsunami, but here it is constantly repeated as if in a laboratory experiment. Its continual pulsation is a phenomenon that can be observed in solitude or with others; transformed into a hypnotic loop, it can also become a tool that aids meditation.

*Conveyance* is truly a beating heart, a point of equilibrium, perhaps even of pacification, within this large, labyrinthine space. Though continually moving, the wave is utterly silent, yet around it all is sound. In point of fact, this centre – this meeting place – is the ideal spot for listening, in stereo, to the composition written specifically for this project by two young musicians at the leading edge of experimental and electronic music: **Caterina Barbieri** (b. 1990, Italy) and **Kali Malone** (b. 1994, United States). Their joint contribution [*Mute vette (A Reflection That Shines From One Mind Upon Another)*] is an antiphon in A-flat major in which two melodic lines intersect and complete each other. The two short melodies are played in loop, with mechanical components standing in for the human player of a traditional organ. The music is inscribed on two motorized rolls,

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<sup>2</sup> “... vibration can be underscored not only as a particular energy passing through a given material, but equally one that may be deployed in support of forms of commonality, even hospitality.” Brandon LaBelle, *Towards Acoustic Justice*, “Law Text Culture,” 24 (2020): p. 556.

<sup>3</sup> The same scaffolding pipes can be disassembled and reused for construction projects after the close of the exhibition.



like giant music boxes that play in unison. Although the acoustic space has been conceived with a true centre, the sound of this musical machine can nonetheless be heard in many different ways depending on how, and at what pace, the visitor walks through it. It is our own movement, in part, that “composes” a constantly changing piece of music.

Like many other projects by Bartolini, this immense mechanical creation works by transforming materials or presenting them in completely new ways. The result is an almost Baroque sense of wonder, where amazement is not just a means to enchant, but to redefine what we think we know. For that matter, according to certain principles of Baroque aesthetics, grasping variation (*thauma*) is a prerogative of intelligence, and wonder springs from the juxtaposition of “distances,” according to the logic of paradox.<sup>4</sup> In this case, with a game of contrasts characteristic of this artist, a setting associated with labor and effort (the scaffolding) *also* becomes an engine of spirituality, perhaps of betterment, through music (the organ). The structure changes function: rather than aiding in the construction of a building, it serves to convey a sound, a musical “edifice.” Filling almost the entire Tesa, this space has various entrances and exits, and exists more as an experience than an image.<sup>5</sup>

Coming out of this tangled, forest-like space, visitors can move into the more open setting of the Giardino delle Vergini. Here, they are greeted by a new acoustic presence: a choral work for three voices and percussions, composed by **Gavin Bryars** (b. 1943, United Kingdom), in collaboration with his son, **Yuri Bryars** (b. 1999, Canada). One of the most important figures to emerge from the minimalist avant-garde of the late 1960s, Gavin Bryars has worked with Bartolini in the past, for his major retrospective at Centro Pecci in Prato (*Hagoromo*, 2022-23). Here, he has composed a new piece that draws inspiration from a poem by Roberto Juarroz (1925-95, Argentina). In *A veces ya no puedo moverme* (Sometimes I can no longer stir myself), a human being has the sense of being a tree, or some other form of plant life connected to the world by its roots, in a form of osmosis: “as if everything were born in me / or as if I were born in everything.” An immobility that is also an interaction. Three pairs of portable speakers hung from the branches of three trees play these sounds in different parts of the garden, suggesting possible relationships between humanity and the environment, or humanity *as* environment.

A similar approach is found in another performative work by Bartolini that can be experienced at certain times, also in the garden. *Audience for a Tree* (2024) develops on several pieces of the 1990s-2000s in which the artist partially buried himself or other

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<sup>4</sup> See Federico Luisetti, “Le macchinazioni di Athanasius Kircher,” in *Athanasius Kircher: L’idea di scienza universale*, ed. F. Vercellone and A. Bertinetto, Milan: Mimesis, 2007, p. 203.

<sup>5</sup> “Spending time with the world’s sounds, with its symphony, ushers us into soundscapes and releases us from the tyranny of sight.” Livia Chandra Candiani, *Il silenzio è cosa viva: L’arte della meditazione*, Turin: Einaudi, 2018, p. 102.

people for photos or performances, seeking an osmotic relationship with nature. In this case, he creates a temporary space by “planting” a circle of people around a tree in the garden. They protect it while also contemplating it, becoming a guardian audience.<sup>6</sup>

In the environs of this temporary theatre, on certain occasions and as part of the *Public Program* scheduled over the course of the Biennale Arte 2024, there will be performative readings of two stories written for the project by children’s book author and illustrator **Nicoletta Costa** (b. 1953, Italy) and by poet and novelist **Tiziano Scarpa** (b. 1963, Italy). Though radically different in form and content, both allude to a garden and to the presence of a tree, perfectly mirroring the connections to nature and the landscape that can be seen even in Bartolini’s earliest works of the late 1980s. Performed in different parts of the garden by Margherita D’Adamo and by Scarpa himself, these readings reflect two other hallmarks of Bartolini’s artistic practice: its narrative underpinning and its “curatorial” approach, which involves inviting other artists and specialized figures to help create his works. In this sense, the project for the Italian Pavilion is the most complex, ambitious example to date of a collaborative strategy Bartolini has often adopted by over the years, which the artist describes as a “jam session.” Through a long process of dialogue and exchange, and various forms of hospitality, the artist and the curator weave a network of contacts and alliances that eventually yields a collective project such as *Due qui / To Hear*.

In conclusion, visitors have travelled a two-way path: from the tree to the Bodhisattva or vice versa. We can imagine these two figures as standing sentinel along a circular route, with a labyrinth of exploration and discovery at its centre. Embodying a principle of nature and a principle of spirituality, they seem to represent states of immobility. But in point of fact, they are inactive only on the surface. The tree connected through its roots and the Bodhisattva sitting in thought embody what may be deeper relationships with the world, more radical forms of communication. Because “listening is a form of inactivity in which the ego, the locus of distinctions and delimitations, falls silent. The listening ego immerses itself in the totality, in the unlimited, in the infinite.”<sup>7</sup>

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<sup>6</sup> Bartolini likes to quote Martin Heidegger, who wrote in *Holzwege* that *Wahrnis* (preservation, guarding) is like creation.

<sup>7</sup> Byung-Chul Han, *Vita contemplativa: In Praise of Inactivity*, trans. D. Steuer, Cambridge: Polity, 2024.

Biographies

**Angelo Piero Cappello**  
**Commissioner of the Italian Pavilion**

Angelo Piero Cappello has been Director-General for Contemporary Creativity of the Italian Ministry of Culture since October 2023, and is Commissioner of the Italian Pavilion at La Biennale di Venezia. He came to his ministerial post after four years at the head of the Centro per il Libro e la Lettura (Center for Books and Reading).

Previously, at the Cultural Promotion Office of the Ministry of Foreign Affairs and International Cooperation, he built up extensive experience working with the Italian Institutes of Culture abroad and overseeing the Collezione Farnesina, the ministry's collection of contemporary art. He sits on the board of the Biblioteca Nazionale Centrale in Rome, on the advisory committee of the Fondazione Michetti for Contemporary Art, and serves as an advisor to MuSa – Museum of Salò and Fondazione della Casa-Museo Il Vittoriale degli Italiani in Gardone Riviera.

As a critic, he has primarily written about the artistic and literary culture of the twentieth century. He edited the catalogue of works on view in the Collezione Farnesina, and most recently, the new editions of Gabriele d'Annunzio's *Studi su Gesù* (Pescara: Ianieri, 2021) and *Il Piacere* (Milan: Rizzoli, 2021).

Biographies

**Luca Cerizza**  
**Curator of the Italian Pavilion**

Luca Cerizza (b. 1969 in Milan) is a curator and critic based in Turin and Milan. Since 2006 he has taught Museology and Curatorial Studies in the MA program at NABA - Nuova Accademia di Belle Arti in Milan. Author of *Alighiero Boetti: Mappa* (London: Afterall, 2008/ Milan: Electa, 2009) and *L'uccello e la piuma: La questione della leggerezza nell'arte italiana* (Milan: Et al. Edizioni, 2010), Cerizza has had a long career as an art writer, focusing above all on minimalism, post-minimalism, conceptualism, and art from the 1990s to the present. His most recent essays are on Vincenzo Agnetti, Mel Bochner, Svenja Deiningner, Massimo Grimaldi, Katharina Grosse, Henry Martin, and Kazuko Miyamoto. He has edited a volume of criticism by Tommaso Trini (Milan: Johan & Levi, 2016), and the most complete monographs to date on Diego Perrone, Gianni Pettena (Milan: Mousse Publishing, 2020), Massimo Bartolini (Rome: NERO Editions, 2022, with Cristiana Perrella), and Kazuko Miyamoto (Milan: Silvana Editoriale, 2024, with Zasha Colah and Eva Fabbris).

Over the last twenty-five years, Cerizza has organized exhibitions at a wide range of venues in Italy and abroad. From the out-set of his career, he has shown a keen interest in the intersection of the visual arts, music, and sound, working with musicians such as Bellows (Giuseppe Ielasi, Nicola Ratti), Fun Club Orchestra, Ryoji Ikeda, Carsten Nicolai, Walter Prati, Starfuckers, Vert, and Mika Vainio.

The projects he has curated over the last decade include solo exhibitions by Tomás Saraceno (Museo di Villa Croce, Genoa, 2014, with Ilaria Bonacossa), Kazuko Miyamoto (The Japan Foundation, Delhi, 2015), Gianfranco Baruchello (Raven Row, London, 2017), Tino Sehgal (OGR, Turin, 2018), the ongoing project *Vincenzo Agnetti. NEG: Suonare le pause* (Padiglione de l'Esprit Nouveau, Bologna 2021/Fondazione Antonio Dalle Nogare, Bolzano, 2022), and *Massimo Bartolini: Hagoromo* (Centro Pecci, Prato, 2022-23, with Elena Magini). With Zasha Colah, he curated the solo show by Prabhakar Pachpute (National Gallery of Modern Art, Mumbai, 2016), the main exhibition at the third Pune Biennale (Pune, India, 2016), and the exhibition-conference *Campo Umano* (Fondazione Antonio Ratti, Como, 2019).

Biographies

**Massimo Bartolini**  
**Artist of the Italian Pavilion**

The creative languages and materials that Massimo Bartolini employs in his practice are vastly diverse: his works range from performances involving temporary actors, the audience, or the architectural space, to drawings made over an intentionally long span of time; from large-scale public installations that often rely on the collaboration of other kinds of experts, to small, rough pieces assembled in the studio; from complex sound sculptures, to photographs and videos. Bartolini's work is thus characterized by a radical embrace of all kinds of media, which he adopts and reinvents in unorthodox ways. His path has been guided by a constant urge to probe and explore the languages of art, as if seeking the material best suited in each case to expressing a particular impulse and narrative possibility. Bartolini considers making and experiencing art to be a path to knowledge: about ourselves, about our relationship with the world, about how to interact with others. This path is often blazed by using, contrasting, and transforming different materials in surprising ways, to spark moments of revelation, pauses of wonder, and unexpected little epiphanies.

Bartolini is one of the best-known Italian artists on the international scene. He was born in 1962 in Cecina, where he lives and works; after studying architectural drafting in Livorno, he graduated from the Accademia in Florence in 1989. He teaches Visual Arts at NABA - Nuova Accademia di Belle Arti in Milan and the Accademia di Belle Arti in Bologna. Since 1993, he has been showing his work in many public and private spaces in Italy and abroad.

His solo exhibitions include: *Hagoromo*, Centro Pecci per l'Arte Contemporanea (Prato, 2022-23); *On Identikit*, CSAC – Centro Studi e Archivio della Comunicazione dell'Università di Parma (2020); Manifesta 12 (parallel event) *Caudu e Fridu*, Palazzo Oneto (Palermo, 2018); *Four Organs*, Fondazione Merz (Turin, 2017); *Studio Matters+1*, Fruitmarket Gallery (Edinburgh, 2013) and S.M.A.K. (Ghent, 2013); *Serena Dloni*, Centre of Contemporary Art Znaki Czasu (Toruń, 2013); *HUM*, AuditoriumArte (Rome, 2012) and MARCO – Museo de arte contemporáneo (Vigo, 2012); Museu Serralves – Museu de Arte Contemporânea (Porto, 2007); Ikon Gallery (Birmingham, 2007); GAM – Galleria d'Arte Moderna (Turin, 2005); Museum Abteiberg (Mönchengladbach, 2002); PS1 (New York, 2001); Henry Moore Foundation (Leeds, 1996); *Paesaggi*, Galleria Massimo De Carlo (Milan, 2016); *Afterheart*, Frith Street Gallery (London, 2012); *Three Quarter-Tone Pieces*, Magazzino (Rome, 2010).

# DUE QUI TO HEAR

Among his group shows, one should note: Biennale di Venezia (1999, 2001 parallel event, 2009, 2013); Biennial de València (2001); *Stanze e Segreti*, Rotonda della Besana (Milan, 2000); Manifesta 4 (Frankfurt, 2002); Bienal de São Paulo (2004); Bienal de Pontevedra (2004); *Ecstasy: In and About Altered States*, MOCA Los Angeles (2005); Shanghai Biennale (2006 and 2012); Yokohama Triennale (2011); dOCUMENTA (13) (Kassel, 2012); Echigo-Tsumari Art Triennale (Tokamachi, 2012); TRACK (Ghent, 2012); *One on One*, Kunstwerke (Berlin, 2012); *The City, My Studio / The City, My Life*, Kathmandu Triennale (2017); *Habit Co-Habit*, Pune Biennale (2017); *Starting from the Desert: Ecologies on the Edge*, Yinchuan Biennale (2018); *Escape Routes*, Bangkok Art Biennale (2020); Setouchi Triennale (2022).

Biographies

**Caterina Barbieri**

**Musician**

Since her breakthrough album *Patterns of Consciousness* (Important Records, 2017), Italian composer Caterina Barbieri (Bologna, 1990) has worked with modular synthesis and expanded electro-acoustic formats to explore the physical and meta-physical effects of sound on the listener. Subsequent albums have been met with growing critical acclaim: the razor-sharp rave melodies of *Ecstatic Computation* (Editions Mego, 2019), then *Spirit Exit* (light-years, 2022) which incorporated a “big-ger universe of sounds”: monumental and intimate, unerringly futuristic yet capable of evoking deep primeval energy. Marking an important evolution in her music, *Spirit Exit* was described by critics as a “record of spellbinding songcraft.” Barbieri’s probing electronics have never been contained by the album format, however. Her practice, informed by an education in classical guitar and electro-acoustic composition at the Conservatory of Bologna and Stockholm’s famed center for sound art, Elektronmusikstudion, relies on live performance as means of compositional development, as if it were a “living organism.” Barbieri has played a slew of the world’s most important music festivals and has presented her work at prestigious venues such as London’s Barbican Centre, La Biennale di Venezia, Haus Der Kunst in München, Berlin’s Volksbühne, Mexico City’s Museo Anahuacalli, Ruhrtriennale, Philharmonie de Paris, and Festival de Cannes, among many others. Barbieri’s work is ultimately rooted in her own philosophy of what she describes as “radical immanence.” This refers to sound hitting the ear, being transduced into electrical impulses, and making the listener vibrate with the air around them – thus connecting with their immediate environment in unexpected ways.

**Gavin Bryars**

**Musician**

Gavin Bryars (Yorkshire, 1943) began his musical career as a jazz bassist. In 1966, he abandoned improvisation, moving instead into experimental music and working with the composer John Cage. Bryars’s first major composition, *The Sinking of the Titanic*, alongside his seminal work *Jesus’ Blood Never Failed Me Yet*, established his reputation worldwide as a prominent figure in minimalist and experimental music. Bryars’s list of works is extensive, including numerous operas, vocal works, concertos, and ballets, such as *Biped* with Merce Cunningham. His work with Philadelphia-based choir The Crossing brought a Grammy win for *The Fifth Century* and led to his large-scale vocal piece *A Native Hill*. Influenced by his time teaching in Fine Art departments in the 1970s, where collaboration was key, he regularly collaborates with visual and

literary artists. He has worked with figures such as Juan Muñoz (*A Man In A Room, Gambling*), Robert Wilson (*Civil Wars, Medea*), Etel Adnan, and, most recently, Massimo Bartolini for the retrospective exhibition *Hagoromo* (Centro Pecci, Prato 2022-23).

**Kali Malone**  
**Musician**

Kali Malone (Denver, 1994) composes with a rare clarity of vision. Her music is patient and focused, built on a foundation of evolving harmonic cycles that draw out latent emotional resonances; letting go of expectations about duration and breadth offers a space for reflection and contemplation. In her hands, experimental reinterpretations of centuries-old polyphonic compositional methods and historical tuning systems become portals to new ways of perceiving sound, structure, and introspection.

Malone's music for pipe organ, choir, chamber music ensembles, and electroacoustic formats has quickly risen to international critical acclaim. She has performed extensively at concert halls, churches, festivals, and contemporary art spaces worldwide.

Her commissioned work and residencies include the INA grm – Groupe de Recherches Musicales, La Biennale di Venezia, the Art Gallery of New South Wales, and Lafayette Anticipations - Fondation Galeries Lafayette.

Kali Malone relocated to Sweden from the United States in 2012 and is currently based between Stockholm and Paris.



Biographies

**Nicoletta Costa**

**Writer**

Nicoletta Costa was born in Trieste, where she lives and works. After earning an architecture degree in Venice in 1978, she began her career as a children's book author a few years later. She has been called one of the finest interpreters of "Planet Childhood," a world she has always kept alive inside her, looking out through a child's eyes. Since 1980, she has described that world through words and images in dozens of stories: more than 500 books that reveal how children think and behave. The many characters she has conjured up – Giovanna the moon, Mr. Kite, Margaret the sleepy teacher, Theodora the witch, Olga the cloud, and Julio Bunny – are at the heart of many little adventures that teach children to believe in themselves and in life. Costa's narrative and pictorial universe draws on the realm of animism, anthropomorphism, and magical realism, but also charts a clear educational course through entertaining alphabet books.

**Tiziano Scarpa**

**Writer**

Tiziano Scarpa was born in Venice in 1963, and has been publishing novels, essays, poetry, and plays since 1996. His novel *Il brevetto del gecko* (Einaudi, 2016) is set in the contemporary art world. Its protagonist, an unsuccessful 39-year-old artist who still believes in art, crosses paths with believers of another kind, a group of subversive Christians. Scarpa's books have been translated into many European languages, but also into Chinese, Japanese, Arabic, Hebrew, and Russian. He has contributed to art catalogues, magazines, and podcasts, writing about events and artists such as Tino Sehgal, Anish Kapoor, Christiane Löhr, Flavio Favelli, Luca Bertolo, Documenta, La Biennale di Venezia, Triennale Milano, and GAM in Turin. His best-known books are the novel *Stabat Mater* (Einaudi, 2008, and Profile Books, 2012), the long poem *Groppi d'amore nella scuraglia* (Einaudi, 2004), and the guide *Venezia è un pesce / Venice Is a Fish* (Feltrinelli, 2020, and Serpent's Tail, 2009). His most recent is a memoir, *La verità e la biro* (Einaudi, 2023).

# DUE QUI TO HEAR

## Exhibition Guide

### ***Due qui / To Hear***

#### **Italian Pavilion**

#### **60th International Art Exhibition - La Biennale di Venezia**

#### **Exhibition Guide edited by Luca Cerizza**

**Texts: Massimo Bartolini, Elena Biserna, Luca Cerizza, David Toop, Roberto Juarroz, Nicoletta Costa, Tiziano Scarpa**

**Graphic project: Studio Folder**

Published by Electa, curated by Luca Cerizza and designed by Studio Folder, the guide is conceived as a compact but richly informative tool to help orient visitors to the exhibition. Alongside essays by Massimo Bartolini, Elena Biserna, Luca Cerizza, and David Toop, it contains poetry (Roberto Juarroz), a fairy tale (Nicoletta Costa), and a short story (Tiziano Scarpa), as well as biographical notes on the figures who have contributed to the project. The book and project are illustrated with a series of pencil drawings by the artist.

Electa is Italy's leading art publisher, given the breadth of its catalogue, the diversity of its series, the quality of its publications, and the extent of its involvement in the museum sector. For almost eighty years now, Electa – which belongs to the Mondadori Group – has played a dynamic role in investigating and documenting the various fields of visual art. Its innovative publishing models, scholarly expertise, and distinctive graphic identity have set new standards in the world of illustrated publishing.

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Reader

***Due qui / To Hear***

**Italian Pavilion**

**60th International Art Exhibition - La Biennale di Venezia**

**Reader edited by Luca Cerizza**

**Texts: Elena Biserna, Chandra Livia Candiani, Maurizio Maggiani, George David Haskell, Brandon LaBelle and David Toop**

**Graphic project: Studio Folder**

Published by Timeo with graphic design by Studio Folder, and edited by Luca Cerizza, the publication accompanying the Italian Pavilion at the 60th International Art Exhibition - La Biennale di Venezia is not a traditional catalogue. Rather, it is like an extension of the *Public Program*, a parallel space in which to explore the themes behind the artistic and curatorial project of *Due qui / To Hear*. Adopting an anthology format, the publication brings together a wide selection of writing by philosophers, essayists, artists, musicologists, musicians, and poets – many of whom will be featured guests in the calendar of events – grouped around different facets of the concept of listening. The book will include extensive photographic documentation of the Pavilion and a selection of works from Massimo Bartolini's three-decade-long career.

Timeo is an independent press founded in 2023, publishing fifteen titles a year. Not divided into series or lists, they tackle every genre and theme according to the publisher's tastes, interests, and sensibilities, challenging the taxonomic simplifications of the book industry. Like Plato's *Timaeus*, after which it is named, Timeo believes thought entails listening and dialogue, an ongoing exchange that leads to constant evolution. From speculative visions and ecology, to history, sociology, economics, philosophy, and design, and all the way to poetry and theology, Timeo explores the gamut of the thinkable to offer a shifting atlas of our extreme present, and tools that may help repair it.

Public Program

**The *Public Program* of the Italian Pavilion  
at the 60th International Art Exhibition - La Biennale di Venezia**

The exhibition *Due qui / To Hear* is accompanied by a **Public Program** presented with the support of the **Directorate-General of Contemporary Creativity of the Italian Ministry of Culture** and curated by **Luca Cerizza**. The program features various events **inside and outside the spaces of the Italian Pavilion** and will be divided into three sections. The first will comprise performances held during the pre-opening days of Biennale Arte 2024 (April 16-17-18) and on the official opening day (April 20); the second is made up of initiatives closely related to the contents of the Italian Pavilion, held in May, June, July, and September (in collaboration with **Gaia Martino**); the third will include two special projects involving music and performance, which will take place outside of Venice.

During the pre-opening of Biennale Arte 2024, there a series of different events will be held both inside and outside of the Italian Pavilion. They will begin on April 16 at 3 pm in the Giardino delle Vergini next to the Pavilion, with **readings** by **Tiziano Scarpa** and **Margherita D'Adamo** of short stories written for the project, respectively by **Scarpa** and by **Nicoletta Costa**. This will be followed (at about 3:30 pm) by Massimo Bartolini's performance ***Audience for a Tree***. These events will be repeated on April 18 and 20. On April 17, there will be the concert ***A veces ya no puedo moverme: a new composition by Gavin Bryars and Yuri Bryars*** at Cosmo ([Campo San Cosmo 624, 30133 Venezia](#)), a cultural center located in the former church of Santi Cosma e Damiano on the island of Giudecca. Three voices, bell plates, and vibraphone will perform the piece written by musician Gavin Bryars (b.1943, United Kingdom) and his son Yuri Bryars (b. 1999, Canada) as part of the project presented in the Pavilion. This live performance of the composition commissioned for *Due qui / To Hear* will feature three singers and two percussionists, and is made all the more captivating by the setting of the former church, where the piece was also recorded. The concert, a world premiere, will last about twenty minutes. It will be performed twice (8 - 8:30 pm and 9 - 9:30 pm). Spots must be booked by registering on the *Public Program* page of the website [www.duequi-tohear.it](http://www.duequi-tohear.it).

**The second section of the *Public Program*** is inspired by a well-known quote from musician, artist, and theorist John Cage ("Music is everywhere, if we only had ears"), and will focus on the theme of listening, as a metaphor for understanding and relating to ourselves and others. In this sense, ***IF ONLY WE HAD EARS*** will lend words, voices, and sounds to the human, social, spiritual, and ecological perspective suggested by the project.

For two days (Friday and Saturday) in each of the scheduled months – May, June, July, and September – there will be a series of events introduced and moderated by **Luca Cerizza and Gaia Martino: talks, conversations, and musical performances** featuring Italian and international guests. These will be accompanied by **workshops** specifically conceived for Visual Arts students from **NABA - Nuova Accademia di Belle Arti and IUAV University of Venice**, the Italian Pavilion's key partners for education and research. The entire program will take place in the garden next to the Pavilion

On May 17 and 18, ***The Politics of Listening (Listening in relation)*** will specifically examine how listening, as an essentially social, relational practice, can become a form of activism deeply embedded in everyday life, in public and private space. Inviting listeners to enter into relation with others and with the entire setting, the focus will shift from overarching narratives to the many different micro-narratives that reverberate from the multiple perspectives of other bodies, with guests such as Piersandra Di Matteo, Haytham El-Wardany, Brandon LaBelle, Valentina Magaletti, Pedro Oliveira, and Amalia Rossi.

The next events on the *Public Program* calendar are scheduled for June 14 and 15, with ***Trusting the Background (Listening with nature)***; then ***Meditation In-Action (Listening to oneself)*** on June 12 and 13; and lastly, to close the program, ***What You Do For Me (Listening to the machine)*** on September 13 and 14.

Visitors will need at the Biennale di Venezia admission ticket in order to attend the events in *IF ONLY WE HAD EARS*.

**The third section** will instead bring the ***Public Program outside the official settings*** of the Biennale di Venezia, beginning with a special event on Sunday, May 12, held in the **International Sculpture Park of Villa Fürstenberg in Mestre, the exhibition space of Italian Pavilion sponsor Banca Ifis**. For this setting, Massimo Bartolini has conceived a new sound performance (*Ballad for Ten Trees*) that is an extension and redefinition of the *Ballad for a Tree* project, one of the artist's most iconic works. Ten solos, played by different saxophonists to ten different trees in the Villa Fürstenberg gardens, will create an incredibly rich polyphonic effect that can be experienced in an endless number of ways, depending on how audience members choose to walk through the park.

In this section, and once again in conjunction with *Due qui / To Hear*, Bartolini has conceived a **new version of his work *Ballad for a Tree* (2000)**, which will take on yet another form, **as an itinerant project in various locations around Italy**. A number of saxophonists, selected with the aid of musician **Edoardo Marraffa**, who has worked with the artist on many occasions, will play their music to different trees in parks and gardens scattered across the country. This project has grown out of a partnership with **WeStart**, the Music Production Center of Eastern Piedmont, in dialogue with local communities.

Artworks checklist

**A**

**Massimo Bartolini, *Pensive Bodhisattva on A Flat*, 2024**

2500x32x32 cm, statue 40x9x9 cm

50 minutes of music / 10 minutes of silence

wood, motor, bronze

Organ builders: Massimo Drovandi, Samuele Frangioni, Samuele Maffucci

Courtesy the artist, Massimo De Carlo, Frith Street Gallery and Magazzino

**B**

**Massimo Bartolini, *Due qui*, 2024**

12x6x50 m

50 minutes of music / 10 minutes of silence

iron, cast iron, motors, electronics

Music composed by: Caterina Barbieri, Kali Malone

Metalwork and engineering: Yari Andrea Mazza

Detailed design: Riccardo Rossi

Organ builders: Massimo Drovandi, Samuele Frangioni, Samuele Maffucci

Electronics: Valerio Marrucci

Scaffolding assembly: Euroedile, Postioma (TV) (Alessandro Ballan, Denis Daullja,

Fabiano Gregolin, Nicola Lazzari, Vasyl Ozhibko, Rinor Krasniqi, Vitali Serbin)

Courtesy the artist, Massimo De Carlo, Frith Street Gallery and Magazzino

**C**

**Massimo Bartolini, *Conveyance*, 2024**

diameter 370 x height 45 cm

coated stainless steel, water, clay, motor

Detailed design and construction: Yari Andrea Mazza

Courtesy the artist, Massimo De Carlo, Frith Street Gallery, and Magazzino

**D**

**Massimo Bartolini, *A veces ya no puedo moverme*, 2024**

variable dimensions

6 boomboxes, mixer

Music composed by: Gavin and Yuri Bryars

Percussions: Gavin and Yuri Bryars

# DUE QUI TO HEAR

Voices: Alessandra Fiori, Francesca Santi, Silvia Testoni

Sound engineering: Louis McGuire

Production assistant: Emanuele Wiltsch Barberio

La Biennale di Venezia team: Paolo Zanin, Michele Braga, Dario Sevieri, Enrico Wiltsch

Recorded at Cosmogram, Giudecca, Venice, February 24 and 25, 2024

Courtesy the artist, Massimo De Carlo, Frith Street Gallery, and Magazzino

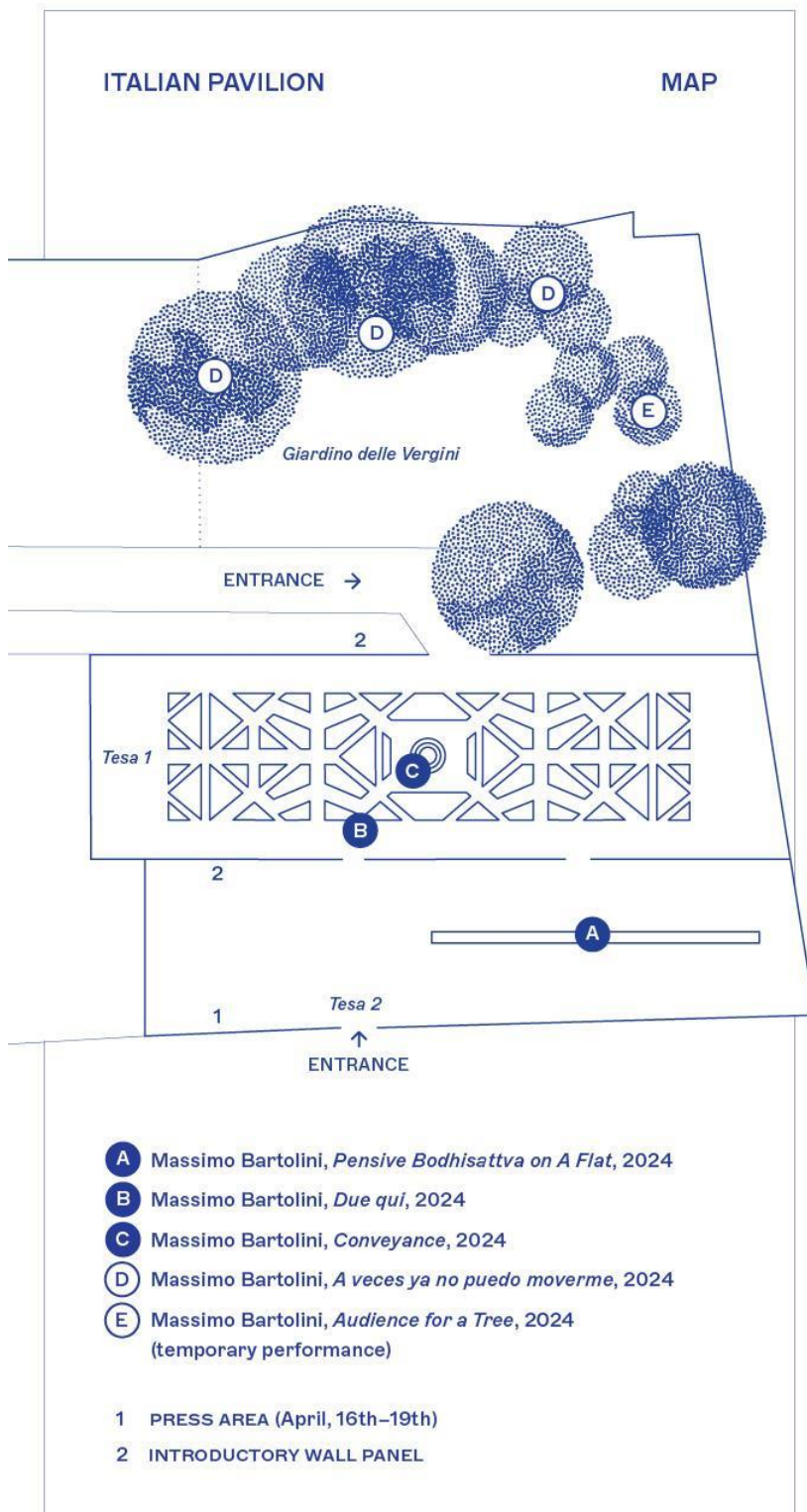
## E

**Massimo Bartolini, *Audience for a Tree*, 2024**

people, tree

Courtesy the artist, Massimo De Carlo, Frith Street Gallery and Magazzino

# DUE QUI TO HEAR





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**Italian Pavilion – 60th International Art Exhibition – La Biennale di Venezia**

***DUE QUI / TO HEAR***

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Angelo Piero Cappello

**Curator**

Luca Cerizza

**Artist**

Massimo Bartolini

**In Collaboration with**

Caterina Barbieri, Gavin Bryars, Kali Malone

**With the special involvement in the *Public Program* of**

Nicoletta Costa and Tiziano Scarpa

**Assistant Curator**

Francesca Verga

**Curatorial assistant for *Public Program* and Reader**

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Studio Folder

Marco Ferrari and Elisa Pasqual

with

Giulia Tomasi

Anna Magni

Gresi Balliu

**Executive Project**

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**Planning and Set-up**

Yari Andrea Mazza

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**Lights**

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**Rendering**

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**Publications**

Electa

Timeo

# DUE QUI TO HEAR

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Johanna Bishop  
Teresa Albanese

## **Video Documentation**

Matteo Frittelli for Alto/Piano

## **Photography**

Agostino Osio for Alto/Piano  
Matteo de Mayda

## **Production**

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Silvia Fiorucci

Hofima

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Magazzino, Roma

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NABA, Nuova Accademia di Belle Arti

Università Iuav di Venezia

NICHE, The New Institute Centre for Environmental Humanities

Unione Buddhista Italiana



**TOD'S SUPPORTS THE "ITALIAN PAVILION"  
AT BIENNALE ARTE 2024**

The Tod's Group continues its activities to support the artistic and cultural heritage of Italy. The Group has reinforced and embraced a wide range of initiatives which support local communities, as well as larger scale national and artistic heritage sites in Italy for many years. One of the Group's main objectives is to give back to the country and be an example to other entrepreneurs, encouraging them to undertake the same types of initiatives to enhance and support the importance of Italian art and culture.

Most recently, the partnership with the Italian Pavilion at Biennale Arte 2024 for the installation of "Due qui / To Hear," featuring curator Luca Cerizza and artist Massimo Bartolini.

This initiative further solidifies how Tod's commitment is rooted in the importance of its Italian DNA, historically supporting, protecting, and promoting art and cultural heritage in Italy, an irreplaceable resource recognised worldwide.