

## ***PORTFOLIO***

### **Andrea Giomi**

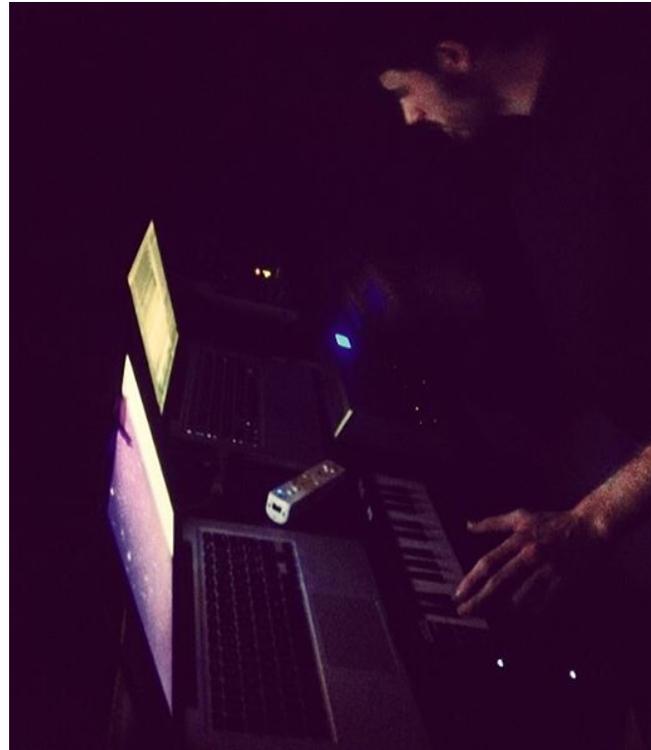
March the 05<sup>th</sup>, 1988 Cecina (Italy)

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## I. BIO



Andrea Giomi. Musician, digital artist and PhD Candidate at University of Côte d'Azur (Nice, France) where he teach Electronic Music Composition. His artistic and academic research focus on the relation between performance, music and new media experimentation with regard to the notion of *sound body*. In this purpose he develop interactive applications for the gestural control of musical process. As performer, his major interests involve improvisational processes in electroacoustic and mixed music, of which an example in Samir Nasa project. He is sound designer in Kokoschka Revival theatre company and artistic collective. He participated to many international festivals like NAO Performing Festival (Milan, IT), Tempo Reale Festival (Firenze, IT), aCROSS Festival (Plaisir, FR), Festival Manca (Nice, FR), MIRA Festival (Barcelona, ES), Festival Polline and LPM (Rome, IT). He is also involved in electronic music production, particularly techno, ambient and avant-garde. His music is currently released on RXSTNZ, Communion and Syntheke Records. He is presently taking part in the artist-in-residence program at CIRM (Centre National de Création Musicale Nice).

## II. SELECTED WORKS

Title: **You Fight!** (Kokoschka Revival)

Year: 2016

Type: Interactive Multimedia Theatre Performance

Length: 35 min

Selected Exhibitions:

*Le Hublot*, Nice (FR); *Macao*, Milan (IT)

Link:

<https://vimeo.com/175082075>

password : kasparov



You Fight is a hybrid theater-electronic music performance, in which the sound, the very structural element within the work, is modulated and generated by the performers through several interactive motion capture systems. The two performers compete in a surreal match of chess-boxing, a sport imagined by French cartoonist Enki Bilal in the 90s, which alternates a round of chess to one of boxing. As the rounds follow each other we understand that game that we are belonging to is the well-known match between Gary Kasparov against Deep Blue computer that took place in 1997. Starting from the suggestions, our research in You, fight! wants to investigate the relationship between human beings and technique through the theme of memory, here declined as ecological cognitive process, or as rooted form of knowledge that emerges within the experiential and environmental context. We had to program the machine associating the sounds generated in particular gestures. The two performers memorized the coding principles of the movement in space. This made possible to incorporate the machines in a new physical alphabet that enabled us to create and interpret music together with them, trying to free ourselves from a pure passivity attitude that usually characterizes our everyday life with technology.

Title: **You! In and Out Rendering** (with Alice Raffaelli and Fabio Brusadin)  
Year: 2015  
Type: Interactive Dance Performance  
Length: 20 min

Selected Exhibitions:

*Fabbrica del Vapore*, Milan (IT);

Link:

<https://vimeo.com/132478251>



Discipline and coercion, freedom and loss of control. These are the dialectical poles from which sensorial prosthesis question our perception and “render” the informational environment where we live. Digital technologies allow access to a particular experiential richness, always more immersive and multisensory, where we lose our bodies’ boundaries. This agreement between humans and technology entails adhesion and submission to interface’s interactive protocols. Similarly it involves an inhibition of the perceptive experience’s spontaneous character. Thanks to an elaborated motion capture system, this work reflects on unstable and contradictory nature of digital incorporation processes. Starting from an articulated audiovisual narration, the performer examine the sensorial environment’s responsivity. With a playful attitude, the performer balances between acceptance and refusal of interactive rules of the motion capture system. Therefore, the performer becomes the source of a complex itinerary along which gestures, actions and different kinetic energies, take the spectator through an imaginary voyage in and out the human body’s digitalized cartography.

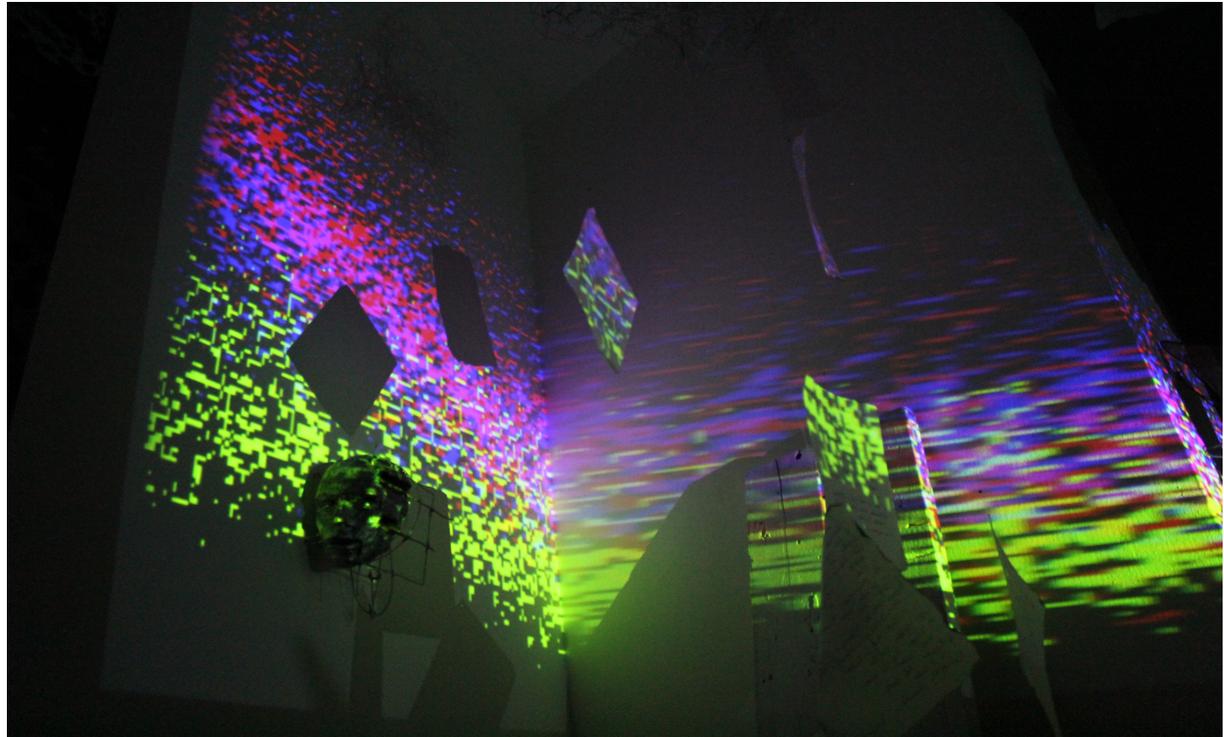
Title: *Iner-vision of Dub*  
Year: 2014  
Type: Audiovisual Live set  
Length: 1 h

Selected Exhibitions:

*Spazio Carmilla*, Milan (IT); *Dissidance Electronic Music Fest*, Granara (IT); *Alterazioni Festival*, Arcidosso (IT);

Link:

<https://vimeo.com/96101780>



The work evokes, right from the title, the error's creative potential. The term "Iner-vision of Dub" is, first of all, a play on words that wants to mix the word "vision" with the Latin root of the verb "inherere", expressing image's possibility of a complete sounds adherence. The term iner-vision also recalls the notion of inner-vision. Likewise the word Dub does not just indicate, in this pun, a musical genre, but it also expresses depth and interiority of the sound. Therefore, the essential aim of the work is to manifest the sound vision. The images lose all references to the real objects and become pure echoes of the aura. If the sound dimension of the performance recalls a trance state, seen as a psychedelic journey that engages the self and the relation with the outside, gestures and vision represent the ritual that lies behind this travel. This work, differing from many other audio-visual performances, focuses on live improvisations and interactions. These tools allow the performer to be the source of the ritual, linking gestures to sounds and, later, visual in a harmonic flow, rather than being iconographic to the performance. For what concerns the visual aspect of the performance, all the images generated are products of glitches created by the obstruction of the laptop camera using different materials that filter portions of light. All of visual variations are, also, closely depending from sound structures. In this sense the vision materially inheres to the dub side of sound. Sight expresses only the simple sublimation and resonance of sound.

Title: **Error Coding Memory** (with Livia Albanese Ginammi)  
Year: 2014  
Type: Interactive Installation  
Length: -



Selected Exhibitions:

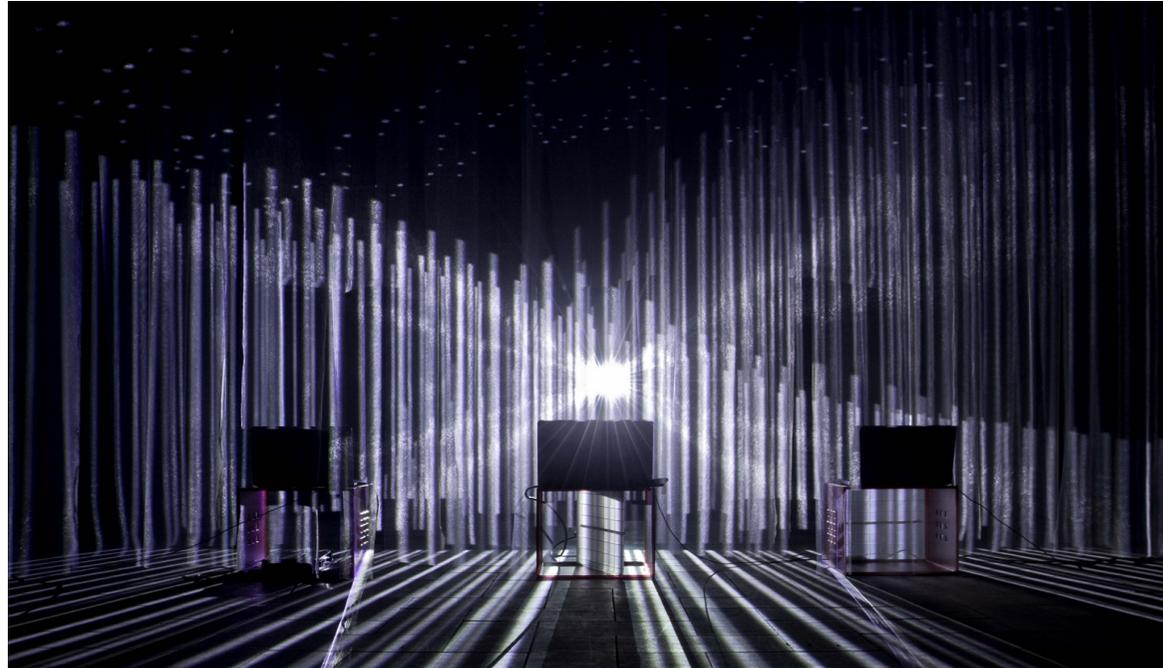
Ass. *Culturale Kokoschka Revival*, Milan (IT);

Link:

<https://vimeo.com/96023765>

*Error Coding Memory* is a work that was born from the need to investigate processes of memory's acquisition and elaboration. As Marcel Proust said, what we think about our past it's nothing more than a mythical representation. This "mythical past" is the product of some creative processes able to alter, through an erroneous narration, the memories' image. This work wants to question the productive structures of that representational process. After a selection based on an archive of home-made movies, the artists offer to the spectator video recordings which portray a culturally idyllic (and falsified) family scene. We chose an interactive installation to allow the audience to become part of the erroneous memory's coding rather than being only spectators. For this sort of manipulation we chose the playful dimension as the elementary form of all creative processes. Entering in the installation room, the spectator can watch on the screen these family's videos randomly played. Between him and the screen there's a table with three toys (belonging to the artist parents' home). The toys are equipped with concealed wii remote controllers which transmit information about the acceleration to a laptop. Playing with these toys, the spectator change the clip and can manipulate some visual contents as velocity and other chromatic aspects. At the same time, a hidden camera captures some information about the movement of the spectator, translating it in an audio modulation.

Title: **In-Structure** (with Nobu Lab)  
Year: 2013  
Type: Audiovisual Performance  
Length: 20 min



Selected Exhibitions:

*MIRA Festival*, Barcelona (ES);

*Festival Polline*, Rome (IT);

*LPM*, Rome (IT);

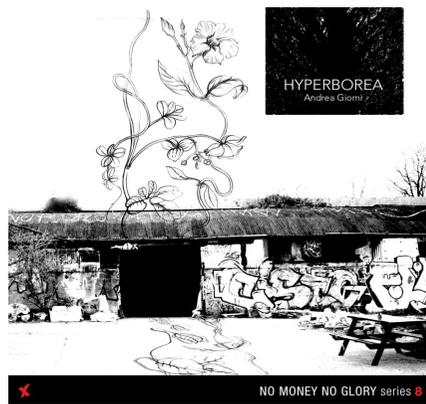
Link:

<https://vimeo.com/96913214>

Nobu Lab and Andrea Giomi research focus on the assumption that the use of technological mediation could enhance experiential consciousness. In this work, sound and vision become synesthetic indicators that refer to a web of relations that find their source for symbolic creation in the body of the performer. The peculiarities of “In-Structure” are enclosed in three key elements that relate perception and performance: emphasizing the tactile properties of sounds, recreation real surroundings and enhancement of the whole experience through the synchronization of sound with sight. The music, created by Andrea Giomi and Manfredi Borsetti, is at once highly physical and rich in texture. It uses both analog/digital electronic instruments and field recordings to create a dark and introspective audio experience. The outcome is an evocative sound texture that drives the audience toward an introspective journey. An essential part of Nobu Lab and Andrea Giomi research is focused to develop interactive system (MaxMsp environment) which provides a gestural control of the sound through accelerometers on performer’s body. This allows an immediate correspondence between sounds and movements as well as a greater improvisation freedom inside the performance. Visuals and scenography that Paola Roberti designed for IN-STRUCTURE are based around the simple but highly effective idea of projecting slowly developing abstract geometrical beams of light to a transparent canvas. Unlike other visuals employed during musical performance, these do not wish to suggest a tangible reality or disclose the meaning of the sound. Through tactile and hypnotic qualities of the audio-visual environment, the audience is lead to the reality of the performance.

## V. DISCOGRAPHY

### *Releases as Andrea Giomi*



#### *Hyperborea*, RXSTNZ, 2015

1. Bouganville
2. Dipladenia
3. Akebia
4. Sundevilla

<https://rexistenz.bandcamp.com/album/hyperborea>



#### *Believer*, Syntheke Records, 2015

1. Come Out
2. Mikham Beram Kooh
3. Believer

<https://play.spotify.com/album/6udDQBgE7sivMRWSPCeBjV>

***Releases as Samir Nasa***



***Achtuhng! Transients*** in Interdimensional Folklore Vol. I , Communion, 2016

<https://comunioneuniversale.bandcamp.com/releases>

***Other :***

Video: <http://www.ursss.com/2015/03/samir-nasa/>

Soundcloud: <https://soundcloud.com/amirasa>

### **Web links**



Kokoschka Revival Company : <http://www.kokoschkarevival.com/en>

Portfolio: <https://giomiandrea.carbonmade.com/>

Soundcloud: <https://soundcloud.com/andrea-giomi>

Facebook musician page: <https://www.facebook.com/pages/Andrea-Giomi/343978692471569>

Vimeo: <https://vimeo.com/user24883037>