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Kinkaleri/Jacopo Benassi - ONCE MORE



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ONCE MORE is a performance by the group Kinkaleri and the photographer and artist Jacopo Benassi, developing two subjects in a continuous confrontation without brakes. It presents itself as a concert/display where body, sound, word and live photo are unpredictable elements of its composition. Light, dark and image are stratified as a rhythmic score within a circular vortex in which, what the body produces is subtracted in favor of a unique performative movement. The inscrutable eye of the camera, in its mechanical subjectivity, records the contours of what happens, redefining its perception. **ONCE MORE** is ecstasy and freedom. Its sound is a raw and true mix of punk, noise, hardcore and other elements of underground culture and, subliminally, a touch of ironic melancholy.

listen to excerpts:
<https://on.soundcloud.com/fmKQ8Fm9h1zkhE6>

tracks:

A: ONCE (11:37)

B: MORE (16:33)



|| ONCE MORE || performers Jacopo Benassi, Marco Mazzoni || laptop Massimo Conti || performance production Kinkaleri/KLm || recorded by Area-Francesco Frosini at Centro Pecci Prato || mixed and mastered by Tobia Bandini, Pasquale Savignano || photo by Jacopo Benassi || artwork by Xing || printed by Elettroformati Milan || released by Xing in an edition of 150 copies || reprint of 150 copies (2023) || contains a 24-page booklet with photos by Jacopo Benassi || XONG collection XX01 (2021)

Kinkaleri/Jacopo Benassi - ONCE MORE



collector's edition € 150,00

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Collector's edition of 20 copies with a b/w photograph by Jacopo Benassi, stamped hand signed by the artists, 16 x 20 cm.

Kinkaleri was founded in 1995 in Florence, Italy. Kinkaleri operates between performance, experimental theatre, movement research, visual productions, sound materials and installations, "looking for a language not on the basis of a style but directly in the evidence of an object". In the span of twenty years, the group's interdisciplinary and dynamic nature has consolidated a unique creative line with recognition of excellence in the scene of contemporary performing arts in Italy and abroad. The works of the company has been shown in theatres, contemporary art museums, dance and theatre festivals, galleries, including: Triennale Teatro dell'Arte, Milan; Teatro Metastasio and Teatro Fabbricone, Prato; Sophiensaele and KunstHalle Deutsche Bank, Berlin; Centre Pompidou, Paris; Kaaitheater and KunstenFESTIVALdesArts, Bruxelles; Centro per l'Arte Contemporanea Pecci, Prato; Gulbenkian Foundation, Lisboa; Kitazawa Town Hall, Tokyo; Oriental Pioneer Theatre, Beijing; Mercat de les flors, Barcelona; La Batie Festival, Geneva; Xing, Bologna; Festival di Santarcangelo; Dance Biennial, Venice; Villa Romana, Florence; MAXXI, Rome. Among the most important creations: Doom (1996), 1.9cc GLX (1998), My love for you will never die (2001), WEST (2003-2006), I Cenci/Spettacolo (2004), Nerone (2006), Wanted (2007), THE HUNGRY MARCH SHOW / Between a carrot and I (2007) / Yes Sir! (2008), Alcuni giorni sono migliori di altri (2008), Ascesa & Caduta (2010) / I AM THAT AM I (2010), Hit Parade (2011/2017), All! (2012-2017), Trilogia Puccini: Nessun Dorma (2010) / Butterfly (2015) / I love You TOSCA (2018), No Title Yet (2017), I'M OK (2017), OTTO (2003/2018), Once More (2020), Otello (2020-21). Books: All for All! (bruno, 2018), Kinkaleri. La scena esausta (Ubulibri, 2008). Since 2001 Kinkaleri has its headquarters in Prato at spazioK. Since 2013 the spazioK is a regional residence centre developing artistic paths in different fields of creation for young generations. spazioK is also the place of is it my world? and Body To Be, two series of events on performance and dance. The group is currently formed by Massimo Conti, Marco Mazzoni, Gina Monaco.
www.kinkaleri.it

Jacopo Benassi (La Spezia, 1970), photographer and artist, lives and works in La Spezia, Italy. Over the years he developed a distinct style marked by a lack of depth of field and flash that has become a signature, a stylistic limit that Benassi imposes on himself to arrive at a raw and unmediated photography. The subjects photographed are highly disparate, ranging from the humanity that inhabits the underground and international music scene (starting with the experience of the Btomic club, managed by the photographer himself with some friends) to portraits of models, actresses, artists and designers published in the most important Italian magazines, up to the investigation of the body, ranging from self-portrait to sexual encounters to ancient statuary. Benassi is also occasionally a performer and musician. His experimentation on performance is always linked to music and is mediated by the photographic image, the subject and object of his research. Recent solo exhibitions: PAST (2021) at the Francesca Minini Gallery in Milan, Vuoto (2020) at the Centro Pecci Prato, CRACK (2019) double exhibition at CAMERA - Italian Center for Photography in Turin and at the European Photography Festival in Reggio Emilia, and Bologna Portraits (2019) at Palazzo Bentivoglio in Bologna. He exhibited for FotoGrafia - International Festival of Rome (2009), Vade retro. Art and homosexuality, from von Gloeden to Pierre et Gilles (2007) at the Palazzina Reale in Florence, Aphotography (2005) at the Changing Role gallery in Naples, Artissima (2006-2007) in Turin. He has collaborated with directors and writers such as Paolo Sorrentino, Daniele Cipri, Asia Argento and Maurizio Maggiani, and with the artistic director Federico Pepe (on COCO, a music and video art project and on publications by Le Dictateur). In 2011 he opened Talkinass - Paper and Records and produced magazines and live CDs by artists from the underground scene. Active in self-publishing, he has produced his own limited edition publications and a magazine edited in real time at the Palais de Tokyo in Paris. He has taken part in events including No Soul for Sale (2010) at the Tate Modern in London, curated by Maurizio Cattelan and Massimiliano Gioni. In collaboration with some of the protagonists of the Italian performance and visual scene, he created performative and photographic displays based on the practice of Live Shooting, like No Title Yet (2017) and Once More (2020) with Kinkaleri, and Rollers (2019) with Sissi. The 1861 United Agency published a monumental monograph: The Ecology of Image (2009). Benassi also published the photographic books FAGS (NERO, 2020), Dying in Venice (bruno, 2015), Bologna Portraits (Damiani, 2019), Mis Q Lee (Quinlan, 2018), The irrelevant aspects (Mondadori, 2016) with Paolo Sorrentino. He released the records ONCE MORE (Xing, 2021) with Kinkaleri, and Benassi plays Benassi (2019), sound and photographic documentation of his body, with remixes of Khan of Finland and Jochen Arbeit. He has collaborated with several magazines in Italy and abroad: Rolling Stone, GQ, Wired Italia, Wired U.S.A., Riders, 11 Freunde, and Crush Fanzine, Dapper Dan, Vice, Almaviva / Le Figaro, Gioia, Purple fr.
www.jacopobenassi.com



Marcello Maloberti - MARTELLATE. SCRITTI FIGHI 1990-2020.
LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI

standard edition € 23,00

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LYDIA
MANCINELLI
LEGGE
MARCELLO MALOBERTI
MARTELLATE
SCRITTI FIGHI 1990 2020

listen to excerpts:
<https://on.soundcloud.com/qUM3oe1uZejixDjP>



MARTELLATE. SCRITTI FIGHI 1990-2020 (HAMMERINGS. COOL WRITINGS 1990-2020. LYDIA MANCINELLI READS MARCELLO MALOBERTI) is a collection of the writings, in the form of slogans, which have accompanied the visual artist Marcello Maloberti in almost thirty years of poetics. Italian actress Lydia Mancinelli, stage and life partner of the avant-garde author Carmelo Bene, reads the “written voices” of MARTELLATE, a collection of impulsive written fragments. These epigraphs that range from poetry to irony, to the use of the spoken word, in a constant succession of moods and formal tones, represent the primordial moment of the artist’s work, the most instinctive and sincere, in an open relationship with the reality that surrounds him. A self-portrait to be shared, a collective mirror, which is generated in the succession of written thoughts that burst onto the blank page: direct, frontal, cheeky. They stay and “hammer” your head. Each one is a curtain that opens. “Having Lydia Mancinelli read these sentences is a kind of dream. Her ancient voice takes us back to Carmelo Bene’s theater and these slogans - between the philosophical and the everyday - seem elevated to a royal status by her dismembered voice in the air.” Her reading is a minimalist, almost infinite rain of sentences. It results in a moment of suspension, an estrangement, as if we were on an invisible stage.

MARTELLATE is also a blog (twin of MARMELLATE, dedicated to images) and a book published by Flash Art.

tracks:

A: PENSO AD ALTA VOCE LE ASSENZE (12:13)

B: I BERGAMASCHI SONO CINESI (12:38)



|| MARTELLATE. SCRITTI FIGHI 1990-2020 || texts by Marcello Maloberti, read by Lydia Mancinelli || mixed by Eugenio Mazzetto, mastered by Tobia Bandini, Pasquale Savignano || handwritten cover by Marcello Maloberti || artwork by Xing || printed by Elettoformati Milan || released by Xing in an edition of 150 copies || reprint of 150 copies (2023) || in cooperation with Flash Art || thanks to MACRO and Palazzo delle Esposizioni Roma || XONG collection XX02 (2021)

Marcello Maloberti - MARTELLATE. SCRITTI FIGHI 1990-2020.
LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI

collector’s edition € 100,00

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standard edition + libro € 50,00

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AMEN

MARTELLATE
SCRITTI FIGHI
1990 2020
X
LYDIA MANCINELLI
LEGGE
MARCELLO MALOBERTI
XING + FLASHART 30/30

Collector’s edition of 30 copies with unique handwritten gatefolds by Marcello Maloberti.

Marcello Maloberti, italian artist born 1966 in Codogno (Lodi), lives and works in Milan. Maloberti’s artistic research draws inspiration from trivial events and subtle aspects of marginalized urban experience, paying attention to shapeless and precarious states of daily life. His artistic vision goes beyond the immediacy of the everyday and offers a neorealist glance, dreamlike and alienating, that combines an archaeological approach toward art history. His performances and light and sound installations take place in both private and public spaces having a strong interactive impact for the audience, with distinct emotional temperatures. The artist puts together an extremely condensed narrative and suspenseful atmospheres for the viewer to watch and feel. The performing body is that of the community, producing dialogue between the performance itself and its audience. In recent years Maloberti has given greater emphasis to the relationship between art and life by means of a variety of visual and sound-based languages: photography, video, performance, installation, sculpture, drawings and collage are always enriched by a strong performative dimension. Maloberti has participated in numerous group and solo exhibitions at public and private institutions including: Italian Pavillion 55th Venice Art Biennial; MAXXI, Rome; Haus Wittgenstein, Vienna; Centro per l’Arte Contemporanea Luigi Pecci, Prato; Manifesta12, Palermo; MOCAK Museum of Contemporary Art Krakov; Pune Biennial, India; Quadriennale di Roma; MuCem, Marseille; Castello di Rivoli Museo d’Arte Contemporanea, Turin; Frankfurter Kunstverein; Triennale di Milano; Generali Foundation, Vienna; GAMeC, Bergamo; PERFORMA 09, New York; MUSEION, Bozen; Collection Lambert – Musée d’art contemporain Avignon; Palazzo Strozzi, Florence; PAC Padiglione d’Arte Contemporanea, Milan. He has published the artist’s books MARTELLATE (Flash Art, 2019), LA VOGLIA MATTA (Mousse Publishing, 2013), TARZAN NOIR (Onestar Press, 2012), and the record MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI (Xing, 2021).

www.marcellomaloberti.com
<https://martellatemm.tumblr.com>
<https://marmellatemm.tumblr.com>

Lydia Mancinelli (Rome, 1936) is an italian theatre and film actress. She made her debut in 1964 in Shakespeare’s Amleto staged by Carmelo Bene, an exceptional author-director-actor who innovated Italian avant-garde theatre and cinema in the ‘70s. The show represents the start of her artistic and sentimental companionship with Bene which lasted almost twenty years. Since then, she participated as an actress, as well as manager and collaborator, in almost all of his theatre performances, which aspired to the lyrical massacre of the classics: Manon (1965), Faust or Margherita (1966), Il rosa e il nero (1966), Our Lady of the Turks (1966), Arden of Ferverham (1968), S.A.D.E. or libertinage and decadence of the marching band of the Salento Gendarmerie (1974), Romeo & Juliet (from Shakespeare) according to Carmelo Bene (1976), Richard III (from Shakespeare) according to Carmelo Bene (1977), Othello or the deficiency of the woman (1979), always alongside the artist. For the Teatro alla Scala, Mancinelli played Manfred (1981) by Byron-Schumann and Pinocchio (1982). She was also the protagonist of Bene’s main feature films: Nostra Signora dei Turchi (1968, controversial winner at Venice Film Biennial next to Alexander Kluge), Don Giovanni (1970), Salomè (1972), and Un Amleto di Meno (1973). She has been seen in roles such as Santa Margherita in Our Lady of the Turks or the Blue fairy/fox in Pinocchio. Carmelo Bene described Lydia Mancinelli as “a companion raised to the cube”, praising her for her skills that “go far beyond the simple and cloying woman-lover”. Over time, the complexity of the couple relationships between these two restless avant-gard artists became visible in the roles that Carmelo entrusted to her up to Cassio governs Cyprus a text for the radio in which Othello is recited (“There was no difference between public and private; we never stopped being on stage”). After separating from Bene in 1983, she worked with the director Gabriele Lavia: “My first impact with an official theatre company was devastating. With Carmelo it was a continuous work in progress, and each show was experienced as if it were a debut.” After that, she did not want to do anything else in theatre. The only exception was that for the Verdi Conservatory in Milan where she staged Daudet’s L’Arlésienne (1987) with the music of Bizet, translating, adapting and directing it.





Giampiero Cane/Daniela Cattivelli – Postfantamusicologia



POSTFANTAMUSICOLOGIA is a sound creation based on the texts and voice of Giampiero Cane performed by himself and manipulated by the composer Daniela Cattivelli, who electronically projected them into a chaotic flow. It is accompanied by a remix in which his counterfeit voice is camouflaged among synthetic fanfares and doppler effects, as in the encryption of SIGSALY, the secure-voice-system used in the Second World War for higher-level communications. The record is a special edition dedicated to the eccentric figure of Cane: musicologist, professor, journalist, writer and sportsman, who likes to be in the wrong. Realizing the impossibility of that (he should blame those who agree with him and so on), given that individually he cannot find a solution, he has provisionally solved the problem by participating in the minority.

“Landed on the moon after a formidable leap from my Pegasus junior. The moon seen from the moon looked like a moon with a black eye: a voice repeated Damn Méliès with a rhythm that seemed to slow down, but instead it was constant. You Moon, Sailing Moon, Green Moon, Red Moon, Moon of Alabama, how did you end up like this?”
(from Bar Stockhausen, lyrics by Giampiero Cane)

listen to excerpts:
<https://on.soundcloud.com/ELVWHzo0U37Gb1EK7>

tracks:

A:
Giampiero Cane/Daniela Cattivelli - Sicchè allunammo (10:52)

B:
Daniela Cattivelli - Riserva Umana (10:00)



BAR STOCKHAUSEN (LIRICA)

Alzarsi dopo un formidabile balzo dal mio Pegasus junior (anche l'egli non se n'era accorto), lo avevo sentito dopo un breve tempo che l'arancio era cambiato e capivo di trovarmi dall'altro lato di una nave che si trovava fino a due miglia d'alto da dove ero: ci trovavo affarcati il mio gran Pegasus junior da me avvertito sapesse che poteva aprire le ali e lo fece. Sicché allunammo.

Vidi subito che nel gran buio avevo perduto una gamba e mezza, cioè 2 distinzioni del totale due suoi arti per cui se ne stava alquanto sbilenco e incerto sul da farsi.

La luna rinta dalla luna sembrava una luna con un occhio ammucchiato: una voce ripeteva Maledetto Méliès con un ritmo che sembrava rallentato, ma invece era costante.

Luna tu, Luna marinaia, Verde Luna, Luna rossa, Moon dell'Alabama con'è che ti sei ridotta così?

Ratto, ratto, ratto, ratto, ratto... te sei bruto.

Luna tu non sarai bella mai più. Non sei un bel niente, quindi un tuo brutto.

Frutto, frutto, frutto, frutto... vuol un pasticc?

Fatti matto. Vuoglio tutto.

Caro signor Stockhausen-Munchhausen, la vita che conduci è da briscone.

Luna spensierata, miha' Violato e Don Giovanni.

Elbano? Ho fatto una gran voglia tutt' due.

Au you like.

Bika, take, right, like.

Do you?

Anche ruote parteggianti.

Fanno un salto in più delle quadrate.

Ma siete senza Dio.

Egli è in cielo, in terra e in ogni luogo. Ed è appunto per avere cielo, luna e il resto che è il dovuto direttore lui, che voleva tutto. Hai visto l'ombra della nostra vita. Per inventarlo bisogna saltare e scendere.

Ma è la stessa cosa. Visto dall'alto lo salto è diviso... e viceversa.

Sembra che nessuno lavori, ma in realtà ognuno fa quel che gli piace e tutti tutti tutti con un bel ritmo-mataggio. I lunedì che non funzionano sono mesi da parte: non se dove funzionano né i lunedì, né gli imbacilli, ma in giro, giro giro giro non se ne vedono.

La grande ombra nera, quiete ed elegante, vestito di pelliccia e collocco scuro, riempì una piazza con qualche nota di un pianoforte giocattolo che teneva in mano.

Mi dicono Ricominciavo, ma la mia parolina non sono scritta. Facciano per non essere scritte, molto contro l'uscita che insidava luna, luna luna luna, non si sa né quando né dove, quando, quando, quando, quando ovunque alla seconda luna, quella che non c'è più.

Qualche altro uomo del top primo e

Se notte lunare è gliel'ultimo di bellezza, la mia musica che i lunedì adesso affonda il piacere in sé, per sé e fuori di sé. Scritte dalle sette leucostomie si affermano con segni del suo essere popolare che immagina alla profondità del mare, agli anni che se sono sentiti, e tutti i frutti e a questo o quello parte del pesce.

Ora, una era tra uno, parli andate che altri menti, altri menti, altri menti, tutti questi lune o d'altro dove chissà?

UN CANE BILU (NENIA, UN PO' RAP)

Lui è afferrato e nell'inferno trascinato... C'è da pensare che music... e se ne fregli.

E qui vediamo come scrive un mio amico che scrive libri bellissimi, come, sempre e di necessità, lo stile di vita e la carne e tutto il resto con belle. I libri tornano a servizio (non l'hanno mai lasciati) e non pagati il meno possibile. I sogni giungono le altre d'istinto matto e d'istinto cane. Il secondo è ai venti piedi, l'altro in parlamento in consiglio comunale; le smontate si dan da fare in giro con frusti e messaggi così possono andare Shakespeare e un va, perché come dice il saggio... ne frega più tre pelli che una parolina.

Al'alto della cosa qualcuno diceva che ne avevano usati tutti migliori. Gli inascolti. Il duo romano milanese non commenta. Aspetta una ben meritata gelata.

Chi vuol fare altri affari trabaldando attende che ritorni il virus messo in croce e spreca il giorno di non subire ostilità di modo che si possa ritornare al normale.

E mettiti lo mascherino. Lo mascherino-mascherino.

BOLOGNA 31 12 2021

Dopo avere detto quel che intendeva dire, si chiuse se la parola, gli accenti, il timbro, l'intonazione avevano scartato il progetto, ma non allentato e sentiva la propria voce, rimase perplesso. Riprese di poter essere classificate come barocchismo, cioè d'essere un timbro che sarebbe andato proprio bene per due voci a Figma (Barbora di Sordani), ma non era così. Se un cantante professionista parla è quasi sempre legato, apparentemente ingenuo, estatico. Che fare per non sentire un cattivo disappunto di se stesso? Mettilo, di contro, non va certo bene; ma c'è una qualità che sfugge all'attenzione di un critico o dell'altro?

L'armonia dei cuori è celebrato da più di 2.000 anni, ma non è semplice capire se l'armonia nel caso sia nella composizione o nella performance esecutiva. Protagonista il nome pagano, quasi mai negli hanno un'attività che è coinvolge o quella di Maria Callas o Violante Valery, o pare a Callas che sostiene un'alterna tenore così con lo stato bene che ci ha dato un altro Anello e/o Gialdini più di un altro Shakespeare.

Non c'entra forse perché col mio ruggine e barbagli e cose può parlare che sono, ma possono essere le fondamenta per il Cane dell'ortolano (De Vega) che vorrà fare tra un 20 o 30 anni.

Mi tocca dialogare con me. "Tuh mi". Gian pi di.

|| POSTFANTAMUSICOLOGIA ||voice and texts Giampiero Cane || electronics Daniela Cattivelli || additional vocals Margareth Kammerer || recorded by Pasquale Savignano at Raum Bologna || mixed by Daniela Cattivelli || mastered by Pasquale Savignano, Tobia Bandini || producer Silvia Fantì || cover picture by Giampiero Cane aka J. Peter Hund, 2007 || artwork Xing || printed at Vinilificio Bologna || produced by Xing in a limited special edition of 30 copies handsigned by Giampiero Cane || reprint (2022) of 40 copies handsigned by Giampiero Cane || XONG collection XX03 (2021)

Giampiero Cane/Daniela Cattivelli – Postfantamusicologia



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Postfantamusicologia is released only as a collector's edition, on white vinyl in a limited edition of 30 copies, numbered and signed by Giampiero Cane (sold out at the record launch). Reprint of 40 copies. The cover image is a collage by Giampiero Cane (aka J. Peter Hund) from 2007.

Giampiero Cane (1937), italian music critic and writer, has taught Modern and Contemporary music, and Afro-American music culture at the DAMS/University of Bologna for twenty years, and has written since the 1960s for newspapers and magazines including Il Manifesto and Alias. He has collaborated with RAI national broadcasting company (Tv and Radio). He is the author of several books, including Sade, Rossini, Leopardi. Tre deformazioni dolorose; Canto nero. Il free jazz degli anni Sessanta; Duke Ellington. Dalla White house a Dio; Monkage. Il Novecento musicale americano; Con-fusa-mente il Novecento; D'unghie ed altro.

Daniela Cattivelli (1966), italian sound artist, electroacoustic composer, performer. Began as a saxophone player, by training through a variety of musical experiences. Between 1990 and 2000 she cofounded in Bologna a number of music groups: Laboratorio Musica & Immagine, Fastilio, Eva Kant, Antenata. The area of investigation on sound research has subsequently spread to interdisciplinary artistic experiences, to the adoption of an electro-acoustic instrumentation and frequent incursions into performance. Today she explores the multiple facets of the sonic dimension by deepening aspects relating to the physics of sound, the design of unconventional listening devices, the investigation around 'sound contexts', situations in which a musical event is strongly anchored to a given practice, function or cultural environment. She has created sound performances, electroacoustic compositions, audio-video live sets, sound installations and live electronics for prestigious contexts in Italy and abroad. She has collaborated and performed with musicians and improvisers of the international experimental scene: Fred Frith, Barry Guy, Alvin Curran, Zeena Parkins, Charles Hayward, Butch Morris, Jon Rose, Margareth Kammerer, Stevie Wishart, Stefano Pilia, Clementine Gasser, Carol Robinson, Luciano Maggiore, John Oswald, and with music critic Giampiero Cane. She has furthermore composed music for theatre and dance for some of Italy's most representative research groups: Michele di Stefano/MK, Fabrizio Favale Le Supplici, Daniele Albanese, Simona Bertozzi, Giorgio Barberio Corsetti, Teatro Valdoca, Laminarie, Kinkaleri, and for international artists including choreographers William Forsythe (for the Germany Pavillion at the Venice Architecture Biennale 2014), Raquel Silva, Yoko Higashino-Baby-Q. In the field of visual arts she has collaborated with Cristian Chironi, Marcello Maloberti, Luca Trevisani, Michaela Grill. She teaches Interpretation and performance of electroacoustic music at the Bologna Conservatory, and Sound design at the Academy of Fine Arts in Carrara. She collaborates with TEMPO REALE, the centre for musical research and production founded in Florence by composer Luciano Berio. www.danielacattivelli.it



Romeo Castellucci/Scott Gibbons - IL TERZO REICH



standard edition € 23,00

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<https://www.soundohm.com/product/ilterzo-reich-p>

IL TERZO REICH is the image and sound of an inculcated communication. The nouns of the Italian language flash on a black screen, about fourteen thousand words. Here, a language-machine devours entire spheres of reality, as the beats, like the nouns, appear the same in their mechanical seriality, as if they were the building blocks of a knowledge that leaves no way to escape. Unrelenting, each opening occupied: a treatment that attacks our mnemonic capacity, unable to retain a word that appears in a flash of microseconds. It is a matter of compressing the gaze and the listening arriving to the critical point where a fusion occurs, of indulgence just before our perception loses its grip. This work by Romeo Castellucci and Scott Gibbons is an unstoppable flow that overwhelms everything, where the totalitarian transparency of language lets the physicality of sound emerge in all its apodictic intensity.

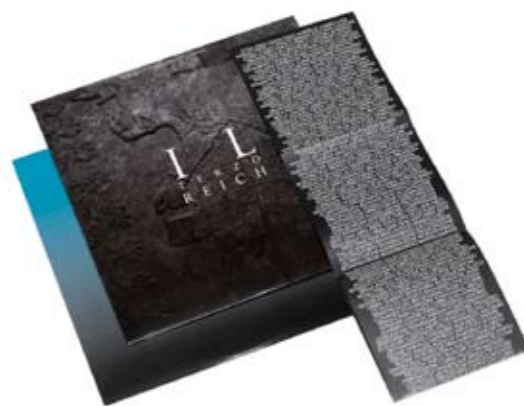
listen to excerpts:
<https://on.soundcloud.com/ZHcznfxjmvf0eYrF>

This release presents the musical facet of a multi-media work in which all the named objects are presented as a flash of text and burst of sound. All of the sounds used were taken from transmissions by Voyager 1 sent from outside our solar system as it passes through interstellar space. The obdurate tic which composes the backbone of the music, as well as the interferences and sonic elaborations, all come from the absolute horizon of our species; from the very limit of our reach. We are left only with the sense of overwhelming density and resoluteness. Within a few years, Voyager 1 will lose the last of its remaining power and cease transmissions. My intent was that the material should be experienced physically; the new arrangement and remix for vinyl retain this approach. Please play back loudly.
(Scott Gibbons)

tracks:

A:
(18:45)

B:
(20:00)



|| IL TERZO REICH || concept and direction by Romeo Castellucci || sounds by Scott Gibbons, assembled from recordings of interstellar space, provided courtesy of NASA/JPL/University of Iowa || mastered by Giuseppe Ielasi || on stage: choreography of the prologue by Gloria Dorliguzzo || performance Gloria Dorliguzzo/Jessica D'Angelo || video montage by Luca Mattei in collaboration with Giulia Colla || computer consulting Alessandro Colla || production show Societas || photo by Romeo Castellucci || folding b/w 180x15 cm with text it/eng || artwork by Xing || printed by RAND Muzik Leipzig || released by Xing in an edition of 400 copies || XONG collection XX04 (2022)

Romeo Castellucci/Scott Gibbons - IL TERZO REICH



collector's edition € 150,00

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<https://www.soundohm.com/product/ilterzo-reich-art-edition-1>
Flash Art
<https://shop.flash-art.it/products/romeo-castellucci-scott-gibbons>



Collector's edition of 25 copies including an original artwork by Romeo Castellucci: a b/w photo 21x29,7 cm, with English newspaper clipping applied, then torn; signed by the artist.

Romeo Castellucci, Italian director, creator of sets, lights and costumes, is known over the world for creating a theater based on the totality of arts and aimed at an integral perception of the work. His theater proposes a dramaturgy that overturns the primacy of literature, making the stage a complex form of art, made up of extraordinarily rich images, expressed in an understandable language such as music, sculpture, painting or architecture. Castellucci's stagings are regularly invited and produced by the most prestigious international theaters, festivals and opera houses, in over sixty countries covering all continents. He was director of the Theater section at the Venice Biennale, Artiste Associé at the Avignon Festival and is currently Grand Invité at the Milano Triennale and guest director at the Schaubühne in Berlin. The Paris Festival d'Automne has presented an anthology of his work for two consecutive years. Awarded the title of Chevalier des Arts et des Lettres of the French Republic and an honorary degree from the University of Bologna, he is a member of the Académie Royale de Belgique and received, among other international awards, the Golden Lion at the Venice Biennale Teatro and two Golden Masks for Opera. His most recent productions are the theatre works *La vita nuova* (2018), *Il Terzo Reich* (2020), *Bros* (2021), the direction of the lyric operas *Don Giovanni* (2021), *Pavane für Prometheus IX* (2021), *Il Castello di Barbablù* and *De Temporum Fine Comoedia* (2022), the outdoor action *Milano* (2021) and the installation *domani* (2022).
www.societas.es

Scott Gibbons is an American-born composer and performer of electroacoustic music. Active for over 30 years in the field of sound experimentation, he is a seminal figure for dark ambient and micromusic, utilizing a two-fold exploration into the possibilities of natural acoustic phenomena on the one hand, and those of audio technology on the other. Focused on the study of perception, he extracts sounds from the depth of matter, capturing their emergence from the most hidden volumes and movements, between the molecular level and the cosmic plane. Each sound thus obtained retains a connection to its root but is charged with latent energies and significance. Since 1998 he has created music and sonic events for the award-winning theatre productions of Romeo Castellucci and Societas Raffaello Sanzio (*Genesis*, *From the Museum of Sleep*, the cycles of *Tragedia Endogonia* and *La Divina Commedia*). He has released more than 30 albums with various groups and solo, including electroacoustic works *Stone* and *Redwing* (Sub Rosa) released under the pseudonym Liliith; *The Cryonic Chants* (KML Recordings) suite composed with Chiara Guidi; *Il Terzo Reich/The Third Reich* (Xing) techno mantra for Romeo Castellucci; *My Computer My Stereo* (Thousand) synthpop by Orbitronik; *Dialtones*. A *Telesymphony* (Staalplaat) sound performance for more than 200 mobile phones with Levin & Shakar. Gibbons also creates music for large-scale firework spectacles with Groupe F, for the inauguration of the Louvre Abu Dhabi, and for the 120th anniversary celebration of the Eiffel Tower incorporating sounds of the tower itself. He has also collaborated with artists as diverse as the Hilliard Ensemble, Survival Research Labs, Dead Voices On Air, Not Breathing, and The Flying Luttenbachers.
www.scottgibbons.org



Luciano Maggiore - Very cheap non-human animal imitations



listen to excerpts:
<https://on.soundcloud.com/9SvW3ywdZp5CQwo9>

standard edition € 23,00

buy:

Soundohm

<https://www.soundohm.com/product/very-cheap-non-human-anim>

VERY CHEAP NON-HUMAN ANIMAL IMITATIONS by Luciano Maggiore amicably mimics the wonderful presentations of songs from birds and other protagonists of the animal world, made available by the ornithologist and publisher Jean-Claude Roche in the 1980s. "The recordings were made in 2021 on the sofa at home, with an old tape recorder. Without trying to refine a vocal technique, I relied on the perceived timbral closeness I had with some of the non-human animals that I imitated. I hope that soon, as the world moves in an anti-speciesist direction, the naïvety of this work will become an outrageous homage to a different present."

tracks:

A:
01_mosquito (01:53)
02_indris (01:06)
03_sheep (01:59)
04_fox (00:46)
05_wolf howling (06:05)
06_alligator hissing (00:51)
07_crow (00:28)
08_chimpanzee (00:38)

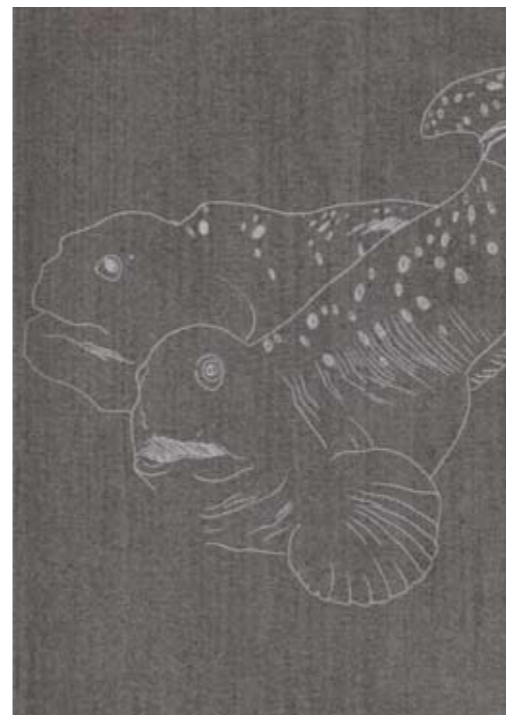
B:
09_wood pigeon (01:30)
10_possum (04:23)
11_caribou (00:30)
12_turtle (00:58)
13_pigeon (01:08)
14_pig (00:36)
15_dwarf lemur (01:24)
16_cow (02:18)
17_pug (00:41)
18_sea lion (00:44)
19_cat purrs (05:19)



|| VERY CHEAP NON-HUMAN ANIMAL IMITATIONS || voice and recordings by Luciano Maggiore, 2021 || mastered by Giuseppe Ielasi || drawings by Luciano Maggiore || artwork by Xing || printed by RAND Muzik Leipzig || released by Xing in an edition of 150 copies || XONG collection XX05 (2022)



Luciano Maggiore - Very cheap non-human animal imitations



collector's edition € 40,00

buy:

Soundohm

<https://www.soundohm.com/product/very-cheap-non-human-anim-1>

Flash Art

<https://shop.flash-art.it/products/luciano-maggiore>

Collector's edition of 33 copies, each accompanied by an animal drawing by Luciano Maggiore traced on carbon paper, A4 page size, 21 x 29,7 cm.

Luciano Maggiore is a Palermo-born, London-based musician whose work is characterised by the use of speakers and several analogue/digital devices (samplers, CD players, walkmans, tape recorders) and addresses the performativity of the musical act, the perception of it, and the obscurity that emanates from it. His main interests include mechanisms of sound diffusion, performance, repetition, endurance, non-human animal languages, dance, folklore. With Louie Rice, he started NO-PA/PA-ON, a project that deals with performing score-based works, both acoustic and amplified. His works are published by Balloon & Needle, Boring Machines, Consumer Waste, edizioni luma, Hideous Replica, Kohlhaas, Palustre, Senofo editions, 1000Füssler, TakuRoku, Triscele Regrazioni, Tulip records, After Action Review and Xing.
lucianomaggiore.blogspot.com/
edizioniluma.bandcamp.com/
www.hideousreplica.co.uk/no-pa-on



listen to excerpts:
<https://on.soundcloud.com/5ez8T>

standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/cosmic-silence-5-fluoresc-1>

COSMIC SILENCE 5, FLUORESCENCE 4 was created from the dialogue of the visual artist Margherita Morgantini with two musicians and sound makers, within her research project VIP = Violation of the Pauli exclusion principle (2020-21). On one side the record hosts the translation into sound spectra of a series of data from the VIP experiment in progress in the LNGS Gran Sasso Nuclear Physics Laboratories, processed by the electronic music composer Ilaria Lemmo: the sounds constantly oscillate between origin and destination in an environment of pure suspension. On the other side, it presents a road-noise-recording spawned from the artist's solitary journey from Milan to Porto by car, elaborated together with Beatrice Goldoni. The titles of this double composition are inspired by two sources: Cosmic Silence refers to the experiments in the scientific field with the aim of deepening the study of the molecular mechanisms involved in the biological response to environmental radiation. Fluorescence alludes to the physical phenomenon of re-emission of the radiation received, which can be intercepted in the visible range in the dark. "Thus the gaze in the dark becomes listening." (M.M.)

Ilaria Lemmo on Cosmic Silence (Side A): "The sound processing took place through the writing of algorithms that take a point - or rather a list of values- and generate a sound, a spectrum, which is led to move towards another. A directional sound that constantly fluctuates between the place it comes from and the place it tends towards. An oscillation that also emerges within the sound itself and its contours. The minimum condition to let this movement manifest, was to compose the numerical data, so complex but marked, to leave the possibility of creating a sound environment where the "impossible atoms", whose presence would violate Pauli's Principle of Exclusion, could find a listening space to happen." (I.L.)

Beatrice Goldoni on Fluorescence (Side B): "Born from the narrative need of a journey, the composition is the result of a series of lo-fi recordings made by Margherita Morgantini during the journey by car to the Serralves Museum in Porto. It is thus constituted as an essentially noise track in which the compositional act is reduced to the minimum possible, since the artistic and musical gesture consists above all in the choice of the sound elements of the journey letting them resonate, and in the care of these sounds so that they reveal their versatility. The sound of the car is the roar of the engine, at times more muffled, at times more enveloping, but it is also the wind that beats on the metal and glass of the windows. The sea, on the Portuguese coast, is a breath: a breath for a voice that does not have to "mean" but which is the sign of Morgantini's passage through those places. The little bells (which allude to the resonant little bell tied at the bottom of Morgantini's wind sleeves - a recurring element in her art that signals the invisible movements of the air) are synaesthetically fluorescent, like the windsocks installed in Serralves and like the jackets of the workers on motorways: the circle - the record- is closed. To be reopened with each new listening." (B.G.)

tracks:

A:
 Margherita Morgantini/Ilaria Lemmo - Cosmic Silence (20:50)

B:
 Margherita Morgantini/Beatrice Goldoni - Fluorescence (15:28)

|| COSMIC SILENCE 5, FLUORESCENCE 4 || original recordings by Margherita Morgantini || composition by Ilaria Lemmo and Beatrice Goldoni || producer Silvia Fanti || mastered by Giuseppe Ielasi || artwork by Xing || printed by RAND Muzik Leipzig || released by Xing in an edition of 150 copies on clear/white marble vinyl || thanks to MIC/Italian Council, LNGS Laboratori di Fisica Nucleare del Gran Sasso, Serralves Museu de Arte Contemporanea Porto || XONG collection XX06 (2022)



collector's edition € 150,00

buy:

Soundohm
<https://www.soundohm.com/product/cosmic-silence-5-fluoresc-2>
 Flash Art
<https://shop.flash-art.it/products/margherita-morgantini-ilaria-lemmo-beatrice-goldoni>

Collector's editions of 15 copies with a limited edition artwork by Margherita Morgantini: an eV (electronvolt) scalimeter in stainless steel, with fluorinated enamel (the artist left fluorescent traces of her touch, visible in the dark), signed with initials and numbered on the back with hand punching, size 3,5 x 27 cm. The records and artworks are paired following precise numerical combinations.

Margherita Morgantini, Italian visual artist based in Milan, was born in Venice where she graduated in Architecture at the I.U.A.V., researching on systems for forecasting natural light. Her work is articulated through different languages, ranging from drawing and installation to performance, moving on a thread that connects language, philosophy, mathematics and visual culture. Contact and cohabitation, observation and imagination, are the open intervals that characterize the work of Morgantini. She has participated in contemporary art exhibitions in Italy and abroad, and carried out special actions and projects in different contexts including: Ca' Pesaro - Galleria Internazionale d'Arte Moderna (Venezia), Palazzo delle Esposizioni (Roma), MAXXI L'Aquila, Serralves Museu de Arte Contemporanea (Porto), Palazzo Lucarini Centro per l'Arte Contemporanea (Trevi), Museion (Bolzano), Galleria Continua (San Gimignano), Villa Croce (Genova), MAMbo and Xing (Bologna), Fondazione Furla/Museo delle Storie di Bologna, La Biennale di Venezia Danza. Recent projects of hers: VIP = Violation of the Pauli exclusion principle, SOTTO LA MONTAGNA, SOPRA LA MONTAGNA (2020-21) produced by Xing with the support of Italian Council, and the personal exhibition DAMA LIBRE (2021) in Venice. She has published books of short texts and drawings: Titolo variabile (Quodlibet 2009), Agenti autonomi e sistemi multiagente (with Michele Di Stefano) (Quodlibet 2012), Wittgenstein (nottetempo 2016), Lo spazio dentro (with Maddalena Buri) (nottetempo e-pub 2020), Sotto la montagna Sopra la montagna (nottetempo 2021). Since 2013 she also works as Pawel und Pavel, a collaborative project on writing and performance with Italo Zuffi. She has collaborated with visual and sound artists, choreographers including Michele Di Stefano/mk, Roberta Mosca, Richard Crow, Mattin, Alice Guareschi, and with the Diotima women philosophical collective. She teaches artistic anatomy and semiology of the body at Brera Academy of Fine Arts in Milan.
www.margheritamorgantini.eu



Ilaria Lemmo, based in Turin, is a composer and sound researcher in the field of electronic and experimental music, graduated in Electronic Music at the Scuola Civica Claudio Abbado in Milan. Her work explores the possibilities of algorithmic composition in relation and dialogue with the acoustic space and as a listening practice, both in the field of sound research and in the multidisciplinary one. For her the electronic medium is an instrument of observation and interpenetration on the one hand of a computer language related to algorithmic writing for sound synthesis and processing of complex data structures, and on the other hand a study on sound related to field recording and processing of recorded sound. She also works as a sound designer for performing and visual arts (among her collaborations Chiara Bersani, Teatro Valdocca, Margherita Morgantini) and teaches electronic music.
www.lemmamarano.com

Beatrice Goldoni, sound designer and music maker, was born and lives in Venice. After the graduation in Philosophy of Language researching on Wittgenstein, she developed her own activity as a musician, for which she first trained by approaching classical music and jazz, through the study of the transverse flute at the Benedetto Marcello conservatory in Venice and the Thelonious Monk school in Dolo, to finally devote herself to sound engineering, graduating from the Alessandro Scala school in Bologna. From that moment her interest shifted from more traditional compositional forms to experiments around the potential of electronic music, psychoacoustics and environmental recording, guided by the idea that sound should be thought and experienced outside of visual metaphors. For several years she has been working as a DJ, preferring underground atmospheres and sounds. She collaborated with artists and performers such as Margherita Morgantini, Matteo Vettorello, Silvia Costa, Laura Pante, and featured in festivals such as Electrocamp, Path Festival, Kilowatt, Art Fair. She also used her experience in contexts of social and educational policies, as head of musical projects for the Culture Sector of the Municipality of Venice.
www.risuono.com



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/ehm-lp-white>

EHM bypasses the problem of articulation and meaning. Canedicoda and Renato Grieco, both also known under other artistic guises (Ottaven and kNN), are the sound forgers who have combined these spaces of presence and present in a paralyzed intersperse. A composition in the making, sensitive, which almost builds itself. Backgrounds of the environment, silence and noise ferment in a flow of micro-dynamics, moments of intangibility and turning nodes. Ehm is concrete music and tactility of hearing: powder sound. In that sleep cycle where the dream occurs only to be forgotten. In search of a non-narrative, Canedicoda and Renato Grieco propose stasis as will. A two-part suite, whose titles speak for themselves: A): "It is possible that the focus falls on an impalpable matter. I address the body of the volume, as if it could take and not take place at the same time. They are not hairs but teams.", and B) "Readily exposed to the cold and folded in three moments. A space, a sharp pain shrowded in the air: contact generates rustles. The sound of nothingness, the name we would like to give to void for a moment, rising beard."

listen to excerpts:

<https://soundcloud.com/xing-records/sets/xx07-canedicodarenato-grieco-ehm-excerpts>



tracks:

A:
It is possible that the focus falls on an impalpable matter. I address the body of the volume, as if it could take and not take place at the same time. They are not hairs but teams. (14:58)

B:
Readily exposed to the cold and folded in three moments. A space, a sharp pain shrowded in the air: contact generates rustles. The sound of nothingness, the name we would like to give to void for a moment, rising beard. (13:49)



|| EHM || sounds by Canedicoda and Renato Grieco || recorded and edited in Naples by Renato Grieco || mastered by Riccardo Mazza || cover by Canedicoda || artwork by Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || XONG collection XX07 (2022)



collector's edition € 150,00

buy:

Soundohm
<https://www.soundohm.com/product/ehm-lp-art-edition>
Flash Art
<https://shop.flash-art.it/products/canedicoda-renato-grieco-ehm>

Collector's edition of 15 copies, each accompanied by a screen-printed robe designed and hand-tailored by Canedicoda, silver water-based print on black cotton, open format 170 x 100 cm, signed by the artists.

Canedicoda is a Milan-based multi-disciplinary artist active in music, performance, design and fashion fields. He developed a rich, personally distinctive universe that is constantly changing but always immediately recognisable. A pivotal figure bringing and spreading to Italy several innovative and liminal currents of artistic, stylistic and musical pursuit, his experience includes a vast number of projects in cooperation with record labels, non-profit spaces, groups and artists both in Italy and beyond. Since 2003 Canedicoda has developed his own personal research on language, style and method, creating his own label. Recent live projects include: solo concerts under the name Ottaven (field recordings/experimental) and as Primorje in duo with Matteo Castro (concrete/tape-loop music), Adagio con Buccia, 100 ad personam performances, and Musica per un Giorno (2016>2039) with the dancer Roberta Mosca, a long action of 24 hours on an annual basis for 24 years. From 2019 he's running together with Valentina Lucchetti the artistic furnitures project Edizioni Brigantino. He published the book-inventory Adagio con Buccia (NERO, 2018), the sketch-book 80H - eighty imaginary houses i'll build for you (bruno, 2016), and various audio editions on Second Sleep, Holiday Records, Le Dictateur and Xing. Among consolidated artistic collaborations: Luigi Presicce, Kinkaleri, Alessandro Bosetti, Anna Maria Ajmone, Cristina Rizzo, Carlos Casas, Jungen Tagen, Denny Tyfus, Renato Grieco/kNN. He teaches Textile design at NABA Nuova Accademia di Belle Arti Milano and Science and technologies of materials at Free University of Bozen-Bolzano.
www.canedicoda.com

Renato Grieco - kNN is a composer, musician from Naples, active in the field of musique concrète, acousmatic, sound-art and radio-art. He is engaged on the themes of listening, recording, archiving, storytelling, voice and speech. He questions space through production, recording, organization and dissemination of sounds. After starting out as a double bass player, he ventured into composing music for fixed media, under the moniker kNN. Immersing himself in active research, he experimented with the arrangement of one or more sound sources in a habitable context; he imagined and designed objects or spaces for listening, both physical and virtual; he has spoken inside some objects; he listened through other objects. His work has very little to do with the so-called 'acoustic ecology'. He believes in absolute waste and carnival. He tries not to align with the herds that place sound practices among scientific or purely theoretical disciplines. He considers listening as a cognitive activity per se, affecting the intellect and the body with its semantics, humor and tragic nature. Renato Grieco, who defines himself as a 'sound enthusiast', was co-curator of the festival La Digestion - rarely heard music in Naples, and has collaborated with several musicians and ensembles including MP Hopkins, Valerio Tricoli, Evan Parker, Xavier Charles, Ingar Zach, Elio Martusciello, Tom White, ensemble Dissonanzen, Canedicoda. He is also a lecturer, sound dramaturg and sound engineer. He has released records for the labels Pseudomagica, Canti Magnetici, Glistening Examples, Regional Bears, Chocolate Monk, Dinzu Artifact, Falt, Granny, Toxo, Mikroton, Xing.
rongrieco.tumblr.com



standard edition € 23,00

buy:

Soundohm

<https://www.soundohm.com/product/vernascacadabra-lp-white>

VERNASCACADABRA is a series of compositions for ocarina as a part of an artistic journey through the history of music routes that Invernomuto has been carrying out for years, starting from the sound and the imagery it generates. The ocarina is a wind instrument made of terracotta, whose name derives from its shape, which resembles a small headless goose ("oca" in Italian). It is claimed that the instrument was invented in Budrio, near Bologna, around the mid-19th century, and then it spread to many geographic areas, such as Austria, Korea, Japan, Peru and Hungary. Aside from its use in traditional and folk music, the ocarina appears in some famous soundtracks by Ennio Morricone, in compositions by György Ligeti, in *Capitan Harlock* (a 1970s Japanese anime series), in music by Duran Duran, and in the videogame *The Legend of Zelda: Ocarina of Time*. **VERNASCACADABRA**, whose title combines a magical formula with the name of the ancient village from which the two artists come, intertwines vernacular and pop culture starting from the extremely simple sounds of the ocarinas recomposed in a catalog of raw dance pieces. **VERNASCACADABRA** opens up a heterodox vocabulary that draws from presumed and imagined medieval repertoires, blurred memories of ritual flutes and - more openly - declines the UK drill as a sharp existential metaphor.

listen to excerpts:

<https://soundcloud.com/xing-records/sets/xx08-invernomuto-vernascacadabra-excerpts>

tracks:

A:

- ABRA (00:46)
- ARISE (01:22)
- CADABRA (01:25)
- CADAVERA (00:53)
- CHING (00:34)
- CHING HIM, CHING HIM (01:07)
- DREAMCATCHER (00:57)
- ENCHANTMENT SIX (01:08)
- FREDDY (01:36)

B:

- ENCHANTMENT EIGHT (03:15)
- ENCHANTMENT TWO (02:13)
- ENCHANTMENT SIXTEEN (00:54)
- ENCHANTMENT SEVEN (01:39)
- ENCHANTMENT THIRTEEN (01:54)
- ENCHANTMENT TWELVE (01:19)
- SUNRISE (01:04)



|| VERNASCACADABRA || ocarine di Budrio Do 5a, Sol 4a, Do 3a, Sol 2a, Do 1a || swords sounds CC BY-ND Freesound.org || vocal samples from Ridiculous by WorkRate || written and performed by ST while recovering from stab injuries on both hands || commissioned for Oplà. Performing Activities, Xing/Arte Fiera 2021 || recorded at Invernomuto HQ in Milan 2021 || mastered by Giuseppe Ielasi || cover by Invernomuto - The Ocarina of Time, 2020, courtesy Pinksummer, Genova, photo Giulio Boem || artwork by Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || XONG collection XX08 (2023)



collector's edition € 200,00

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Flash Art

<https://shop.flash-art.it/products/invernomuto-vernascacadabra-2-edizione-variazione-cromatica>



Collector's edition accompanied with a multiple by Invernomuto: a jacquard blanket, with the original picture used for the record cover, *The Ocarina of Time* (detail), 94 cm x 132 cm, numbered and signed by the artists on the label.

1st edition of 10 copies (2023, grey background)

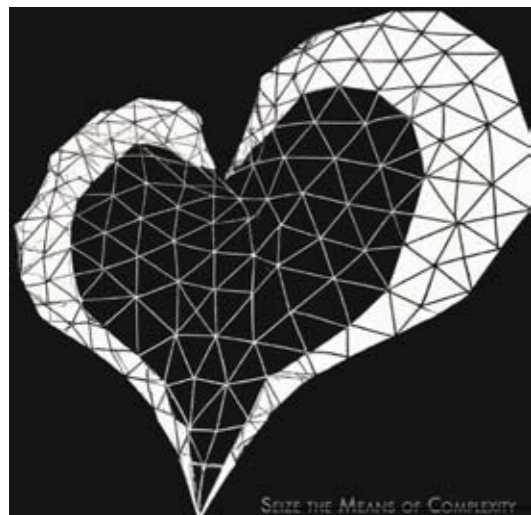
2nd edition of 20 copies (2023, chromatic variation: green background)

Invernomuto is the name of the artistic personality created in 2003 by Simone Bertuzzi (Piacenza, 1983) and Simone Trabucchi (Piacenza 1982. They work and live in Milan). Invernomuto is the author of a series of research projects structured in time and space, from which cycles of interconnected works derive. On a common theoretical basis, Invernomuto tends to think in an open and rhizomatic manner, developing different outputs that take the form of moving images, sounds, performative actions and publishing projects, within the framework of a practice defined by the use - as diffuse as it is precise - of different media. Reality is observed according to documentaristic principles and interests, but for the purpose of creating an imaginative and almost abstract representation, which offers wide margins for reflection and critical interrogation. In particular, Invernomuto investigates subcultural universes, moving through different practices, in which the vernacular language is one way of approaching and appreciating oral cultures and contemporary mythologies, observed with a gaze that aspires to be cross-fertilised and regenerated by it. The declared inauthenticity of some of the materials used plays a fundamental role in this process, which underlines not only the real but also the fictitious and distorted nature of the realities that Invernomuto explores. Founders of the record label and music organization Hundebiss, both artists also develop individual lines of research, with the musical projects Palm Wine and STILL. Shows in 2022 include MAR, Ravenna, MACRO, Rome; Kunstmuseum Liechtenstein, Vaduz. In 2021 they've participated in the Liverpool Biennial 2021, 58th October Salon-Belgrade Biennial 2021, Live Arts Week X Bologna and Pompeii Commitment, Pompei. Solo exhibitions include Sismógrafo, Porto (2022); VOID Gallery, Londonderry (2022); The Green Parrot, Barcelona (2021); Auto Italia, London (2020); Galleria Nazionale, Rome (2019); NN Contemporary Art, Northampton (2019); Pinksummer, Genoa (2019); Artspeak, Vancouver (2015); Marsèlleria, Milan (2014) and the ar/ge kunst, Bolzano (2014). Their work has also been exhibited at the 58th Venice Biennale; Tate, London; Manifesta 12, Palermo; Villa Medici, Rome; Alserkal Avenue, Dubai; Kunsthal-le Wien, Vienna; Nuit Blanche 2017; Paris, Museion, Bolzano; Kunstverein München, Munich; Bozar, Brussels; FAR°, Nyon; Centre d'Art Contemporain, Geneva; Bétonsalon, Paris; Italian Cultural Institute. Addis Ababa; American Academy in Rome, Rome; PAC, Milan; Vleeshal, Middelburg; Centre Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; Hangar Bicocca, Milan; Netmage 07/09, Bologna; Premio Furla, Bologna; No Fun Fest 2009, New York; Biennale Architettura 11, Venice. Invernomuto is represented by Pinksummer, Genova.

www.invernomuto.info
blackmed.invernomuto.info



Mattin – Seize the Means of Complexity



standard edition € 23,00

buy:

Soundohm

<https://www.soundohm.com/product/seize-the-means-of-comple>

SEIZE THE MEANS OF COMPLEXITY, the new record by Mattin is a call for all social media users of the world to unite: “We are in the asshole of history. Broken individuals struggling with mental health, media obsession, need for attention and legitimation. Burning souls searching for validation, suffering from imposter syndrome in a post-Netflix wasteland. From the ruins of our subjectivity, something can be built; something must be built. To seize the means of complexity, we must comprehend the tools of algorithmic subsumption, and leverage that knowledge to steer their development towards an open-source conception of subjectivity. We should all have access to the codes, technologies, models, and complexities that shape our lives. By embracing noise rather than shying away from it, this adaptive open-source subject could pave the way for a future transcending capitalist realism and its end of history, forging a new form of communism fit for the 21st century.”

listen to excerpts:

<https://soundcloud.com/xing-records/sets/xx09-mattin-seize-the-means-of-complexity-excerpts>



Seize the Means of Complexity is the recomposition of some materials Mattin used in his interactive performances over the last year: a mass of musical fragments that crystallise as a call for mobilisation.

As the title of the album advises, or rather states: to not be crushed by the symptoms that social media produces on us, we must seize the opportunity opened up by the internet in its widest complexity. How can we collectivize the psychosomatic consequences produced by the Meganets? How can we reverse-engineer social media? The new record by Mattin, commissioned for Xong collection, contains recordings from TikTok and Instagram (hits, pop songs, advertising and voice), that can be heard as a chorus of fragments from the multitude addressing psychic destabilization and the horizon of paranoia and alienation. This plunderphonia of sounds transmitted by the global media opens the possibility of addressing what it means to be human beyond the liberal individual. Seize the Means of Complexity is a proposition, a sonic stage for something to happen.

tracks:

A:
(20:00)

B:
(20:06)



|| SEIZE THE MEANS OF COMPLEXITY || realised by Mattin at Abject Musik Studio, 2022 || mastered by Rashad Becker at Clunk || cover by Mattin || artwork by Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || XONG collection XX09 (2023)



Mattin – Seize the Means of Complexity

collector's edition € 50,00

buy:

Soundohm

<https://www.soundohm.com/product/seize-the-means-of-comple-1>

Flash Art

<https://shop.flash-art.it/products/mattin-seize-the-means-of-complexity>



Collector's edition of 20 copies, each accompanied by a different polaroid by Mattin portraying fragments of daily life in the social media universe, credit card size, 5,4 cm x 8,6 cm, signed by the artist.

Mattin is a Basque artist working with improvisation and noise, in the broadest sense of the term: exploring its potential rather than adopting it as a mere musical genre. Through his practice and writing, he explores performative forms of estrangement as a way to deal with structural alienation. Using a conceptual approach, Mattin betrays any expectation, redefining the social architectures of space, questioning established conventions and the stereotyped relationship between an 'active' performer and a 'passive' audience, and introducing the energy of a live presence that does not presuppose any limits. Working with different media and formats, Mattin seeks to address the economic and social structures of experimental music production through live performances, recording and writing. Mattin is part of the bands Billy Bao and Regler and has over 100 releases on various international labels. He has exhibited and toured worldwide. He has performed at festivals such as Performa (NYC), No Fun (NYC), Club Transmediale (Berlin), Arika (Glasgow) and has lectured and taught at institutions such as Dutch Art Institute, Cal Arts, Bard College, Paris VIII, Princeton University and Goldsmiths College. In 2017 he completed a PhD at the University of the Basque Country under the supervision of the philosopher Ray Brassier. He runs the experimental record labels w.m-o/r, Free Software Series and the net-label Desetxea. He edited the collection of texts Noise & Capitalism with Anthony Iles (Kritika/Arteleku 2009), and is the author of the books Unconstituted Praxis (CAC Bretigny & Taumaturgia 2012) and Social Dissonance (Urbanomic 2022). The volume Abolishing Capitalist Totality: What is To Be Done Under Real Subsumption? is in preparation (Archive Books). In 2023 Mattin released the album Seize the Means of Complexity, LP, Xong collection/Xing (Bologna); Fragmented Life, LP, bruit direct discs (Paris); Slices of Life with Asha Sheshadri, CDr Edition, Eric Schmid (NYC); Homage to Annea Lockwood with Noel Meek, book+CD, Recital Records (Los Angeles) and as Regler+Courtis regel #13 (Noise Rock), LP, Nashazphone (Cairo). He is currently co-hosting the Social Discipline podcast with Miguel Prado, started in 2021. Prado and Mattin are also part of the Noise Research Union with Cecile Malaspine, Sonia de Jager, Martina Raponi and Inigo Wilkins. Mattin took part in documenta14 in Athens and Kassel with Social Dissonance (2017), a durational concert lasting 163 days, collapsing formats and playing with different levels of visibility and invisibility. Currently at the Galerias Municipais in Lisbon is in progress The Expanding Concert (2019-2023), a four-year concert distributed in time and space through different media. Among his interventions in Italy we remember the choral polemos No No Nono No NO! (2015), a composition by Mattin commissioned by Xing on the occasion of the project RESISTENZA ILLUMINATA. Homage to Luigi Nono in collaboration with the Teatro Comunale di Bologna Foundation. www.mattin.org



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/livre-d-images-sans-image>

Varamo Press
http://www.varamopress.org/livre_dimages.html

LIVRE D'IMAGES SANS IMAGES by Mette Edvardsen & Iben Edvardsen borrows its title from a book by H.C. Andersen, also referred to as The Moon Chronicler. The book follows a conversation between a painter and the Moon, where the Moon describes to the painter what she sees on her journey around the world every evening, telling the painter to paint what she describes. "This conversation, as in the now obsolete meaning of the word ('a place where one lives or dwells'), was the starting point for our work. Using the weather report as dramaturgy, ('the moon did not show up every evening, sometimes a cloud came in between'), we have created and collected materials from our conversations in the form of recordings, text, voice, drawings, references, found images, loose connections, inspirations and imaginations, in the order they came to us. They are at the same time sources and traces, material and support for new imaginations or events to come."

Livre d'images sans images is a project that consists of three different media: live performance, vinyl and paper.

tracks:

one side (19:02)
chose étrange
bat piece
drawing
before Edison
between
on the second floor
list of images

other side (16:28)
other room



|| LIVRE D'IMAGES SANS IMAGES || recorded and edited by Mette Edvardsen & Iben Edvardsen || edited and mixed by Tobia Bandini, Pasquale Savignano || mastered by Giuseppe Ielasi || handwriting (cover) Mette Edvardsen || drawing (sticker) Iben Edvardsen || graphic design (inside material) Michaël Bussaer || includes three inserts (eng) || artwork by Xing || printed by handle with care Berlin || supported by Norsk Kulturråd || released by Xing in an edition of 300 copies || co-published with Varamo Press || XONG collection XX10 (2023)

listen to excerpts:
<https://soundcloud.com/xingrecords/sets/xx10-mette-edvardsen-livre-d-images-sans-images-excerpts>



collector's edition € 100,00

buy:

Soundohm
<https://www.soundohm.com/product/livre-d-images-sans-image-2>

Flash Art
<https://shop.flash-art.it/products/mette-edvardsen-iben-edvardsen-livre-d-images-sans-images>

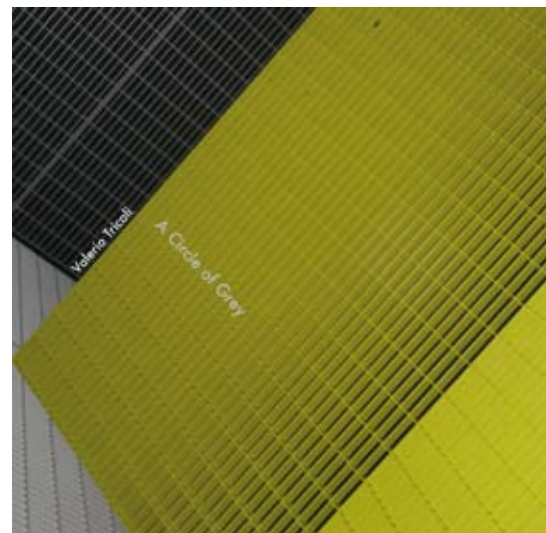
Collector's edition of 25 copies, each accompanied by a unique poster, hand drawn with black marker by Mette Edvardsen & Iben Edvardsen, folded like a map, echoing the activity of the performance, 59,4 x 84 cm, signed by the artists.



Mette Edvardsen is a norwegian artist based in Oslo. Her work is situated within the performing arts field as a choreographer and performer. Although some of her works explore other media or other formats, such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. She has worked since 1994 as a dancer and performer for a number of companies and projects, and develops her own work since 2002. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer. Productions of hers include the performances Black (2011), No Title (2014), We to Be (2015), oslo (2017), which form a series on the limits of language, Penelope sleeps (2019), an opera in essay form with music by Matteo Fargion, and her long-term project Time has fallen asleep in the afternoon sunshine, that develops learning by heart as a practice. This project/process is ongoing since 2010, and has been presented in more than 40 cities around the world ranging from Kunstenfestivaldesarts in Brussels, Sydney Biennale, Index Foundation in Stockholm, Oslobiennalen First Edition, Trust & Confusion at Tai Kwun Arts in Hong Kong, Sao Paulo Biennale, and Centre Pompidou Paris. Retrospectives of her work were presented at Black Box theatre in Oslo in 2015, in the focus program Idiorritmias at MACBA in Barcelona in 2018, and at Amant in New York (2022). In 2022/2023 she developed a project in residence on the gesture of writing, how to organize the library, orality, and translation at Les Laboratoires d'Aubervilliers in Paris, and in 2023 she premiered the work Livre d'images sans images. Her work has been introduced in Italy by Xing since 2004 with presentations at Live Arts Week Bologna and other contexts. Alongside of her live works she has developed a publishing practice, both within her own artistic work as well as a small independent publishing house, Varamo Press, since 2018.
www.metteedvardsen.be



Valerio Tricoli – A Circle of Grey



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/a-circle-of-grey-lp>

A CIRCLE OF GREY by Valerio Tricoli is an electroacoustic composition blending philosophical contemplation on transience, impermanence and musical exploration. Its unique sonic palette takes on the refractions of a non-colour and an experience poised between tangibility and abstraction. Primarily utilizing synthesizer sounds and manipulations of found sounds through a Revox B77 tape machine, A Circle of Grey defies easy categorization, as Valerio Tricoli seamlessly integrates a variety of techniques and elements into a dry, broken, deserted but eventually haunting sonic landscape. At its core, A Circle of Grey is characterized by a constant tension between sounds shimmering on the surface of the loudspeakers and sounds moving in the depths of the aural field, as if an imagined reality is experienced through the ever-changing reflections of broken glass. An apparently aimless, timeless wandering on sands of silica and quartz, where all is co-present and distant, asserted and negated, where relics of humanity are found and soon lost. Opting for an evocative, non-descriptive plan, the composition calls for interpretative ambiguity: despite these existential themes, there is also a sense of beauty and hopefulness. Tricoli's use of circularity and subtle variations in timbre and dynamic create a sense of depth and progression aimed to transcend linear time, the movements in the composition continuously folding back on themselves and echoing in the listener's mind.

listen to excerpts:

<https://soundcloud.com/xingrecords/sets/xx11-valerio-tricoli-a-circle-of-grey-excerpts>



tracks:

A:
Part 1 (16:48)

B:
Part 2 (16:18)



|| A CIRCLE OF GRAY || composed by Valerio Tricoli in 2022/2023 || mastered by Giuseppe Ielasi
|| cover photo by Bruno Raciti || artwork by Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || XONG collection XX11 (2023)

Valerio Tricoli – A Circle of Grey



collector's edition € 70,00

buy:

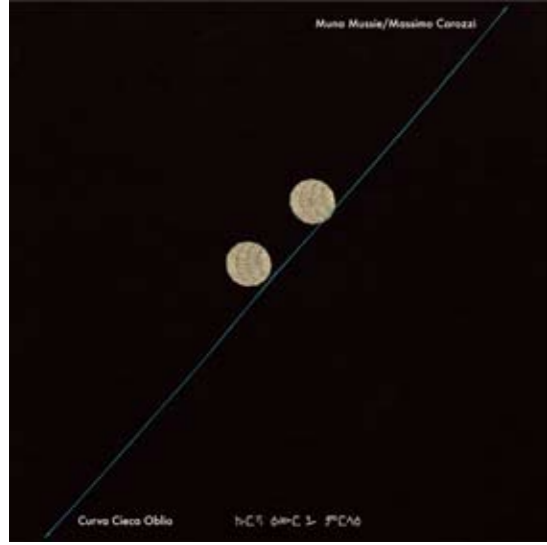
Soundohm
<https://www.soundohm.com/product/a-circle-of-grey-lp-tape>
Flash Art
<https://shop.flash-art.it/products/valerio-tricoli-a-circle-of-grey>

Collector's edition of 20 copies, accompanied by a unique cassette tape loop (2 min), titled, numbered and signed by the artist. 20 short compositions by Valerio Tricoli, each developed from a different sonic fragment of the record.

Cassettes:

- Congréyage loop# 1/20
- Greification loop# 2/20
- Greymoire loop# 3/20
- Meagre Youth loop# 4/20
- Grey Sands loop# 5/20
- Agréyer (Non) loop# 6/20
- Greyphaea loop# 7/20
- Sgreytolai loop# 8/20
- Ogre Yolk loop# 9/20
- Greynade loop# 10/20
- Greyton loop# 11/20
- Greisen loop# 12/20
- Greyoll's Roar loop# 13/20
- Maugre you loop# 14/20
- Greif loop# 15/20
- Fog Reynard loop# 16/20
- Greyerzersee loop# 17/20
- Greysers loop# 18/20
- Los Gulag Reyes loop# 19/20
- As Grey loop# 20/20

Valerio Tricoli is a composer and performer of electro-acoustic music, currently residing in Munich. Since the mid '00 is main instruments for live presentations is the Revox B77 reel-to-reel tape recorder, used as a completely analogue device for live sampling and real-time transformation, editing and mixing of pre-recorded (field or studio recordings) and made-on-the-spot sound sources. On a formal level his sets focus on the impromptu creation of a narrative which takes into account the multiple relations intervening between reality, virtuality and memory during the acoustic event: sounds are always hovering between the 'here and now' of the concert situation and the shady domain of memory - distant but at the same time present like in a déjà-vu experience. Privileging fracture over continuity and by the use of a dynamic range that could often jump suddenly from near-silence to extreme blasts of sounds, an almost tactile feeling of brooding tension is often attained. His electro-acoustic studio compositions are aligned to the tradition of Musique Concrète and explore themes of the internal and of the occult, which together with the use of spoken text makes them often deeply existential works. Over the years he has been active in some long-term collaboration with other musicians, composers, choreographers, directors and multimedia artists. He is a founding member of the Italian avant-rock group 3/4HadBeenEliminated (with Stefano Pilia and Claudio Rocchetti) and has been working extensively with Thomas Ankersmit, Werner Dafeldecker, Hanno Leichmann, Anthony Pateras, Ecka Mordecai. He has released sound works with PAN, Shelter Press, Die Schachtel, Formacentric, Dilemma Records, Bowindo, Xing.



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/curva-cieca-oblio-2>

CURVA CIECA OBLIO ኩርቫ ዕዳር ምርላዕ was born out of the collaboration between two artists whose paths have intertwined many times over the course of twenty years. The work of Muna Mussie, who investigates the languages of the visual and performing arts, for this creation on record extends and enters into a fusional dialogue with the rigorous and prismatic sound vision of Massimo Carozzi, also an explorer of the relationships between different languages. In *Curva Cieca Oblio* the material questions the spirit to bring different collective and personal oblivion to light and deconstruct macro narratives. Mussie's research escapes the literality of meaning, and textile art and embroidery are some of the techniques used by the artist to highlight the visible, the invisible and the tactile.

Consisting of three parts, the album opens with *Cieca*, a sonic illusion of any progress. *Cieca* moves blindly within the grammar of an adverse text and a continuous stumbling demolishes its meaning, recalling to the ear a sort of freestyle, a break dance of the word that introduces a rhythmic plan with its own sense and form. *Cieca* is the thread between the two subsequent pieces, *Curva* and *Oblio*, a traction between the different codes and practices that accompanied the production of this sound object. *Curva* is built on the fusion of a fragment taken from a piece of Tigrinya music with the mechanical rhythm of a sewing machine. This rhythmic homophony develops between asynchronies and coincidences, integrated by voices sampled inside a baobab-church during an Eritrean Coptic ceremony. The song resolves in a circular manner, supported by a pulsating bass line and articulated by a polyrhythmic guitar pattern. *Curva* seeks through repetition to capture and point to what escapes and at the same time presses on, to trace nomadic seams, distinctive signs or hybrids, manifested only in the syncopated and sobbing moment of time. "The stratifications of distant rites and objects stand out in the space of the present, to remind us of a memory, or to forget oblivion". The long apnea of *Oblio* comes from an action, a collective ritual, where a wall of fabric is the frame from which the voices and bare hands of the participants sew. The word **OBLIO** (Oblivion) spoken, written, vocalized, embroidered, lamented through word of mouth in its constant repetition becomes the body of a sound composition. In the version for the record of *Oblio* the performers were recorded separately, providing their materials subsequently organized into a composition based on a collection of iterations on which various parts, selected from the vocal improvisations, intersect. The layers thus obtained reveal the harmonic connections of the voices, and are based on compositional solutions that restructure disconnected vocal fragments, in an idea of reconstructing a collective breath. *Curva*, *Curva Cieca*, *Oblio* are also the titles of performances by Muna Mussie created between 2019 and 2023.

tracks:

A:
Cieca ዕዳር (4:16)
voice Muna Mussie
shepard tones, tsenatsil Massimo Carozzi

Curva ኩርቫ (7:11)
synth bass Weight And Treble
electric guitar Manuele Giannini
tigrinya beat, baobab field recordings Muna Mussie
sewing machines recorded at Laboratorio Sartoriale Anima Volubile by Massimo Carozzi

B:
Oblio ምርላዕ (16:06)
voices Elvira Apolito, Francesca Bono, Michele Bruzzi, Dorothi Carafa, Dania Grechi, Nicoletta Magalotti, Valerio Maiolo, Muna Mussie, Marcella Riccardi

|| CURVA CIECA OBLIO ኩርቫ ዕዳር ምርላዕ || concept and production Muna Mussie, Massimo Carozzi || recorded at Raum, ZimmerFrei Studio and Studio Spaziale, Bologna, by Massimo Carozzi, 2023 || assembled, arranged and mixed by Massimo Carozzi at ZimmerFrei Studio, Bologna || mastered by Renato Grieco || cover Muna Mussie - Oblio Gold (B), 2022, photo Michela Pedranti courtesy ArtNoble Gallery || artwork by Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || in cooperation with Tanzfabrik Berlin/apap Feminist Futures/Creative Europe Programme of the European Union || supported by Regione Emilia-Romagna || XONG collection XX12

listen to excerpts:
<https://on.soundcloud.com/TeWxz>



collector's edition € 200,00

buy:

Soundohm
<https://www.soundohm.com/product/curva-cieca-oblio-lp-white>

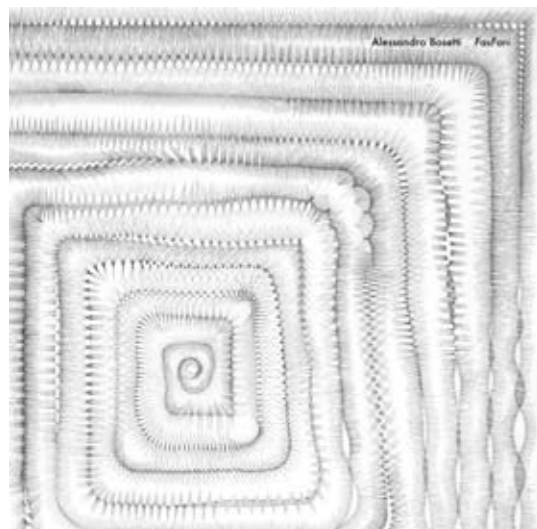
Flash Art
<https://shop.flash-art.it/products/muna-mussie-massimo-carozzi-curved-cieca-oblio-muna-mussie-massimo-carozzi>



Collector's editions of 15 copies with a multiple by Muna Mussie: a black fabric envelope containing the words of the piece *Cieca* (that refers to a popular song of Italian colonialism), embroidered in gold thread, 15 cm x 15 cm, numbered and signed with initials.

Muna Mussie is a multidisciplinary artist based in Bologna. Her work moves between gesture, vision and word, crossed by the practice of embroidery, and investigates the languages of the arts to give shape to the tension that arises between different expressive poles, private and public, memory and oblivion, visible and invisible. Recent performances and installations include: *The Perfect Human* from Sunrise to Sunshine (2023), *Oblio/Pianto del Muro* (2022), *PERSONA* (2022), *FÖRO FÖRO* (2022) *Bientôt l'été* (2021), *PF DJ* (2021), *Oblio* (2021), *Curva Cieca* (2021), *Curva* (2019), *Oasi* (2018), *Milite Ignoto* (2015). Among the exhibitions: Bologna St. 173 (2021-2023), *Punteggiatura* (2018). Her work has been presented in Italy and internationally at Art Fall/PAC Ferrara, Xing Raum and Live Arts Week Bologna, Fondazione Sandretto Re Rebaudengo Turin, Museo Marino Marini Florence, MAMbo Bologna, ArteFiera Bologna, HangarBicocca Milano, Museion Bolzano, Short Theater Rome, Mattatoio Rome, Black History Month Florence, Villa Romana Florence, MAXXI L'Aquila, OGR Turin, and Workspace Brussels, Kaaitheater Brussels, SAVVY Contemporary Berlin, Mucem Marseille. She released the album *Curva Cieca Oblio* in collaboration with Massimo Carozzi (Xong collection - artist records, Xing 2023). Muna Mussie was among the recipients of the Italian Council program (2022). www.munamussie.com

Massimo Carozzi is a sound artist, sound designer and musician based in Bologna, Italy. He explores the relationship between sound and image, sound and scene, sound and literature, sound and space. He is the author of documentaries and sound cartographies, and has been involved in the sound design of documentaries, films, theater and dance performances, solo and collaborating with writers, directors, choreographers, and visual artists. In 2000 with Anna Rispoli and Anna de Manincor he founded ZimmerFrei, with which he participated in group and solo exhibitions, film, music and theater festivals in Italy and abroad. He has participated in music and sound projects, including: *El Muniria*, *Weight And Treble*, *Auriga*, *Phonorama*, *Auna*. He has collaborated, in studio and live, with several musicians and artists including *Starfuckers/Sinistri*, *Massimo Volume*, *3/4HadBeenEliminated*, *Andrea Belfi*, *Stefano Pilia*, *Valerio Tricoli*, *Dominique Vaccaro*, *Emidio Clementi*, *Margareth Kammerer*, *Susanna La Polla De Giovanni*, *Muna Mussie*. He has released records for *Random Numbers*, *Second Sleep*, *Yerevan Tapes*, *Xing*. www.zimmerfrei.co.it
www.camerlibera.bandcamp.com



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/fasfari-lp-white>

listen to excerpts:
<https://on.soundcloud.com/zDw5X>

FASFARI is composed of short vocal emissions that deal with a form of speech before the act of saying, sound particles that invoke meaning without ever fully unfolding it, and barely suggest a body and a biographical identity. FasFari is the 36th incarnation of Plane Talea, an archive/instrument that Alessandro Bosetti has been building since 2016, made up of anonymous voices - to date more than 80 - sorted into thousands of utterances. Each Plane Talea performance is preceded by individual recording encounters in which volunteers donate their voice and accept that it can live autonomously, becoming a living, fictitious and real object. The collected utterances are ordered in an idiosyncratic taxonomy that arranges them in organum and constitute an instrument, then played to create a purely utopian vocal music, a polyphony that builds teeming textures starting from the multiplication of the details and imperfections of which the voices are carriers.

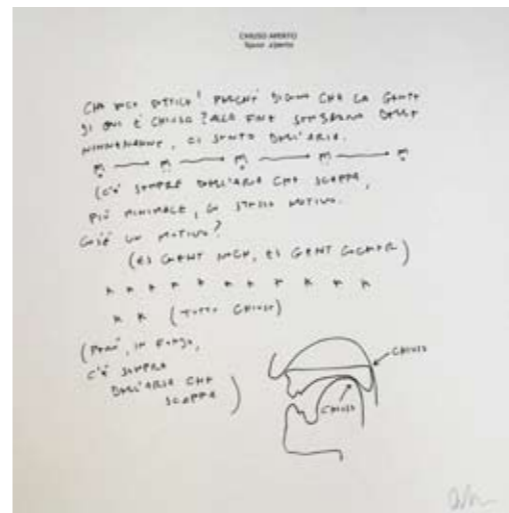
In recent years Alessandro Bosetti has mainly created vocal music: abstract and a cappella polyphonies written for the Neue Vocalsolisten Stuttgart (Portraits de voix) or for large amateur choirs (Concerto per fatiche, in collaboration with the Musicatreize ensemble in Marseille). His solitary and ventriloquistic logorrhea in MaskMirror has been expanded in conversation pieces such as Sistema or Acqua Sfocata, Utilità del Fuoco ed Altre Risposte Concentriche. The grammatical and geometric modulations used in his Coniugazioni series, or the meticulous vocal calligraphy used in reproducing the mother's voice in Diario di bordo are all examples of this vocation. A vocality which, while absorbing influences such as ancient polyphony and Renaissance madrigalism, welcomes every genre and vocal posture, and is based on an undisciplined idea of phonation, that thinks of the voice as an inexhaustibly different and multiple being, of which the imperfections and singularities, and above all the minimal inflections, are a source of continuous renewal and evolution. FasFari, the latest version of Plane Talea, is also the first of the series that relies exclusively on the voice whereas in previous iterations other sound sources were added: in his first LP (Planea/Talea, Holidays Records, 2016) these were environmental recordings, while in his second double LP (Plane/Talea 31-34, 2022) instrumental and synthetic sounds integrated the voices from the archive. In FasFari the device becomes a closed but vast universe, purely vocal, a cappella. Vocal sounds are never electronically transformed but only recomposed, recombined, juxtaposed or superimposed (no sound processing, cloning or selection through AI); all sentences begin and end naturally.

tracks:

A: (19:02)
Fās
Fari
Flatus
Facies
Fatus

B: (19:35)
Afasia
Fate
Fasti
Futon
Arruffato
Facile

|| FasFari || composed by Alessandro Bosetti || mixed at GMEM - Centre national de création musicale de Marseille || mastered by Giuseppe Ielasi || cover Robert Horvitz - Form is Still the Language of Time, 1970 (detail) || artwork by Xing || printed by handle with care Berlin || thanks to Festival Danac Milano, Begoña Feijóo Fariña, Festival Wallofsounds Palermo, Kunst Meran, GMEM-cncm, Holidays Records, Robert Horvitz and all the anonymous voice donors. || released by Xing in an edition of 150 copies || Xong collection XX13 (2024)



collector's edition € 70,00

buy:

Soundohm
<https://www.soundohm.com/product/fasfari-lp-collector-s-ed>
Flash Art
<https://shop.flash-art.it/products/alessandro-bosetti-fasfari>

Collector's edition of 20 copies, accompanied with a unique graphic and text table, designed and hand drawn by Alessandro Bosetti, titled with phonetic alphabet, that transcribe the memories of his encounter with each 'voice donor', 30 cm x 30 cm, signed by the artist.

Hand drawn tables:

- Colto / 'kolto (#1/20)
- Bologna / bo'lona (#2/20)
- Canta / 'kanta (#3/20)
- Chiuso aperto / 'kjušo a'perto (#4/20)
- Corno / 'korno (#5/20)
- Deh / de (#6/20)
- Gamba / 'gamba (#7/20)
- Gote / gote (#8/20)
- Intervalli / in'ter'val'li (#9/20)
- Johnny / dʒani (#10/20)
- Jujitsu / dʒu dʒittsu (#11/20)
- Kristal / křištál (#12/20)
- Madame et Monsieur / ma.dam e mə.sjø (#13/20)
- Mostro / 'mostro (#14/20)
- Qui / 'kwi (#15/20)
- Rotolo / 'rotolo (#16/20)
- Sillaba uno / 'sillaba 'uno (#17/20)
- Sillaba due / 'sillaba 'due (#18/20)
- Sprezza / spret'tsa (#19/20)
- Ullalù / ullalù (#20/20)



Alessandro Bosetti, born in Milan and living in Marseille, is a composer and sound artist with a particular interest in the musicality of language and in the voice, conceived as an autonomous object and an instrument of expression. His works enacts a dialogue among language, voice, and sound within complex tonal and formal constructions, often crossed by oblique irony. Bosetti creates surprising pieces and devices questioning aesthetic categories and listening postures. He has received commissions from Festival d'Automne à Paris, the Eclat festival in Stuttgart, the Musiques festival in Marseille, radio stations as WDR Cologne, Deutschlandradio Kultur, Radio France, France Musique, ensembles as Kammerensemble Neue Musik, Die Maulwerker, Neuevocalsolisten Stuttgart, Trio vocal Déclic, Eklekto Percussion, and soloists like Gareth Davis and Vincent Lhermet. He has received numerous recognitions and awards, especially for his radio art work (Prix Palma Ars Acustica, Prix Phonurgia Nova, Hörspiel des Monats ARD, Prix Italia), and presented his work in reference venues and contexts including GRM/Presences Electroniques Festival in Paris, Roulette and The Stone in New York, Cafe OTO in London, Liquid Architecture Festival in Melbourne and Sydney, Museo Serralves in Porto, and the San Francisco Electronic Music Festival. He has recorded (CDs and LPs) for labels such as Errant Bodies Press, Holidays Records, Rossbin, Sedimental, Unsounds, Kohlhaas, Xing, and Monotype, which released a 4-CD retrospective box set of his works in 2016. He published the book Thèses/Voix (Les presses du réel, 2021), a collection of texts between theory, poetry and score.
www.melgun.net



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/pietroiusti-newton-lp>

collector's edition € 200,00

buy:

Soundohm
<https://www.soundohm.com/product/pietroiusti-newton-art>
Flash Art
<https://shop.flash-art.it/products/cesare-pietroiusti-newton>

NEWTON



Cesare Pietroiusti

listen to excerpts:
<https://on.soundcloud.com/H6z1WE5zTQn71aA7>

NEWTON is a sound work conceived by Cesare Pietroiusti, an artist interested in micro-events, paradoxical situations, behaviour and minor gestures that make up our daily life. **NEWTON** is an epic of the fall, experienced, suffered and observed by the artist himself.

For about two months Pietroiusti recorded with a Lavalier microphone connected to a small portable recorder, which he mostly kept attached to the waistband of his trousers, the sound produced by all the falling objects caused, directly or indirectly, by him. "Things that slip out of the hands, things that fall because they are caught in the movement of other things, things that one trips over or bumps into, things that are badly placed somewhere, things that are unseen. In all cases they are accidental and unplanned falls, due to clumsiness, errors of judgement, distraction, haste. Events that refer to whatever objects: coins, clothes, tools, keys, bottle tops, etc.," and which the artist defines micro-traumatic because "despite their disarming and ordinary banality, they remind us of our subjection - which is both adaptation and contrast, use and failure - to the force of gravity".

The record contains, on side A, the sounds of the falls, isolated and recomposed in the form of a suite, while, on side B, they are accompanied by a verbal description of the accident that has just occurred, made 'on the spot'. An ostinato that engages the listener in a well known and unavoidable experience as Newton's law of universal gravitation.

tracks:

A: (11:32)

B: (19:32)



Collector's edition of 30 copies, sent directly by the artist, as a work of mail art, with a signed package and unique postage for each one, 32 cm x 32 cm.

Cesare Pietroiusti, is an Italian artist based in Rome. He has a degree in Medicine and graduated with an essay on Psychiatry. He is the co-founder and editor of the artist-run space Jartrakor in Rome (1977) and of the magazine Rivista di Psicologia dell'Arte (1979). Pietroiusti has always been interested in paradoxical or apparently irrational situations commonly considered "too insignificant to become the basis for analysis or representation". He is also a curator and initiator of many collective projects, including the Oreste projects (1997-2001), the conference How do I explain to my mother that what I do is useful? (Link Project, Bologna, 1997), and Oreste at the Venice Biennale (Biennale di Venezia, 1999). He is co-founder of Nomads & Residents, New York (2000), curator for the CSAV, the Advanced Visual Art Course at the Fondazione Ratti, Como (2006-2011), MFA Faculty, LUCAD, Lesley University, Boston (2009-2016) and NABA, Rome (2021-ongoing), and lecturer in Visual Art workshop at IUAV University, Venice (2004-ongoing). As a member of the collective Lu Cafausu, he is co-founder and president of the Lac o Le Mon Foundation, San Cesario di Lecce (2015-ongoing). Since 1977, he has exhibited, alone or with others, in official and alternative, private and public spaces, in Italy and abroad.
www.nonfunctionalthoughts.net

NEWTON || concept and performance Cesare Pietroiusti || recorded between March and April 2024 || assistant Alex Paniz || mix and editing Pasquale Savignano || master Giuseppe Ielasi || cover image by Cesare Pietroiusti - Goccia su goccia (detail), 2010-2024 || artwork Xing || printed by handle with care Berlin || thanks to Galleria Michela Rizzo, Venice, and The Gallery Apart, Rome || released by Xing in an edition of 150 copies || XONG collection XX14 (2024)



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<https://www.soundohm.com/product/iak-interplanetary-abyss>

I-A-K INTERPLANETARY-ABYSSAL-KITE is a composition by Francesco Cavaliere, part of his Abyssal Creatures project, based on an ensemble of concave blown glass sculptures that recall transparent creatures far from human representation: beings that inhale sound and exhale resonances. At the same time sound sculptures and music instruments, they have been created by the master glassmakers of Murano. In the words of Francesco Cavaliere, these sounding bodies "function as ambivalent musical instruments (idiophones, such as bells, and aerophones, susceptible to air vibrations) for which the two transparent materials par excellence were used: glass, rigid and crystalline, and sound, an intangible element, which moves and organizes through gaseous paths."

I-A-K Interplanetary-Abyssal-Kite is a record of abstract electronics and glass music, a crossing of abyssal paths flown over by a cosmic kite that skims, touches and approaches the thresholds, peaks of both visible and invisible places, and returns the sound that inhabits and surrounds them. "It is a sonic binocular with a thousand eyes" that fogs up and never decides to stop on one or more defined shapes: it is always in movement, bouncing between geometries. The different cells that make up its appearance - crystalline greens, greys and only in some cases orange yellows - were cut out and generated using a 2012 Macintosh OSX computer. Before being arranged, each sound ritually passed through three blown glass sculptures named SABANAS I, ALIQUOMANAS and ENQUOMANASC, belonging to the Abyssal Dynasty I.

tracks:

A: (15:24)

B: (15:10)

I-A-K INTERPLANETARY-ABYSSAL-KITE || composition and sounds Francesco Cavaliere || recorded at Raum Bologna (2023) with Pasquale Savignano || master Giuseppe Ielasi || cover image Francesco Cavaliere || image treatment Marco Casella || artwork Xing || press handle with care Berlin || released by Xing in an edition of 150 copies || supported by Italian Council (2023) || XONG collection XX15 (2024)



listen to excerpts:

<https://soundcloud.com/xing-records/sets/xx15-francesco-cavaliere-i-a-k-excerpts>



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Flash Art
<https://shop.flash-art.it/products/francesco-cavaliere-i-a-k-interplanetary-abyssal-kite>

Collector's edition of 35 copies, each accompanied with a foulard-kite designed and signed by the artist, 70 x 70 cm.



Francesco Cavaliere, is a visual artist, writer and sound maker born in Tuscany, Italy, in 1980. He lives and works between Berlin and Turin. His works are capable of enlivening his listeners' inner states through a polymorphic activity that combines writing, sound, voice, drawing, sculpture, which together stimulate the imagination, undertaking long journeys crossed by ephemeral presences. He writes sound stories and music based on particles of sound, noise and language, often integrated with installation and scenographic elements or live performance, showing a particular taste for the most diverse forms of exoticism. Over the years he has developed a veritable dictionary to catalogue the metamorphic beings that inhabit his own abstract fantasy universe: hybrids of objects, animals, plants, planets, trails, cosmic objects and physical and perceptual phenomena generated by glass, minerals and voices, recorded and performed with analog technologies. "I am a talking scribe ... my voice is a cloud, my pen hisses." From 2011 to today Francesco Cavaliere has produced series of performances, light and sound actions, concerts, radio and audio-visual works, audio stories, readings in the visual and musical field, Augmented Reality stories. His work has been shown in museums, art centers and international festivals including: GAM Turin; Museo Archeologico Nazionale di Napoli; Museo Civico di Storia Naturale, Milano; Palazzo delle Esposizioni, Rome; Triennale Teatro, FOG, Milan; LUFF Festival, Lausanne; Live Arts Week/Xing, Bologna; Terraforma, Milan; RIBOCA1 Riga International Biennial; Issue Project Room, New York; Café Oto, London; INFRA FESTIVAL, Tokyo; BOZAR, Bruxelles; 3HD Fest, HAU Habbel am Ufer, Berlin; 7th Berlin Biennale; Les Urbaines Festival, Lausanne; Museum of Contemporary Art, Tokyo; Museum of Contemporary Art, Roskilde; Grimmuseum Berlin; CTM festival Berlin; Museum of Contemporary Art, Warsaw; QO2 Brussels; Kraak Ghent; ART Brussels. Francesco Cavaliere, also known as Francis Knight, has released the double LP Gancio Cielo (Hundebeiss records), the LPs Etrusca 3D (Discrepant), Zoomachia Disc 1 (Fantom Dischi), I-A-K Interplanetary-Abyssal-Kite (Xong Collection, Xing), Aquilone Grattacielo dj mix (Pacific City Disc), Sijuaq il Chiurlo veggente (Poole music). He also released on cassette and digital the sound works Volta di Lame di Lune, Alata Onda, I films fan venire gli occhi rossi, IATO (self productions) and ENERGIA NUVOLA (Troglosound), Xylomania (CN), Doro Bengala (Presto!). In duo with Sea Urchin they released the albums Yaqaza (Kraak rec), Tahtib (Bokeh versions), Natal Uranus (Commend see, RVNG), and in duo with Tomoko Sauvage the LP Viridescence (Marionette). He published the books Gancio Cielo DNA CLEPSYDRA (NERO editions), Anubis vs Baboon (Lombardelli Ed, Gluck 50), Il Grillo Minerva (Viaindustriae), Popoli di Vetro (Viaindustriae/Xing). He has collaborated with visual artists, musicians, and choreographers: Leila Hassan, Marcel Türkowsky, Elisabeth Kirche, Ignaz Schick, Ghédalia Tazartès, Invernomo, Lievens Martens Moana/Dolphins Into The Future, Ruben Spini, Annamaria Ajmone, Spencer Clark, Tomoko Sauvage, Leonardo Pivi, Christopher Kline, Amy Franceschini. Along 2023-2024 he developed Corpi Abissali / Abyssal Creatures, a project with several occasions of activation between sculpture, performance, sound and text, curated and produced by Xing, supported by the Italian Council. <https://cavalierecircles.wixsite.com/francesco-cavaliere> www.instagram.com/cavaliere.circles7 [soundcloud.com/f-cavaliere](https://www.soundcloud.com/f-cavaliere) francescocavaliere.bandcamp.com





standard edition € 23,00

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Soundohm
<https://www.soundohm.com/product/amazoom-luca-trevisani>

AMAZOOM proposes to the listener two hypotheses of landscape reincarnation, two translations, two strict, entropic protocols of imagination. "What can't be expressed in color in the dark, in the jungle night becomes a concert. The decibel race in the blackness of the Amazon forest leaves no escape: without earplugs, sleeping is decidedly impossible. It's a sonic vertigo, a primordial voice that envelops and captivates. The only antidote that I could think of, partly to try to resist despair, but perhaps even more to immerse myself in the song of that teeming life, was to try to describe its voices, its tones, its nuances. So, I turned on my computer and I tried to transcribe every sound that passed through me, becoming a stenographer in service of that excessive concert." For this record Trevisani performed his text score, creating hundreds of scattered sounds, overlapping and coexisting, until they jammed into a jungle for a screen (Side A). Then, linking each to a key on his PC keyboard, he typed the text -or rather, he played it - turning his laptop into an improbable but perfectly exact musical instrument, a ramshackle noise machine for a domestic wild nature taking shape around, within, and above his desk: keyboard forest (Side B). The edition contains a text/score by Luca Trevisani.

listen to excerpts:

<https://soundcloud.com/xing-records/sets/xx16-luca-trevisani-amazoom-excerpts>



tracks:

A: (15:38)
giungla da schermo

B: (9:40)
foresta da tastiera



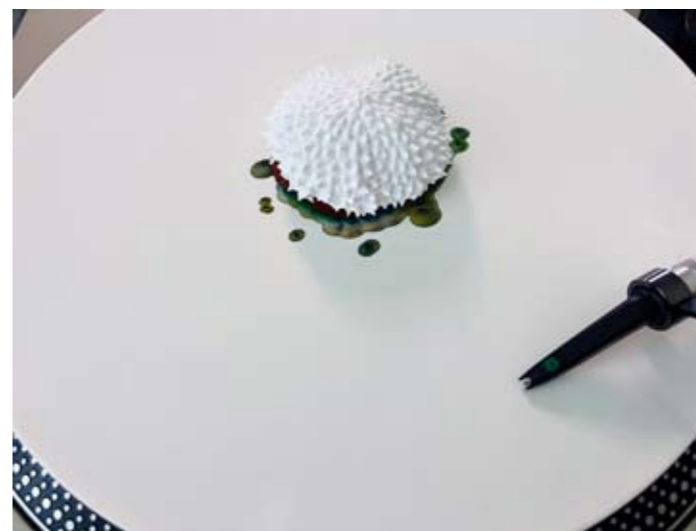
AMAZOOM || composition and sounds by Luca Trevisani || mixed by Pasquale Savignano || mastered by Riccardo Mazza || cover image by Luca Trevisani || includes one insert (it/eng) || artwork Xing || printed by handle with care Berlin || thanks to Stella Succi, Lorenzo Dal Ri, Attila Faravelli, Studio Folder, Gelateria Sogni di Ghiaccio || released by Xing in an edition of 150 copies || XONG collection XX16 (2025)

collector's edition € 120,00

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Flash Art
<https://shop.flash-art.it/products/luca-trevisani-amazoom>

Collector's edition of 30 copies accompanied with an artist's multiple: a sculpture inspired by the seeds of *Parartocarpus venenosa* from the Amazon jungle, used by monkeys as combs and now objects to be mounted on the turntable while listening. Thermoplastic filament sculpture approximately 75 cm³, weight 31 grams, designed by Luca Trevisani.



Luca Trevisani is a multidisciplinary artist whose works have been exhibited in museums and institutions throughout the world, including MAXXI in Rome, Biennial of Sydney, Manifesta 7 Rovereto, Biennial of Architecture in Venice, MOT Museum of Contemporary Art in Tokyo, Kunsthalle in Vienna, Kunstverein in Braunschweig, ZKM in Karlsruhe, and Magasin in Grenoble. In addition to awards and shows in major art centres and museums, he has published several books, including: *The effort took its tools* (Argobooks, 2008), *Luca Trevisani* (Silvana Editoriale, 2009), *The art of Folding for young and old* (Cura Books, 2012), *Water Ikebana* (Humboldt Books, 2014), *Grand Hotel et des Palmes* (NERO Editions, 2015), *Via Roma 398. Palermo* (Humboldt Books, 2018), *Walking loaves* (NERO, 2023), *Insalata di Fossili* (COLLI, Viaindustriae, 2024), and directed the science-fiction documentary film *GlaucoCamaleao* (2012). He has written texts and essays on the works of artists such as Francesco Lo Savio, Luca Vitone, Giovanni Anceschi, Gianni Colombo, Liam Gillick, and Mark Manders. He has released the LP *AMAZOOM* for Xong collection - artist records (Xing, 2025). He teaches at IUAV in Venice, at the Free University of Bolzano, and at NABA in Milan. His research ranges between sculpture and video, and crosses borderline disciplines such as performing arts, graphics, design, experimental cinema and architecture, in a perpetual magnetic and mutant condition. In his works the historical characteristics of sculpture are questioned or even subverted, in an incessant investigation of matter and its narratives. Trevisani's research is that of an explorer: a freethinker who studies the most diverse and eclectic forms of plastic language with curiosity - but also with detachment - acting on them from the inside although never aspiring to possess them definitively, instead seeking to reveal (and, if possible, to modify) their microphysics. Above all, conserving absolute passion for the practical and social utility of his work and for the great questions that it cultivates: perhaps the real significance of someone who conducts artistic research with authority.
www.lucatrevisani.eu
lucatrevisanipictures.com



Silvia Costa/Claudio Rocchetti – KEYHOLE MOUTH



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/keyhole-mouth>

KEYHOLE MOUTH is the second collaboration, after *Midnight Snack*, between performer Silvia Costa and musician Claudio Rocchetti. Surrounded by objects and materials of different origins found by chance and arranged like sets, triggers for extemporaneous and fugitive narratives, Silvia Costa acted in the solitude and modesty of locked rooms, creating a series of unseen gestures and of which only a sonic memory remains. Barely audible excerpts of words, thoughts jotted down on a mental page, already forgotten and confused, mingle with the sound trails of actions, movements, steps, in a material and affective relationship with the most common objects.

A lighter, a rock, a newspaper. A chair, a pair of shoes, scissors.

Still lifes or enigmas to be deciphered. Claudio Rocchetti's elaboration of these fragile and wild sounds gave rise to a concrete music, marked by compositional strategies that are based on the use of various sounds, vocalized, shouted, breathed, beaten, rubbed and recorded. Frequencies and dust from another world, to be heard without being heard, to be spied with the ears instead of the eyes, through the keyhole, without disturbing. This Keyhole is the crack, the mouth from which the sound comes. It is like a region of the space-time, isolated from the rest of the universe, that attracts you towards a dark and obscure centre where little is seen, much is imagined in listening.

tracks:

A:

Set 1 (6:32)

A chair, a balloon, a wooden brick, paper and scissors

Set 2 (12:18)

A ping pong ball, shells, metal rings

B:

Set 3 (9:21)

A chain, a pen, a piece of fabric, coins

Set 4 (3:16)

A table and a chair

Set 5 (7:45)

Stones, keys, an elastic, a lighter, a newspaper

KEYHOLE MOUTH || concrete sounds and voice Silvia Costa || sound processing, electronics and editing Claudio Rocchetti || recorded by Davis Hart at PULP ARTS, Gainesville, FL || master Giuseppe Ielasi || cover photo by Silvia Costa || artwork Xing || printed by handle with care, Berlin || released by Xing in an edition of 150 copies || XONG collection XX17 (2025)

listen to excerpts:
<https://soundcloud.com/xing-records/sets/xx17-silvia-costa-claudio-rocchetti-keyhole-mouth-excerpts>



Silvia Costa/Claudio Rocchetti – KEYHOLE MOUTH

collector's edition € 120,00

buy:

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<https://www.soundohm.com/product/keyhole-mouth-art>
Flash Art
<https://shop.flash-art.it/products/silvia-costa-claudio-rocchetti-keyhole-mouth>



Collector's edition of 20 accompanied by a keyhole of European and North American manufacture, from the 17th century till today, with the application of an original pen on canvas drawing by Silvia Costa, various sizes.



Silvia Costa, is an Italian artist, director and performer from Treviso. She studied Visual and Performing Arts at the IUAV University of Venice. Between 2006 and 2019, she has contributed as an actress and artistic collaborator to most of Romeo Castellucci's creations for theater and opera. At the same time she carried on her own artistic projects, developing since 2007 a visual and poetic theater nourished by a deep reflection on images. Alternating roles as author, director, performer or set designer, this protean artist crosses different aesthetic fields in a personal exploration of Theatre. She has created theatre works (*Poil de Carotte*, *Comedie | Wry Smile Dry Sob*, inspired by *Spiel* by Samuel Beckett, *Erinnerung eines Mädchens*, *La femme au marteau* on the cycle of piano sonatas by Galina Ustvolskaja interpreted by Marino Formenti, *Macbeth*), performances (*La quiescenza del seme*, *A sangue freddo*, *Alla Traccia*, *Midnight Snack*), installations and multimedia projects (*Musica da Camera*, *Tabula*, *Emotional Intelligence*, *Descrizione di un quadro*, *E Dio si riposò il settimo giorno*, *Sono dentro*, *l'essere ciò che è chiuso in un tratto*, *La mano nel Sacco*). Recent projects have definitely expanded to the musical and operatic world, collaborating with the Ensemble Intercontemporain for the mise en espace of *Hiérophanie* by Claude Vivier, and *Intérieur*, composed by Joan Macrané Figuera, followed by *Così fan tutte* by Mozart. She also directed the operas *Juditha Triumphans* by Vivaldi, and *Combattimento*, or the *Black Swann's* theory, based on the works of Monteverdi and his contemporaries, *Freitag aus Licht* by Karlheinz Stockhausen, *Noah's Ark* by Benjamin Britten, *Like flesh*, chamber opera composed by Sivan Eldar, libretto by Cordelia Lynn, with the ensemble *Le Balcon*, *JULIE* by Philippe Boesmans, *Harawi*, *Chant d'amour et de mort* by Messiaen, and *L'autre Voyage*, *tableaux lyriques* from the unfinished works of Franz Schubert with Raphael Pichon and his ensemble *Pygmalion*. Among her recent music collaborations: *Buffalo Gals*, *Won't You Come Out Tonight* (2024), based on Ursula K. Le Guin's utopian fable, with compositions by Andrea Belfi and Wojtek Blecharz, and the record *Keyhole Mouth* (2025) with Claudio Rocchetti, released by Xong collection (Xing). Her productions and mise en espace were presented at Opéra Nationale de Lorraine, Opéra de Lille, Philharmonie de Paris, Opéra Comique Paris, Opéra de Lyon, Cité de la Musique Paris, Staatsoper Stuttgart, Landestheater Vorarlberg Bregenz, Hannover Staatsoper, Théâtre du Châtelet Paris, Comédie Française Paris, Palau de Les Arts Reina Sofia in Valencia, Festival d'Automne à Paris, Festival d'Aix-en-Provence, Festival dei Due Mondi Spoleto. She was associated artist at Teatro dell'Arte/Milan Triennale (2017-2019), at the Centre Dramatique National in Angers (2019). Since 2020, she has been part of the artistic ensemble of the Comédie de Valence. In 2022 she was awarded the title of Chevalier des Arts et des Lettres by the French Ministry of Culture. www.silvia-costa.com

Claudio Rocchetti is a musician and composer whose research is mainly focused around concrete pastiches as the result of hardware live manipulation, turntable feedbacks as well as various recorded sources and objects. The work of Claudio Rocchetti is a deep plunge into thick sound, investigating its innermost workings. Using a variety of devices such as turntables, audio cassettes, samplers, radios, and microphones, often incorporating other objects and traditional instruments, Rocchetti builds compelling structures that employ sound as sheer matter, mass, and impact. The tarry, mesmerizing hues that characterize his 'music objects' are grounded in layers of sound detritus. From techno rhythms to slow melodies, edgy constructions to samples of choirs and strings, Rocchetti builds layered structures of elusive elements whose sources are often hidden, and enacts a mirror play which may cause dizziness. Apart from his main solo project he is also part of *3/4HadBeenEliminated* with Valerio Tricoli and Stefano Pilia, half the duo *Olyvetty* with visual artist Riccardo Benassi as he melts together with noise-funk duo G.I. Joe and Stefano Pilia into *In Zaire* power quartet. He also played in projects with *Jooklo Duo* (as *Hypnoflash*), double bassist Klaus Janek and with *Mattin*, *Bowindo*, *Fabio Orsi*, *M.B.* and in the doom metal band *Deadsmoke*. His most recent works include collaborations with director and performer Silvia Costa, and *Lenz* theatre foundation. His works have been released by labels such as *Hundebiss*, *Die Schachtel*, *Presto?*, *Second Sleep*, *Holidays Records* and *Xing*, among others. He is also the founder (with Kam Hassah) of *Musica Moderna*, a label focused on field recordings, sound poetry and sound art. Co-founder, with Alice Rocchetti, of the publishing house *Black Letter Press* in recent years his focus shifted into book making and exploring the written matter as he did with sounds. The most recent results can be seen in the book *An Imitation of Life* published by Kohlhaas in 2024. www.claudiorocchetti.com



standard edition € 23,00

buy:

Soundohm
<https://www.soundohm.com/product/owstbrandhi>

OWsT is a vociferous attempt to Shout The Self Out. Elvin Brandhi, artist and poet propelled by constant nomadic rupture in both art and life, screams her mind to explore the urgent contradictions of self and world, of language and meaning, relentlessly unlearning at the edge of words. In OWsT she extrudes her limbic dissidence keeping a raw tension through chaos, where the fumbling find its stratum of empowerment and can become more than its forlorn wondering:

LanGuAGE! ContinuES to BE a FRantic FOCUS WHICH CAN ONLY Benefit from Internal ASSAULT.

I try to OUT all of the words inside the HEAD.

The struggle to articulate necessitates violence, bursts of inclination, gestures of intent that supersedes the capacity to express coherently.

OWsT as a pretext for the form to disgorge, comfort zone extinguished awe against a lore.

I am not I am KNOT.

JOWST THE OWST OUT OWST THE CELL" F OWTI!

OWsT originates from a live recording session at Raum, Xing's space in Bologna. Recorded on tape and re-manipulated by the artist several times, more than a transcription of the expulsion process (literally 'oust', poetically and phonetically 'owst') the album is a 'retrospective spell' where tensions and indecisions, resistances, deviations and relapses constitute the process of the archaeologist attempting to retrieve from sight the mangled contents of what poured out. Listening to Elvin Brandhi's music can offer a chaotic and overwhelming experience.

tracks:

A: (13:21)
O" w

B: (12:29)
w' sssSsST

45 rpm

listen to excerpts:
<https://soundcloud.com/soundohm/sets/xx18alvinbrandhiowstacoustic>



OWsT || sound, composition and performance by Elvin Brandhi || elaboration, re-composition from tape recordings and mixing by Elvin Brandhi || live session at Raum (Bologna, 2022) recorded on tape by Pasquale Savignano, Tobia Bandini and mixed by Pasquale Savignano || mastered by Riccardo Mazza || artwork Xing || printed by handle with care Berlin || released by Xing in an edition of 150 copies || XONG collection XX18 (2025)

collector's edition € 90,00

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Flash Art
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Collector's edition of 20 copies, each featuring bespoke talismans, painted by the artist in squid ink, various sizes and cuts, signed.



Elvin Brandhi (born Freya Edmondson) is an improvising lyricist, producer and sound artist, originally from Bridgend in Wales, but a citizen of the world, moving between Vienna and Kampala, Berlin, Cairo, Dakar, Marseille and Newcastle. She had a childhood immersed in music every day, and studied painting and drawing at the Academy of Fine Arts in Vienna. Her sound production develops on distorted bases that act as an unstable platform on which she sings and performs her improvised stream of consciousness lyrical trips. Deep furious or nonsense, her spoken word lies on explosive and aberrant beats from field recordings, tape, vinyl, instrument and voice. Since 2013 she has played and collaborated with many improvisers including Rhodri Davies, Eugene Chadbourne, Michael Fischer, Gustav Thomas, Greta Buitiké, THF Drenching, Alan Wilkinson, Ventil, WIDT, the former Jungle Brothers MC Sensational, Tony Allen, Pat Thomas and with the Ugandan collective Nyege Nyege. At each stop of her nomadic journey she collaborates with local artists. She has participated in international festivals including CTM (Berlin), Borealis (Bergen), Donaufestival (Krems), Kraak Festival (Brussels), Umlaut festival (Paris,) Total Inertia (Leeds), TUSK (Newcastle), Sonic Acts (Amsterdam), Counterflows (Glasgow). Among her stable collaborations are the low-fi noise pop duo Yeah You with her father Gustav Thomas, the interdisciplinary duo BAHK with Daniel Blumberg, the INSIN duo with Bashar Suleiman, the project Avril Spleen with Joseph Jadame, the duo Pollution Opera with Nadah El Shazly, and Bad@ Maths. She released the LPs Shelf Life (C.A.N.V.A.S.), Villaelvin (Hakuna Kulala), Elvin Brandhi (Krai), and OWsT (Xing/Xong collection). In 2017 she was awarded the PRS Oram Award for Innovative Musicians, with a production commission at the BBC Radiophonic Workshop. She was also part of SHAPE platform 2020.
soundcloud.com/elvin-brandhi-1 elvinbrandhi.bandcamp.com



XX01 (2021) Kinkaleri/Jacopo Benassi - ONCE MORE



XX02 (2021) Marcello Maloberti - MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI



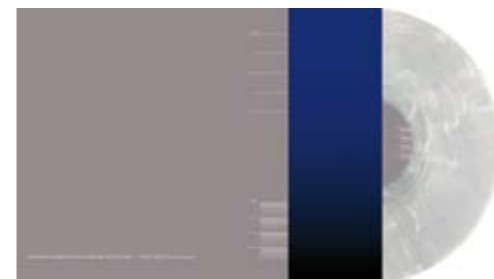
XX03 (2021) Giampiero Cane/Daniela Cattivelli - Postfantamusicologia



XX04 (2022) Romeo Castellucci/Scott Gibbons - IL TERZO REICH



XX05 (2022) Luciano Maggiore - Very cheap non-human animal imitations

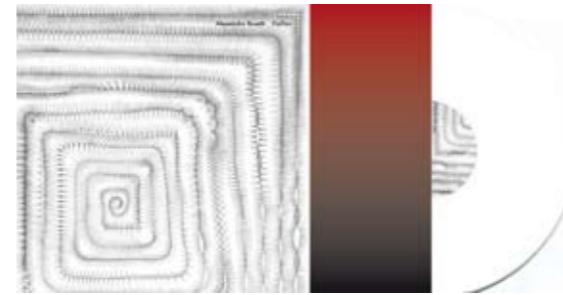


XX06 (2022) Margherita Morgantini/Illaria Lemmo/Beatrice Goldoni - COSMIC SILENCE 5, fluorescence 4





XX07 (2023) Canedicoda/Renato Grieco - Ehm



XX13 (2024) Alessandro Basetti - FasFari



XX08 (2023) Invernomuto - VERNASCACADABRA



XX14 (2024) Cesare Pietroiusti - NEWTON



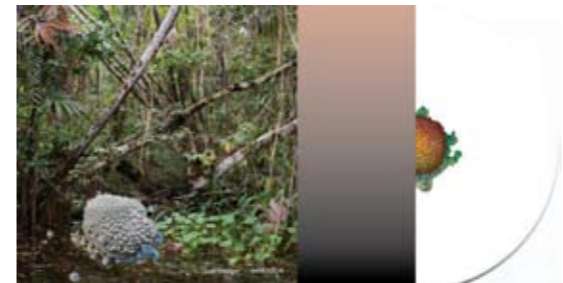
XX09 (2023) Mattin - Seize the Means of Complexity



XX15 (2024) Francesco Cavaliere - I-A-K Interplanetary-Abyssal-Kite



XX10 (2023) Mette Edvardsen & Iben Edvardsen - Livre d'images sans images



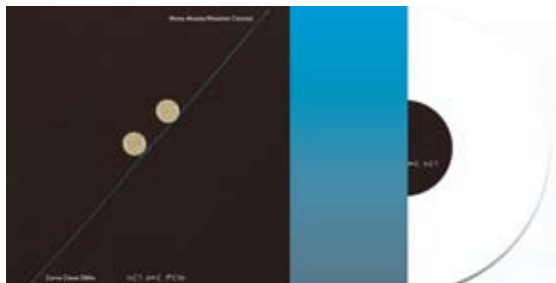
XX16 (2025) Luca Trevisani - AMAZOOM



XX11 (2023) Valerio Tricoli - A Circle of Grey



XX17 (2025) Silvia Costa/Claudio Rocchetti - Keyhole Mouth



XX12 (2023) Muna Mussie/Massimo Carozzi - Curva Cieca Oblio ኩርቫ ዕጩር ምርኣዕ



XX18 (2025) Elvin Brandhi - OWsT



Xong distribution

Xong is the name of the collection produced by Xing, a vinyl-only record label of works by both Italian and international personalities linked to the variegated worlds of live performativity. The collection explores a geography of artists who present this sonic field as a platform to expand their staged worlds. "The space of the record" is given focus and amplifies their poetics as both a sonic and physical phenomenon. Xong is a unique project that draws out divergent understandings of the performative and live arts, beyond genre and intersecting between different practices. Xong collects a series of original creations that constitute an expanded program. Each physical record is a numbered edition on white vinyl hosting the solidification of the gesture. A wave upon wave, a series of "Music-Non-Music" to actualize both the artists and listeners imagination.

Xing is a cultural organization based in Bologna, Italy, operating with the purpose of planning, supporting and promoting products and events characterized by an interdisciplinary approach toward the issues of contemporary culture.

The records are distributed in the experimental music and art circuits.

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Les presses du réel (international distribution)

<https://www.lespressesdureel.com/EN/editeur.php?id=421>

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