THE PEOPLE OF ERRATUM
IL POPOLO DI ERRATUM

Testi
Sergio Armaroli
Steve Piccolo

Il catalogo, a cura di MADE4ART, è stato realizzato in occasione della mostra ERRATUM A Collection, una collezione minima, a cura di Sergio Armaroli e Steve Piccolo. Evento organizzato in occasione della Tredicesima Giornata del Contemporaneo promossa da AMICI - Associazione Musei d'Arte Contemporanea Italiani. ERRATUM about sound | visual | text - 14 ottobre 2017
Via Doria, 20 - 20124 - Milano | www.erratum.com - erratummemme@gmail.com

Ph.
Beatrice Buzzi
Gianandrea Uggetti

Propagazione grafica del catalogo e comunicazione della mostra
MADE4ART | Comunicazione e servizi per l’arte con la cultura | www.made4art.it
First of all, the term sound art is just too big. Some art made with sound (known as classical music) works perfectly in a concert hall, other sound art (known as electronic or dance music) sounds good at a rave party. Some sounds are at their best only in headphones, in a binaural environment. But there are very large segments of sonic art that still lack a specific environment for optimum transmission and reception. These include sound poetry, concrete music, electronic experimentation, and more in general what we at ERRATUM would like to call "audiography."

Lots of contemporary music has failed to have widespread impact partially due to confusion regarding its ideal place of transmission/reception.

The interdisciplinary drive towards "total art" of the glorious 20th century avant-gardes led to a diaspora of sonic artists away from the world of music into the world of art as a whole, in search of a more receptive audience unencumbered by preconceived notions about music, and because of a perceived need to finally get involved in a debate that went beyond the rather self-referential concerns of the (academic but also commercial) music world.

Nevertheless, the art world's reliance on commodification relegated sound art to a very inconspicuous niche, like the salad dressing on theogiastic contemporary market/museum menu.
As a reaction and in order to survive, sound artists have been forced to package their sounds or accompany them with physical objects, installations, interactive whatevers, sculptures and boxes and mechanisms and sensors that are all very nice but often blatantly declare their nature as monstrous hybrids, all for the purpose of embedding sound inside a marketable, displasable object.

ERRATUM tries to recreate what was once a somewhat ideal sound art diffusion situation: the public library, where one could borrow a record, sit down in front of a turntable, don headphones and spend hours absorbing acoustic events that were not otherwise audible in the world (or in the media).

(Which brings up another interesting point: Listening to endless LPs was an extraordinary expenditure of time, seen in today’s perspective: Sound, or the possibility of receiving ordered sound from a person who invented it and made it, is an exceptional luxury today: the luxury of time.)

However blissful, this condition was remarkably alienating, absolutely precluding contact with other human beings. Lovely on occasion, but far from conducive to the kind of engagement envisioned by the makers of the sounds themselves.

On a conceptual level, ERRATUM suggests that radio was another ideal and potentially relational/social listening situation, which can be taken as a model even in public venues, the gallery, the museum.

Obviously ERRATUM has to make an attempt to reassemble the canon, the legacy of sound art sound poetry performance happenings instructions etc etc that has been so devotedly and assiduously developed ever since the beginning of the era of recording (sound art in shareable form is a relatively recent phenomenon, given the fact that prior to the possibility of recording and playback sounds existed only in the moment of their production-audition).

To connect back and reassemble and divulge the amazingly rich history of sound in art, sound poetry, alternative sonic inventions, verbal vocal instrumental ambient sound etc etc.

ERRATUM would also like to suggest, as a hypothesis, that the term “audiography” might be useful. The term is applied in the Indian film industry to indicate a professional role, that of the audio engineer used as a much more versatile figure in Indian filmmaking, covering many different areas of expertise relegated to multiple specialists in Hollywood (recording, editing, mixing, sound design, sound effects, Foley, even music). The word was also used by John Rieger, a Californian radio producer, back in the early 1980s.

Audiography is an interesting term because of its analogy with photography. Both are young art forms, with audiography being even younger due to the relatively recent advent of easy and inexpensive recording/playback devices.

The history of film and the history of audiography are closely interconnected. Our sonic experience has shifted, changing its nature, along with our expectations and our listening abilities. One of the main shifts has been the incredible propagation of unwanted musical wallpaper, the music pollution of our cities that has driven many people to seek refuge inside their own private musical bubbles (from the Walkman to Ip3 and Ipod).

As sonic experience has shifted and as the related technologies have evolved, many artists have explored countless aspects of sound. But their research has remained substantially obscure, hard to find, impossible to sell, usually relegated to archival status, on a “sound cloud” or some such place.

The syncratic character of the term “audiography” also seems useful to embrace the growing proliferation of verbal and vocal interaction with other sounds, as well as interaction with language, literature and composition.

When it comes to all these areas of experimentation, a sort of art world limbo exists today, to which those areas have been relegated by the market, and by a lack of study of the ideal conditions for their enjoyment.

What is missing, perhaps, is a real culture of listening... something comparable to John Berger’s “art of looking.”
Attraendo idealmente lo spazio minimo di Erratum è possibile deviare, attraverso l’immaginazione, all’estremo opposto di un confine esterno e reale; da una parte, con un cortile di un edificio milanese dalla datazione incerta, attraverso un vetro finestra al vento di via e/o viale Doria verso l’esterno; dall’altra riducendo lo spazio di visione al muro, al saggio dettaglio e all’ombra, concentrando nell’ascolto in una forma di utile consenzient resistencia.

Il paesaggio sonoro di Erratum è duplice in quanto creato e costruito attraverso tecniche di montaggio audio, ed è percepito nel “paesaggio” necessario alla visione, attraverso la rivelazione di procedere casuali e di eventi visuali come presenze corrispondenti e gestuali.

Il popolo di Erratum si materializza in questo intreccio problematico (Luc Ferrari parlerbbe di “interstizio”) che Marcel Duchamp ha chiamato infra-mondo: infra-strutto.

Nell’infrastrutto si manifesta la presenza del popolo di Erratum che con mio grande stupore e sorpresa mi interroga: chi è l’invitato?

Ogni volta che qualcuno da spettatore occasionale si trasforma in amatore d’arte, turista seriale, artista post-concettuale, cittadino ammias cio, musicista immaginario, poeta tramontano, intellettuale da riporto o aristocratico risentito o altro, nello spazio si presenta sempre e comunque dopo un incampo di comunicazione, con un salto che è sempre un passaggio di attenzione, e con la curiosità dell’umano esistere al di fuori di ogni obbligo culturale.

Questo album post-fotografico nasce a margine di una “collezione minima” e vuole documentare un passaggio, voluto o casuale, non come un eccesso di presenzialismo ma come un semplice stare ai confini della visione e della parola: in ascolto.

Milano, ottobre 2017
ERRATUM IN LISTEN!

14-16 MARZO 2017
IMMAGINARE LA MUSICA
Presentazione del volume di Giancarlo Schiaffini
25 MAGGIO-1 GIUGNO 2017
PRESQUE RIEN
Quasi niente: Tautologie
Photogravures e Photomontages
di Luc e Brunhild Ferrari
10 SETTEMBRE-10 OTTOBRE 2017
Erratum è uno spazio d'arte di Milano che ospita periodicamente lavori appartenenti a una collezione privata e mostre di sound art, sound poetry, arte visuale, Text-Sound Texts e arte post-concettuale. Erratum è stato inaugurato nel marzo del 2017 con “Listen”, a cura di Sergio Armolli e Steve Piccolo, nell’ambito di MadeRadioArt AudioMagazine project.

Spazio di ascolto e sperimentazione, Erratum si presenta al pubblico come un laboratorio di idee dove la contaminazione tra le arti e il loro incontro con la musica porti a risultati inaspettati proponendosi come punto di riferimento per creativi, musicisti, poeti e artisti. I progetti di Erratum sono realizzati in collaborazione con MADE4ART.

RINGRAZIAMENTI

Si ringrazia in particolare mia moglie Francesca Gemmo, che ha reso possibile questo progetto; Steve Piccolo per l’ispirazione e l’ideazione; Brunhild Ferrari Meyer, Junya Murakami ed Andrea Cernotto per il loro fondamentale contributo umano e di ascolto (Luce Ferrari in memoriam); Elena Amodeo e Vittorio Schieroni per la puntuale attenzione e per la comunicazione; Gak Sato, Walter Prati per il loro contributo sonoro e d’amicizia; Giancarlo Schiaffini per l’amicizia; Claudio Chinurra per lo spunto, Gabriele Di Matteo per la fedeltà topistica, Fabio Salvatori per la visione, tutti gli amici di Erratum e tutti gli spettatori occasionali prossimi e futuri.