

MARCELO ARMANI (Carlos Barbosa, RS – 1978)
ARTISTA SONORO E PRODUTOR ELETROACÚSTICO

PORTFOLIO

Site Oficial: <http://marceloarmani.weebly.com>

C.V. e Portfólio online: <http://marceloarmani.weebly.com/sobre--about.html>

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ARTIST STATEMENT

I am a sound artist, electroacoustic musician/composer and audio professional working as a direct sound technician in cinematographic and scenic projects. My artistic research arises from a deep interest that investigates the sound field and its transversality in multiple languages and supports, resulting in the production of hybrid multichannel sound installations and pieces. I conduct my artistic career, approaching sound material not only as an aesthetic element that has relationships in electroacoustics, noise, concrete and contemporary music, but also as an element that amplifies the physical characteristics and qualities of the sound object in its multiple sensorial proposals and , sometimes acts as an element for reflection, denunciation and criticism of the social ghosts present in models and social discourses that characterize the State systems of exclusion.

My interest lies in the spatial and plastic characteristics of sound as a sculptural action for the composition of multisensory immersive spaces and architectures. My practice derives from listening and collecting sound material that I cut from the acoustic landscape, networks, media and platforms on the internet, in addition to those generated by audio synthesis processes when using new technologies and analogue media.

My work is done experimentally in a constant dialogue between the elements present in the expanded field of sound and the interfaces that I use as a tool to shape and sculpt sonic matter. In this context, I am interested in immersing myself in the non-visible listening of sound present in processes generated by vibratory actions, by the amplification of magnetic fields, by electronic synthesis and the body spectra of sound that structure textures and volumes, here constituted by layers of frequencies, granulations, dilutions and amplifications.

During this process, I use some equipment (portable digital recorder, directional, contact, underwater and magnetic field microphones) as a way of starting a conversation with the surroundings of the environment in which I am immersed. I weave a journey through transversality in the search for sound drift through deep listening as a method of recognizing the geographic, biological, social and political complexities that emerge from this space covered by the nature of materials that form this surface in friction. I make a transit to the micro and macro universe as a proposal to cut out some of these events by recording sound fragments and noises that were projected there as a way of producing sonic collections that transport the ephemerality, time and voice of spaces, objects and their materials.

By establishing a relationship with art not only as a form of expression, but also as a form of connection with cohabitable media, I aspire to expand and share the plastic and spatial perceptions of sound. Dive into the coexistence of the environment as a way to amplify the spectrum of human nature in its anthropological, biological and political complexities. Traveling through a trajectory of criticism, denunciation and knowledge, as a way of overcoming anthropocentric paradigms and sociocultural issues that threaten life in all its states, I hope to create a connection with the essence of this unique organism in its multiverse dimensions and, which can induce us a state of admiration and struggle for universal space.

MARCELO ARMANI – CV (2024-2009)

STUDIES

University graduate:

- Bachelor of Visual Arts (2021-2025), Uninter University, Brazil.
- Mechanical Engineering (2007-2010, not completed)
- Degree in Music (2005-2006, not completed)

Specialized Courses of Sounds:

- Compose a Work of Concrete Music or the Strange Path of Sound (2022). Instructor: Diego Losa, CMMS, Morelia, Mexico
- Techniques and Technologies for Sound Spatialization (2022). Instructor: Óscar Pablo Di Liscia, CMMS, Morelia, Mexico
- MaxforLive Introduction (2019). Instructor: Francisco Colasanto, CMMAS, Morelia, Mexico
- Introduction to TouchDesigner (2019). Instructor: Luciano Rodriguez Arredondo, CMMS, Morelia, Mexico

LANGUAGES

- Portuguese: Native
- Spanish: Fluent speaking and writing
- English: Speaking and Writing

COLLECTIONS

- MARGS (Art Museum of Rio Grande do Sul - [LINK](#))

PUBLICATIONS

- <http://marceloarmani.weebly.com/publications.html>

PRINCIPALS SOLOIST EXHIBITIONS

- 2023** *trans(obre)por #11*, Space La band A4 Center of Internacional Residence Artist Program, Chengdu China
- 2022** *Concerto Diplomático*, Espacio de Arte Contemporáneo - EAC, Montevideú, Uruguay.
- 2021** *Perspectivas Sonoras*, online concert project by Centro Mejicano de Musica y Artes Sonoras – CMMAS, Morelia, Mejico / Artist invited to the TB Day, by Stazione di Tòpolo, online Live concert, Italy / *Ambiente Aberto* is a monthly program by Marcelo Armani on the CAMP Radio, France.
- 2020** *Ruidógrafo v2.0*, Centro Cultural BNB, Sousa, PB, Brazil.
- 2019** *MICro AMplificAÇÕES*, Sound Intervention, cuted by Daniela Labra Iberê Camargo Art Foundation, Porto Alegre, RS, Brazil.
- 2017** *trans(obre)por #10*, 16º MEM Festival, SAREAN Cultural Center, Bilbao, Spain.
- 2016** *trans(obre)por #09*, Mari'stela Tristão, Palácio das Artes, Belo Horizonte, MG, Brazil.
- 2015** *At Home*, SESC Osasco, Osasco, SP, Brazil. 2014. SESI Vila das Mercês, SP, Brazil / Murillo la Greca Museum, Recife, PE, Brazil
- 2013** *trans(obre)por #07*, II SESI Contemporary Art Awards, FIEP Cultural Center, Curitiba, PR, Brazil / Sound Pieces selected in ECOS Project - Architecture Triennial, Lisbon, Portugal.
- 2012** *trans(obre)por #04*, BNB Cariri Cultural Center, Juazeiro do Norte, Brazil.
- 2011** *trans(obre)por #02*, SPA das Artes Awards Exhibition on the Aloísio Magalhães Morden Art Museum (MAMAM no Pátio), Recife, PE, Brazil.

PRINCIPALS COLLECTIVE EXHIBITIONS

- 2020** Two sound pieces selected in V Radiophrenia webradio art project, CCA, Glasgow, UK / Volcanic Lungs, sound piece selected in the SUR AURAL Festival, Bolivia.
- 2018** 2nd French Alliance for Contemporary Art Award, Porto Alegre, Brazil / *Concerto Diplomático*, 14º Salão de Itajaí, Itajaí, Brazil / MuBE, São Paulo SP, Brazil.
- 2017** Bill Dá-U-Oh, sound piece selected in III Radiophrenia webradio art project, CCA, Glasgow, UK / 66º Salão Paranaense, Oscar Niemeyer Museum, Curitiba, Paraná, Brazil.
- 2016** Espacio de Arte Contemporáneo – EAC, Montevideo, Uruguay / Subte Cultural Center, Montevideo, Uruguay / Contemporary Art Museum of Niterói – MAC Niterói, Niterói, RJ, Brazil
- 2015** Contemporary Art Museum of São Paulo - MACP, São Paulo, Brazil / Da Escuta da Matéria aos Escombros do Ser and Carne Seca, 10ª Mercosul Biennial, Porto Alegre, RS, Brazil /
- 2014** *trans(obre)por #08*, Itaú Cultural Institut, São Paulo, SP, Brazil. / Volcanic Lungs, sound pieces selected in I Radiophrenia webradio art project, CCA, Glasgow, UK / A Mim Venderam-me a Esperança, Enquanto Roubam-me a Cegueira, Centro Cultural de la Memória Haroldo Conti, Buenos Aires, Argentine. / Music Mapping Sound And Urban Space In The Americas, sound conference, Cornell University, Ithaca, NY, USA / France-Moçambique Cultural Center, Maputo, Moçambique / Museum of Human Rights of Mercosul, Porto Alegre, Brazil / “Volcanic Lungs (Sound Pice)” - Here.Now.Where Project by Saout Radio, 5ª Bienal de Marrakesh, Marrocos /
- 2013** III Biennale Arts Actuels, Réunion Island, Indian Ocean, France / Contemporary Art Museum of Rio Grande do Sul - MACRS, Porto Alegre, Brazil / II Arte Praia, Natal, Brazil / II Xumucuis Digital ART Exhibitions, History Museum of Pará State, Belém, PA, Brazil.
- 2011** Sound Performance in the opening of the Casa M project 8ª Mercosul Biennial, Porto Alegre, RS, Brazil
- 2009** Performances in the Musicircus Project of the 7ª Mercosul Biennial, Porto Alegre, RS, Brazil.

ARTIST RESIDENCY PROGRAM

- 2024** ZK-U Artist Residency Program, Berlin, Germany.
- 2023** A4 Art Museum/ Center of Internacional Residency Artistic Program, Chengdu, China.
- 2018** Espaço Braguay, Santana do Livramento border between Brazil and Uruguay.
- 2016** Sala Taller IV, Residence Artist Program, Espacio de Arte Contemporáneo, Montevideo, Uruguay.
- 2014** Rural.Scapes, São José do Barreiro, SP, Brazil for 1 months.
- 2013** III Biennial Arts Actuels, Réunion Island, Indian Ocean, France for 3 months.

SELECTIONS / AWARDS

- 2023** A4 Art Museum - Center of Internacional Residency Artistic Program, Chengdu, Chine.
- 2021** Artist invited to the TB Day, by Stazione di Tòpolo, online live concert, Italy / Ambiente Aberto is a monthly program by Marcelo Armani on the CAMP Radio, France.
- 2020** Selection of sound pieces in the programming of Radiophrenia, CCA, Glasgow, Scotland / ZK-U Artist Residency Program, Berlin, Germany will develop the project in 2024
- 2018** Second place award in the 2nd show of the French Alliance of Contemporary Art, Porto Alegre, Brazil
- 2017** First Prize in the Rederas Project with a sound piece El Silencio del Nervión, Asturias, Spain / 16º Festival MEM, Bilbao, Spain.
- 2016** Fundação Clóvis Salgado, Belo Horizonte, MG, Brazil / Fundação Cultural de Niterói, MAC-Niterói, Niterói, RJ, Brazil / Sala Taller IV, EAC, Montevideo, Uruguay.
- 2015** 10ª Mercosul Biennial, Porto Alegre, Brazil / Radiophrenia Project, CCA, Glasgow, Escócia.
- 2014** 16º RUMOS Itaú Cultural, São Paulo, Brazil / Rural Scapes Residence Artist Program, São José do Barreiro, SP, Brazil / Mapping Sounds and Urban Sonic in Americas - Conference, Cornell University, Ithaca, NY, USA / Here.Now.Where Project by Saout Radio, 5ª Bienal de Marrakesh, Marrocos.
- 2013** ECOS Project - Architecture Triennial, Lisbon, Portugal. / II SESI Contemporary Art Awards, Curitiba, PR, Brazil / Residence Artist Program on the III Biennale Arts Actuels, Réunion Island, Indian Ocean, France
- 2011** 10ª SPA das Artes, Exhibiton Art Awards on the Aloísio Magalhães Morden Art Museum, Recife, PE, Brazil.

PRINCIPALS CONCERTS and SOUND FESTIVALS

- 2019** Euro Tour ELEFANTE BRANCO: Oficinas do Convento, Montemor-o-Novo, Portugal; Festival MEM, Bilbao, Spain / Le Piednu, Le Havre e DATA, Marselie France / INM - Institut Für Neue Medien, Frankfurt, Madame Claude, Berlin and Lunar Gallery, Hannover, Germany / Kino Pleme Festival, Belgrade, Serbia; Hungy, Austria and Nederlands.
- 2018** Ruidógrafo ZERO, Festival SIM, Adelina Institut, São Paulo, SP, Brazil / Projeto Exploratório, SESC Pinheiros, São Paulo, SP, Brazil.
- 2017** Europe Tour ELEFANTE BRANCO: Mlode Wilki Festival, Szczecin, Poland and other local concerts in Bilbao, Madrid, Sevilla, Málaga and Barcelona, Spain.
- 2016** FASE Art and Tecnology Festival, Buenos Aires, Argentine / Monteaudio sound art festival, Montevideo, Uruguay.
- 2014** Ligth Rail Shortfilms festival, Brooklyn, NY, USA.
- 2013** DJ Resident Project MAMSP, São Paulo, SP, Brazil.
- 2012** Live Soundtrack of the film Korkarlen 1921 (Victor Sjöstrom), VI Jornada Brasileira de Cinema Silencioso, Cinemateca Brasileira, São Paulo, SP, Brazil.
- 2011** 1º FIMI, Universidad Del Pacifico, Santiago, Chile/ 8º Biennial of Mercosul, performance at the oppening of the CasaM Project, Porto Alegre, RS, Brazil.
- 2010** Chile tour / TSONAMI Sound Art Festival, Buenos Aires, Argentine.

AUDIOVISUAL PRODUCTION (Sound location mixer and Soundtracks)

- 2021** Chuí: Um Lugar no Mundo directed by Cacá Nazário and diretor of photography, Bruno Polidoro / En Los Rastros de Menguele, directed by Tomás De Leone and Alejandro Venturini diretor. Executive production Brazil/Argentina / Sobreviventes do Pampa, directed by Rogério Rodrigues and diretor of photography, Renato Falcão. Executive production Atama Filmes / Breathess, feature Film, directed by Paulo Nascimento, diretor of photography Renato Falcão. Executive production Accorde Films and Paris Films
- 2020** Block 666, feature Film, directed by Paulo Nascimento, diretor of photography Renato Falcão. Executive production Accorde Films and Paris Films
- 2019** The Journey, TV series, directed by Paulo Nascimento, diretor of photography, Renato Falcão. Executive production Accorde Filmes.
- 2018** Além de Nós, Feature Film, directed by Rogério Rodrigues and diretor of photography, Renato Falcão. Executive production Atama Filmes / O Oráculo das Borboletas Amarelas, directed by Tatiana Nequete, TV series; Dragões, feature film, directed by Gustavo Spolidoro;
- 2017** Formigas, TV series in 23 episodes, directed by Gustavo Spolidoro;
- 2016** A Velha História do Meu Amigo Novo, TV series in 13 episodes and O Jardim dos Amores, shortmovie (shooting in NYC), directed by Gustavo Spolidoro;
- 2015** O Sonho, o Limiar e a Passagem que Metamorfoseia, shortmovie, directed by Gustavo Spolidoro;
- 2013** BR116 – Circuitos Independentes em Trânsito, documentary, Atelier Subterrânea / VETOR, documentary, Atelier Subterrânea;
- 2012** Concerto Concreto, shortmovie, directed by Gustavo Spolidoro / Live cinema A Carruagem Fantasma (Körkarlen), 1921 by Victor Sjöstrom, VI Jornada Brasileira de Cinema Silencioso, Cinemateca Brasileira, São Paulo, SP, Brazil.
- 2011** Especulativo Móvel, VideoArt, directed by James Zortéa.

ARTIST RESIDENCY PROGRAM



A4 MUSEUM / RESIDENCY ART CENTER

Field Recorder / Sound Pieces Compose / Sound Installation
September – November, Chengdu, Chine 2023



A RE-CONNECT

午睡音乐会·第一期
回到自然的怀抱里
放松酣眠

Siesta Concert · Phase 1
Returning to the embrace of nature to
relax and sleep soundly

表演时间
2023.10.14 14:00-16:00

聆听自然的低吟，
感受音乐的指引，放松小睡吧。
Listen to the whisper of nature,
feel the guidance of music, relax and take a nap.

当大自然的儿女重新回归母亲的怀抱，
艺术家为我们收集起她的浅吟低唱，谱写出一首动人的摇篮曲，
期待着人们在这里得到休息，敞开发意的灵魂。
When the children of nature return to the Mother's embrace,
the artist collects her shallow songs and composes touching lullabies for us,
hoping that people can rest here and open up their exhausted souls.

音乐会
Concert

艺术家
Artist

Marcelo Armani

声音艺术家、电音音乐家、作曲家
Sound Artist, Electroacoustic Musician, Composer

地址：麓湖艺展中心·A4小剧场
Venue: LUXELAKES Art Expo Center A4 Little Theatre

A4 | RESIDENCY

特别鸣谢
Sponsored by

票务二维码
QR Code for Ticket



Siesta Concert is an electroacoustic improvisation concert in which the artist invites interested parties to participate in a concert to sleep/relax/nap. For a period of up to 1h30min, Armani composes, in real time, a series of sound pieces using natural soundscapes overlaid with layers of frequencies with a medium and low spectrum produced through sound synthesis using analogue synthesizers. These materials are edited and manipulated using apps for the iPad and the result is reproduced on a sound system in the room.

Sounds Operating Matter is a concert proposal developed by the Brazilian sound artist and musician Marcelo Armani that moves through the concepts present in the aspects of *electroacoustic* and *concrete music*, *Krautrock* and *Ambient*, employing experimental techniques in composition with new technologies in the field of sound art, improvisation and iPad Music. Armani works with sound collages, creating and superimposing, in real time, layers of sounds as a way of composing sensory sonic universes characterized by textures, grains, transduction, dilutions and dimensional variations. In this process, the artist uses amplified surfaces, records soundscapes and audio synthesis. Aided by interfaces and musical modelling and editing resources, the artist transforms and recreates intentions in a constant flow supported by analogue and digital languages to conduct improvisation. In this context, the result of each concert is unique. Each element dedicated to the sound composition is rooted in the philosophy of ephemerality, in the action of the present, in the "reasons for error" and in the constant listening to sonic materiality as a principle and feedback in the construction of narrative processes. *Sounds Operating Matter* is a sensorial invitation that suggests the deconstruction of the abstraction of sound and is inserted in the perceptual territory of the plastic and spatial qualities of this physical phenomenon, interacting with the different forms and means in a sculptural practice of volumes and traces on the matter of space and time.

A4 MUSEUM / RESIDENCY ART CENTER

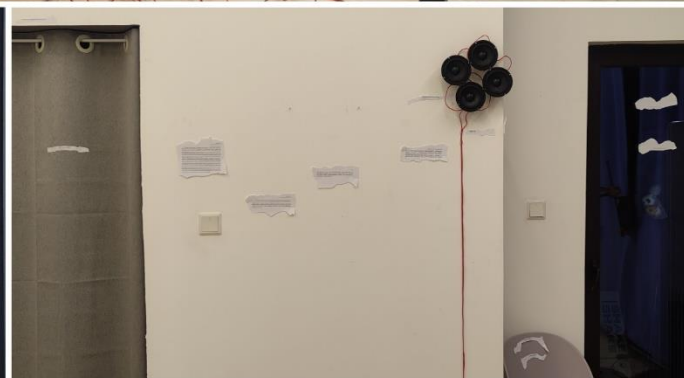
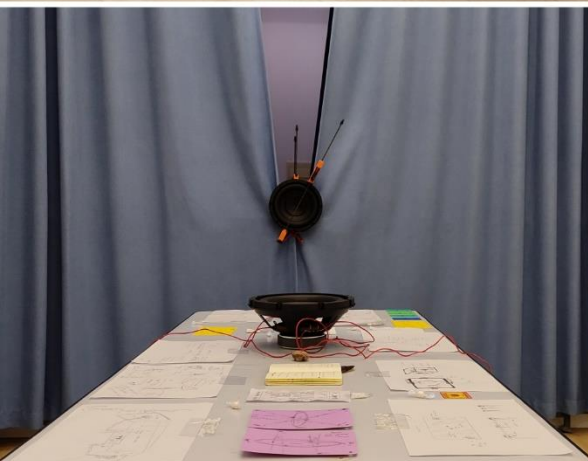
Siesta Concert

October, 14, 2023. A4 Auditorium, Chengdu, China

A4 MUSEUM / RESIDENCY ART CENTER

Sounds Operating Matter, electroacoustic improv concert.

October, 28, 2023. Public Space in the A4 Museum square, Chengdu, China



✂*Aberta-Studio* (Studio/atelier)... In an extension of multiple perceptions that are transported by the sound of words, noises and one or another landscape that stands out, I open this place as a representation space inside my head. In this 3D volume I fill the void exposing memories that process the construction process of memories in an essay of propositions. Hoping I don't project into parameters, models or schools that flourish throughout of art history. Anyway, I always fall somewhere in that regard. Here in this space, I condense my journey through Chengdu into raw trials. A table loaded with drawings, objects, words representing a set of feelings and reflections. From a table audio cables come out that connect to the speakers, amplifying the responses/reflections about another "I" that awaits me in an order last. In this space I report excerpts from a conversation between this "I" here in Chengdu and that other "I" that I don't see since the night of September 22, 2023 when I arrived from there. This space contains the essence of the process. There's the answer about the need to return to my home, which I now understand not be a physical place, but a state of feeling. So today I reconnect and make this place an invitation not for an exhibition, but to a place that for 53 days fed a feeling of home.

A4 MUSEUM / RESIDENCY ART CENTER

✂*Aberta-Studio*

04-channel sound installation

Open Studio Program, Chengdu, China

November, 2023.

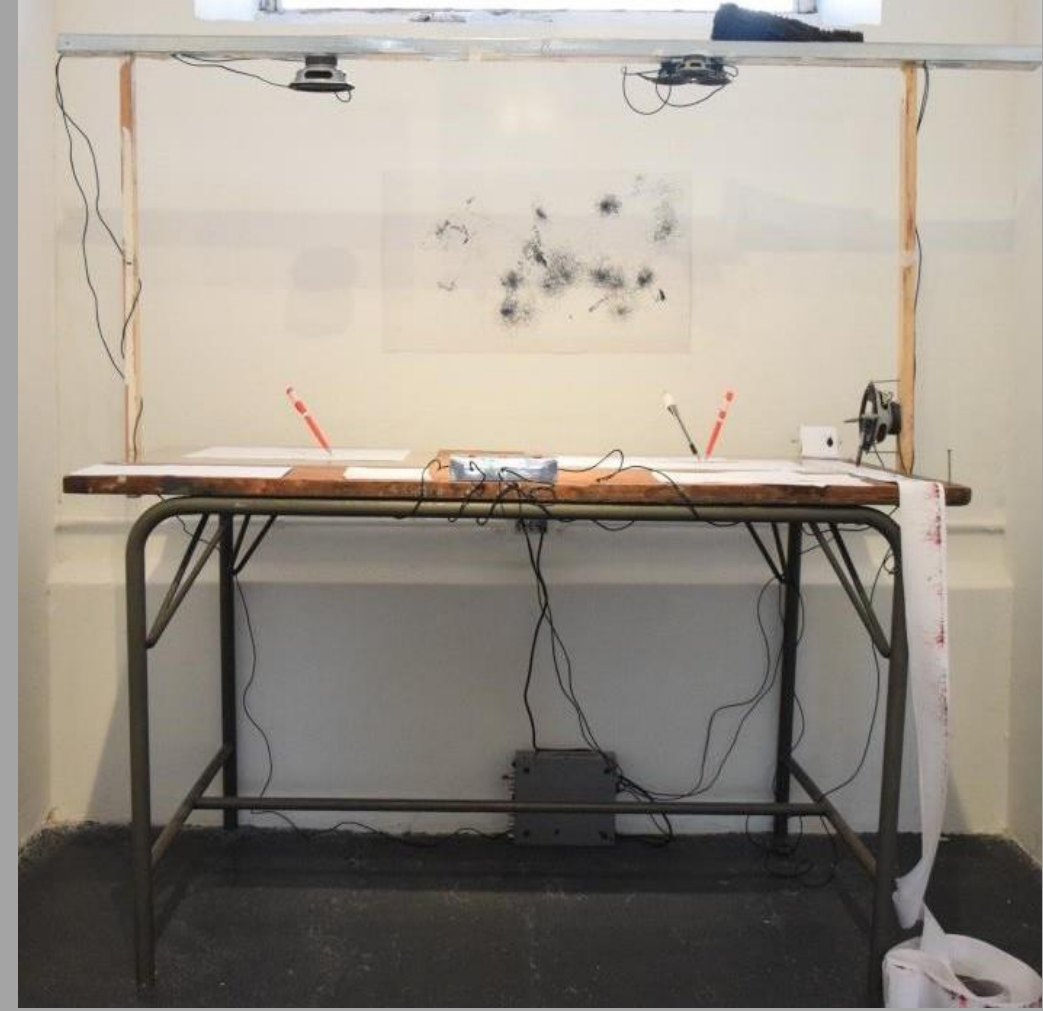


O LIMITE DAS COISAS

Sound Installation, Intervention and Photography

Braguay Art Space, Santana do Livramento, Brazil and Rivera, Uruguai
2018

Speakers, audio cables, interventions in Brazil / Uruguay border landmarks, B&W
Photography and sound piece composed of fragments of the Brazilian national anthem
added to political promises of the campaign and the formation of the Brazilian football
team for the Russian Cup.



Sound and electronic structure. The sounds record of the landscape and sound pieces composed by the audio synthesis are reproduced on the speakers. The different frequencies generate vibrations that extend to the pens that are in contact with the paper, producing drawings formed by networks of lines and dots.

RUIDÓGRAFO - v.1.0

Sound Installation / Object

Seleção 66º Salão Paranaense

Oscar Niemeyer Museum - MON, Curitiba, PR, Brasil

2017

RUIDÓGRAFO - v.1.0

Sound Installation / Object

Sala Taller IV, Espacio de Arte Contemporáneo - EAC, Montevideú, Uruguay

2016



À CAPELA

Occupation / Sound Installation / Photography

Rural.Scapes, Fazenda Santa Teresa, São José do Barreiro, SP, Brasil 2014

Speakers, audio cables, 700 stones and 1,400 Bible pages. Occupation realized in an old chapel located in the property of the farm Santa Teresa. Composition consisting of 1400 pages of an old Christian bible in which each is attached to the floor by a stone and sound piece for 4 channels of audio with religious songs recorded in Portuguese and French, where the intonations show us relations of weight and lightness.



DO ENCONTRO AO SILÊNCIO OU OS EVENTOS QUE FUNDAMENTAM A SUA PAUSA

Sound Installation

III Bienal Arts Actuels Réunion, Indian Ocean, France

2013

Speakers, sound piece, audio cables and container. Two sound systems are installed in a container. On the outside a 04 channel system is installed for the reproduction of sound landscapes recorded on the Island of Réunion. In the interior is reproduced a sound piece composed by bass frequencies, producing the outer walls of the container.

SOUND PIECES (links)

SÚPLICA AO SILÊNCIO

2021

Porto Alegre, Brazil

Súplica ao Silêncio (Supplication to Silence) is a sound piece composed between October and November 2021 to integrate the 17th edition of Arte ConTexto magazine. The piece brings sound layers produced by the manipulation and synthesis of audio with the help of analogue and digital interfaces, by sounds/noises captured from a mechanical respirator and by the appropriation of the audio of some of the deponents to the Covid CPI in the year 2021. Throughout 6'25", textures and atmospheres appear and fill the sound plane. The voices of the deponents, some with manipulation of the original velocity, cross this same plane and, in the end, are anchored on the sound base of the mechanical respirator. This piece expresses not only the criticism, but also my indignation towards the silent posture of a group of people who express and represent the most diverse hierarchies present in the financial, social and institutional layers of a country that turns to strategies of the past, dragging the voice of the majority of its population.

COOPERATIVA DA ESCUTA EM NARRATIVAS SONORAS

2020

Guaíba e Eldorado do Sul,
Brazil

Apolônio de Carvalho and Belo Monte are two sound pieces that are part of the Cooperativa da Escuta em Narrativas Sonoras project. The title of these pieces refers to two MST and MDT settlements located respectively in the municipalities of Guaíba and Eldorado do Sul in RS. Both pieces are composed by capturing the local soundscape using shotgun, contact and underwater microphones. These landscapes are crossed by the voices of some inhabitants who live in these settlements and which were captured during workshops and sound walks carried out with children and adolescents from both settlements. The compositions keep the record of the discovery of listening and the interaction with the diversity of texture and atmosphere of sound realms that cohabit the same temporal space. They portray the participants' interaction with listening to sound elements/events that derive from this amplification of the landscape, revealing the expression of those involved with the natural and physical aspects of sound. The spectrum of frequencies and noise, expanded listening and the sociocultural manifestation present in part of that group. The structure of the pieces brings concepts and techniques present in concrete music and electroacoustic, having the field of Sound Art as a poetic and expressive medium.

EL SILENCIO DEL NERVIÓN

2017

Bilbao, Spain

El Silencio del Nervión is a sound piece composed of field recordings made in November 2017 with a hydrophone applied to different parts of the Nervión River that cuts through Casco Viejo and San Frantzisko in the city of Bilbao, Spain. The 4:40 minutes of the play, portray the soundscape that takes place below the waters of the Nervión. A spectrum of submerged frequencies, many of which result from the vibrations that occur on the surface of the city due to traffic and the subway that passes below the riverbed.

O CONCERTO DE PANELAS

2015

São Paulo, Brazil

This is one of the pieces composed for the procedural sound installation TRANS (OBRE) POR held in São Paulo for the project RUMOS Itaú Cultural. The work uses a series of recordings of sounds and noises collected from one of the stalls in the free market in the Santa Cecília / São Paulo neighbourhood known for repairing pots and other household items, to restore the acoustic atmosphere of the repair practice, interspersing counterpoints, textures and rhyme.

CONCERTO PARA COCHO

2014

São José do Barreiro, Brazil

Sound piece composed by the recording of noises produced by the violin bow applied over some points of a zinc roof as a way to explore and amplify the different spectra and layers of vibrating frequencies. The captures were carried out with contact and directional microphones.

VOLCANIC LUNGS

2013/2014

Réunion, Indian Ocean,
France

Sound piece composed by the recording of the soundscape performed on a beach whose soil is formed by the abrupt condensation between the incandescent lava that is expelled by the Piton de La Fournaise volcano and the cold waters of the Indian Ocean. This condensation produces small tubes inside the rocks of this soil. As the actions of the tides advance and recede on the shore, sounds and noises characteristic of blowing and splashing are produced in this environment, precisely by the action of the sea in sucking and injecting air and water through the holes in the rocks present in these rocks



HABITAT – I

Sound Piece, 15'17"
2023

Habitat - I is a sound piece composed by sound artist Marcelo Armani for a hexaphonic installation. This first edition features clippings characteristic of natural environments that portray the movements or cycles of water. They are sounds and noises of an acoustic landscape in which, the sound events linked to it, amplify micro universes, sometimes bringing references to percussive elements. There is the presence of the sound mass of the flow of a river that, at a given moment in the composition, unites in unison with the sound frequencies of the leaves that are cradled by the wind. These sound events were collected by the artist himself with the aid of contact microphones, hydrophone and cardioid and supercardioid directional microphones.

AUDIOVISUALS PROJECTS | SOUND PERFORMANCES



MIRO AL CIELO PARA QUE NO ME PONGAN AL SUELO (de 6'00" a 11'00")

Electroacoustic Improv Session, 22'26"

2021

Audiovisual record of an electroacoustic improvisation session held in March 2021 as a proposal for the Audiovisual Experimental Strangoscope exhibition, Rio de Janeiro, Brazil and for the online sound performance project of TB Day Stazione di Tòpolo, Italy. The concept and the sound intentions are connected with excerpts from the poem "Me Caigo y Me Levanto" by Julio Cortázar.

MARCELO ARMANI
EIGHT STEPS TO BREATHE AGAIN

É um projeto de produção, composição e finalização de um álbum digital de autoria do artista sonoro, produtor e músico improvisador eletroacústico Marcelo Armani. O álbum é composto por oito faixas executadas e compostas pelo artista com o uso de aplicativos de produção, edição e manipulação sonora para iPad, samplers de registro/gravações de paisagens sonoras, tape loops e síntese de áudio por sintetizadores digitais e analógicos. Além do álbum, o projeto resultou na produção de um material audiovisual poético-documental composto por imagens que retratam algumas das práticas, técnicas e processos do artista durante o envolvimento com a criação e a produção dos materiais sonoros utilizados na composição desse projeto.

Todos os direitos reservados à Marcelo Armani. Produzido e finalizando entre os meses de Novembro de 2020 e Março de 2021 em ateliê/home estúdio na cidade de Canoas, RS, Brasil.

MARCELO ARMANI
EIGHT STEPS TO BREATHE AGAIN

It is a project for the production, composition and finalization of a digital album authored by the sound artist, producer and electroacoustic improv musician Marcelo Armani. The album features eight tracks performed and composed by the artist using production apps, editing and sound manipulation for iPad, sampling of soundscape recordings, tape loops and digital/analog synthesizers. In addition to the album, the project resulted in the production of a poetic-documental audiovisual material composed of images that portray some of the artist's practices, techniques and processes during his involvement with the creation and production of the sound materials used in the composition of this album. All rights reserved to Marcelo Armani. Produced and ending between the months of November 2020 and March 2021 in a studio / home studio in the city of Canoas, RS, Brazil.

Eight Steps to Breathe Again

marcelo armani - 1 / 3



-  **Eight Steps to Breathe Again - Parte 01/03**
marcelo armani
6:43
-  **Eight Steps to Breathe Again - Parte 02/03**
marcelo armani
7:10
-  **Eight Steps to Breathe Again - Parte 03/03**
marcelo armani
8:18



Eight Steps to Breathe Again - Parte 02/03
marcelo armani
8 visualizações • há 5 dias
7:10 Novo

EIGHT STEPS TO BREATHE AGAIN

Digital Audiovisual Album
2021

- [Link to Album download](#)
- [Link to Audiovisual](#)




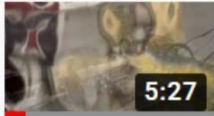
This is a project for the production, composition and finalization of a digital album of eight tracks executed and composed using production applications, editing and sound manipulation for iPad, record samplers / recordings of soundscapes, tape loops and audio synthesis by digital and analog synthesizers. In addition to the album, the project resulted in the production of a poetic-documental audiovisual material divided into 3 parts and composed of images that portray some of the artist's practices, techniques and processes during the involvement with the creation and production of the sound materials used in the composition of this project.



An Archeology of the Displacement Collection

marcelo armani - 1 / 4



-  **1. Cloud Factory - An Archeology of the Displacement Collection**
marcelo armani
7:44
-  **2. On a Rainy Nigth - An Archeology of the Displacement Collection**
marcelo armani
5:25
-  **3. Something About Traffic and Movement - An Archeology of the...**
marcelo armani
4:29
-  **4. Light Reflection - An Archeology of the Displacement Collection**
marcelo armani
5:27

AN ARCHEOLOGY OF THE DISPLACEMENT COLLECTION

Digital Audiovisual Album

2021

An Archeology of the Displacement Collection is an album composed from the audiovisual record of an electroacoustic improvisation session held in my atelier/home studio on March 18, 2020 in the city of Canoas, Brazil. The four tracks of this album are born during the months of April and May in an experimentation process with the superimposition of a series of fragments in videos captured over the last 07 years by cities in Brazil, Argentina and Europe to the original material of the improvisation session. The narrative of this album is made through the dialogue between visual and sound material in a co-habitable condition.



MARCELO ARMANI (ELEFANTE BRANCO)
LIVE ELECTROACUSTIC IMPROV CONCERT EUPEAN TOUR 2019
Oficinas do Convento, Momntemor-o-Novo, Portugal
2019

MARCELO ARMANI (ELEFANTE BRANCO)
Eletroacoustic Improv Concert
Euro Tour 2019
Institut Für Neue Medien, Frankfurt, Germany
2019

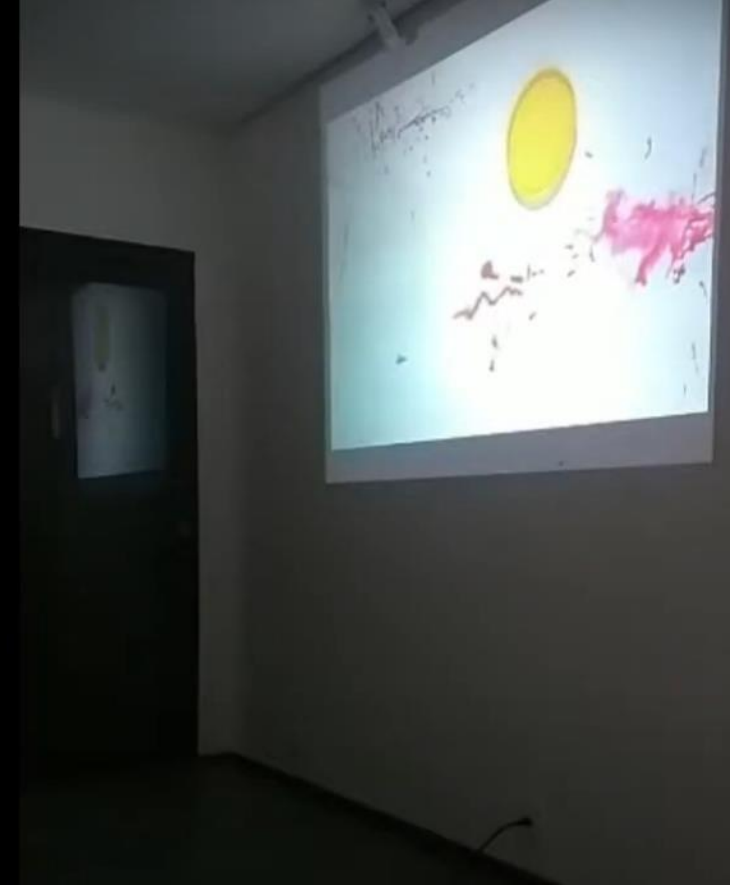


II SEMINÁRIO CONVERGÊNCIAS

Instituto Goethe, Porto Alegre, RS, Brazil
2019

MICro AMplificAÇÕES

Action developed as proposals for sound interventions during the exhibition Before the Word by the artist Daniel Senise curated by Daniela Labra at the Iberê Camargo Foundation in Porto Alegre / Brazil
2019



RUIDÓGRAFO – ZERO PROCESS

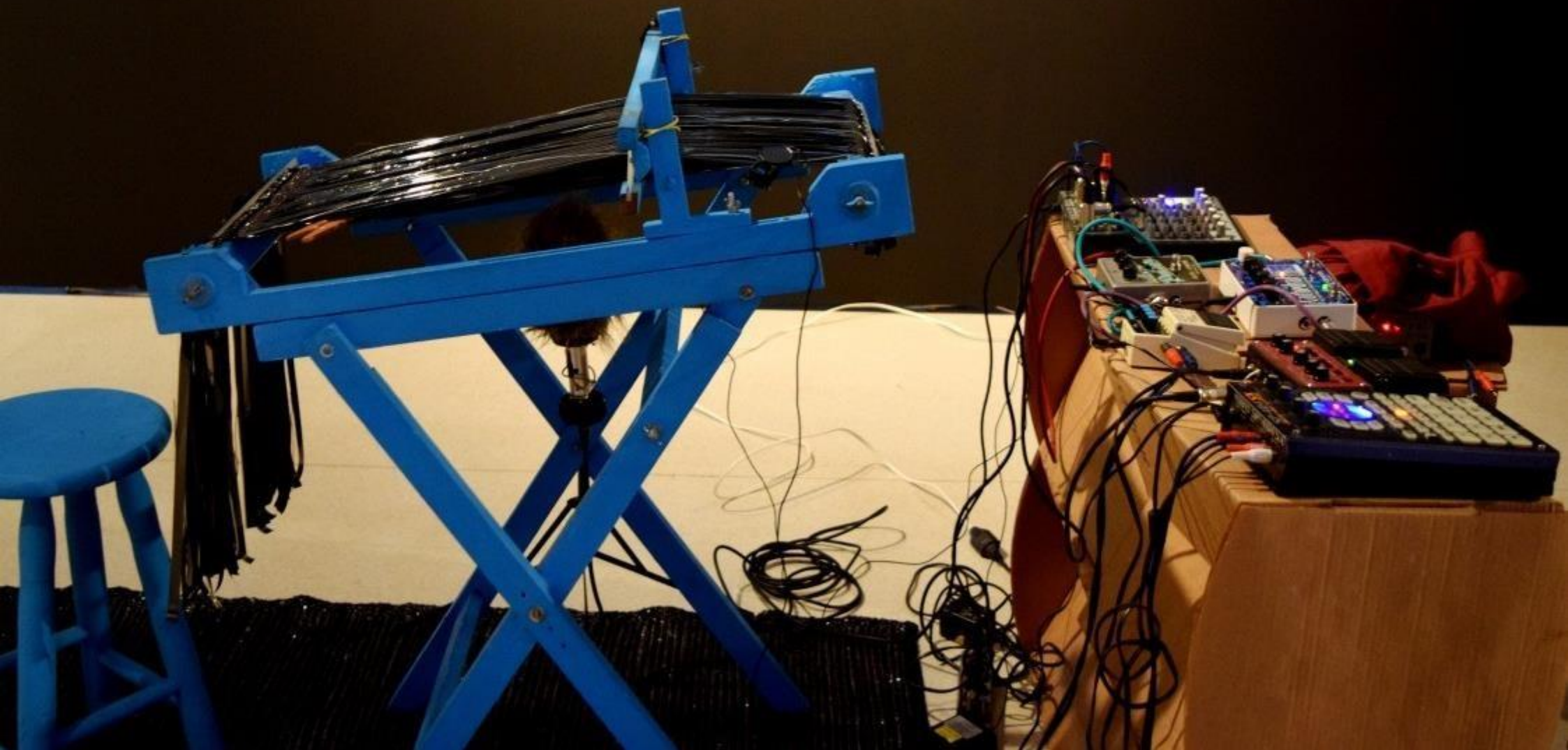
Sound Performance and Live Cinema

Adelina Galeria, São Paulo, Brazil

2018

Speakers, nylon thread, brushes, watercolor, paper, amplifier, camera and projector.

The proposal starts from an electroacoustic performance, using synthesizers and effects to generate modulations, medium / low frequencies and sound vibrations that are reproduced in speakers. The vibratory energy of sound travels through a nylon thread attached to the membrane of the speakers, causing brushes suspended on that thread to move linearly. This movement produces strokes, drops and masses of color that are impregnated in the paper. This action is captured by a camera connected to a projector in such a way that the result is projected on a screen.



TEARNOISE

Alexandre Hebert (tear) e Marcelo Armani (sound manipulation) Sound Performance
Rural.Scapes project collective show, USP Contemporary Art Museum, São Paulo, SP, Brazil
2014

Electronics devices hand loom, contact microphones and shotguns, audio cables and speakers.



ACÚSTICA DO GESTO

Digital Vídeo

Dentro das Possibilidades - Action of the Educational project of the 10th Mercosul Biennial

Porto Alegre, RS, Brasil

2015

Listening activity developed with children from 3 years old who were students of public schools in the city of Porto Alegre. The proposal consisted in the production of a digital video using a series of drawings made by the students, based on listening to the reproduction of different recorded fragments of the urban and natural soundscape.

SOUND INSTALLATIONS



CONCERTO DIPLOMÁTICO

Sound Installation

Espacio de Arte Contemporáneo - EAC

Montevideo, Uruguay

2022.

Concerto Diplomático is a multi-channel sound installation by Brazilian sound artist Marcelo Armani. The installation consists of black wooden frames that have a crack that separates the frame into two parts. From this rupture emerges into outer space a 31-minute sound piece reproduced by a multi-channel audio system. The piece is made up of fragments of populist speeches by political and religious leaders, Marcelo uses rhetoric, counterpoint and alliteration as a montage device to amplify the malevolence of the speech, which really existed at some point, and whose impact is harmful, dangerous and hidden. The “hole” in the middle of this surface harbors the suggestion of a “disaster”, a self-referential mechanism produced by the inclusion of these populist “interventions” and accompanied by the noise of breaking wood that sounds outside the frames by a system of sound installed on the ceiling of the exhibition space. It is the sound manifestation of the shadow of the crack that, added to human discourses, covers our bodies with the violence and aggressiveness of those thirsty for power.



RUIDÓGRAFO v2.0

Sound Installation

Ordovás, Cultural Center, Caxias do Sul, RS, Brazil
2023.

Metal, loudspeaker, audio cables, pens, nylon, sound piece and electronic.
In the speakers is played the record of landscape sounds and sound pieces composed by audio synthesis. The different frequencies generate vibrations that extend to the pens that are in contact with the paper, producing drawings formed by networks of dashes and points.

TRANS(OBRE)POR
Sound Installation Procedure, 2011 – 2017

TranS(obre)por by is a procedural sound installation. A clipping of elements used to each edition, a unique installation that reflects the artist's experience in the city in project is applied. A hybrid that transits elements of sound art, photography, drawing and sculpture guided by processes of occupation, records of fragments of the landscape acoustics, compositions of sound pieces and by the methodology of "intuitive coordinates".

Through the action of transposing and overlapping existing elements in the city to the exhibition space, the project explores the construction of a local residual socio-geographical mapping by merging sounds and images, but in some cases distancing themselves from the direct original relationship between them.

Trivial events that are dissociated / transmuted / amplified. Detached from the urban surface. The quotidian extracted from the feeling awakened by the object city where sounds, noises and images of the to the passages and crossings of an ephemeral universe as a form of perceptions of questions about the orders of social, cultural and economic transits. suspended in a present time in the collective space unnoticed at speeds, without romances to the time and hidden from the eyes.



TRANS(OBRE)POR #11
Sound Installation
Space Lab – A4 International Center of Artistic Residence Program, Luhulakes, Chengdu, China
November 11, 2023 – December, 11, 2023.

Speakers, PB printing, red audio cables and electronic equipment. Project selected to the
A4 International Center of Artistic Residence Program, Luhulakes, Chengdu, China

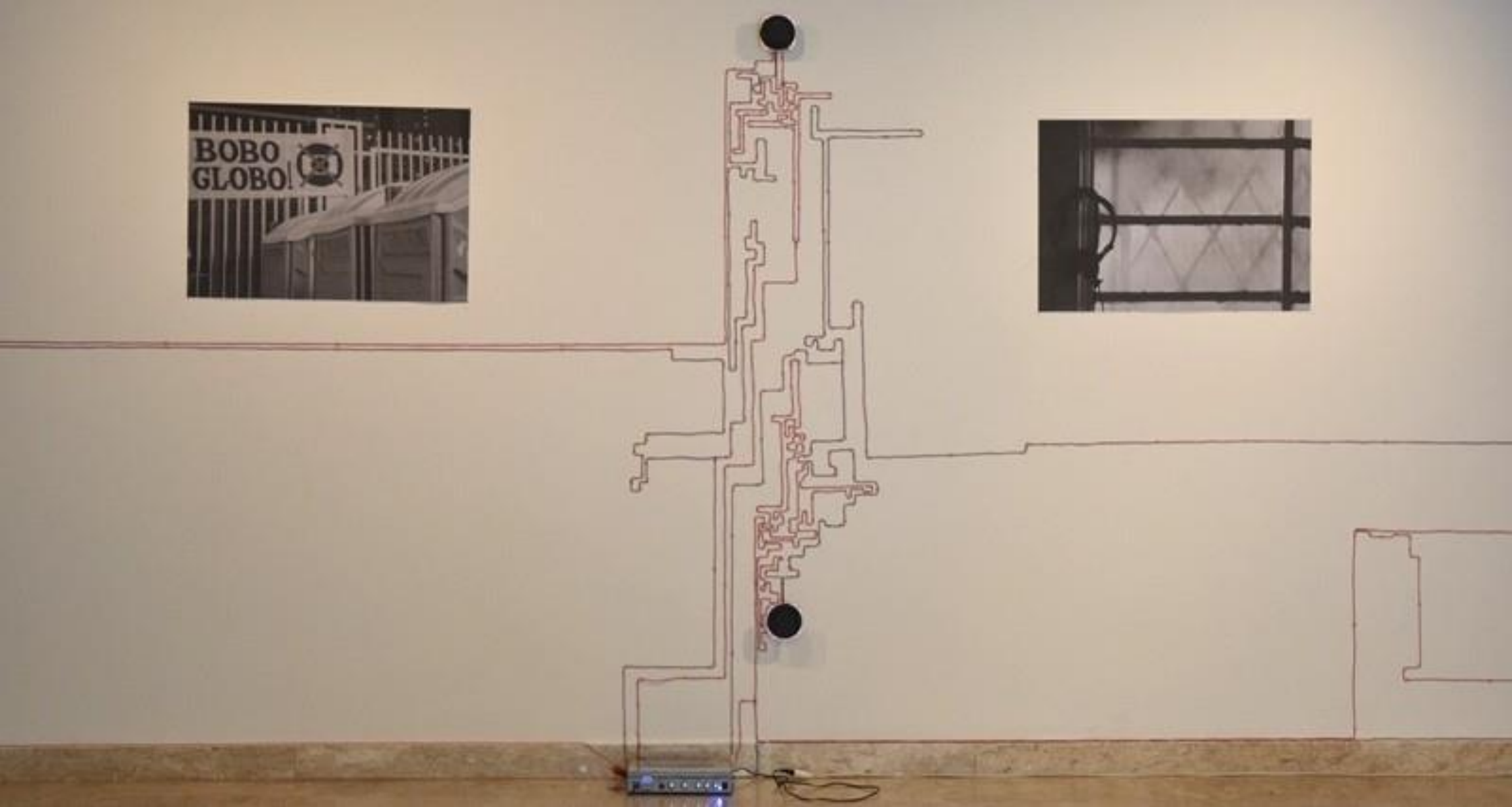


TRANS(OBRE)POR #10

Sound Installation Procedure

SAREAN Cultural Center, 16º MEM Festival, Bilbao, Spain
2017

Speakers, PB printing, red audio cables and electronic equipment Project selected on 16th
Music Ex-Machine Festival SAREAN Cultural Center, Bilbao, Spain



TRANS(OBRE)POR #09

Sound Installation Procedure

Maris'tela Tristão - Palácio das Artes, Belo Horizonte, MG

Brazil, 2016

Speakers, PB printing, red audio cables and electronic equipment

Clóvis Salgado Foundation Award.



TRANS(OBRE)POR #08

Sound Installation Procedure
Itaú Cultural, São Paulo, SP, Brazil
2015

Speakers, PB printing, red audio cables and electronic equipment
RUMOS 2013/2014 Itaú Cultural Award Itaú Cultural, São Paulo, SP, Brazil



DA ESCUTA DA MATÉRIA AOS ESCOMBROS DO SER
«Silent» Sound Installation, 2015
Museum of Contemporary Art of Niterói, Niterói, RJ, Brazil
2016



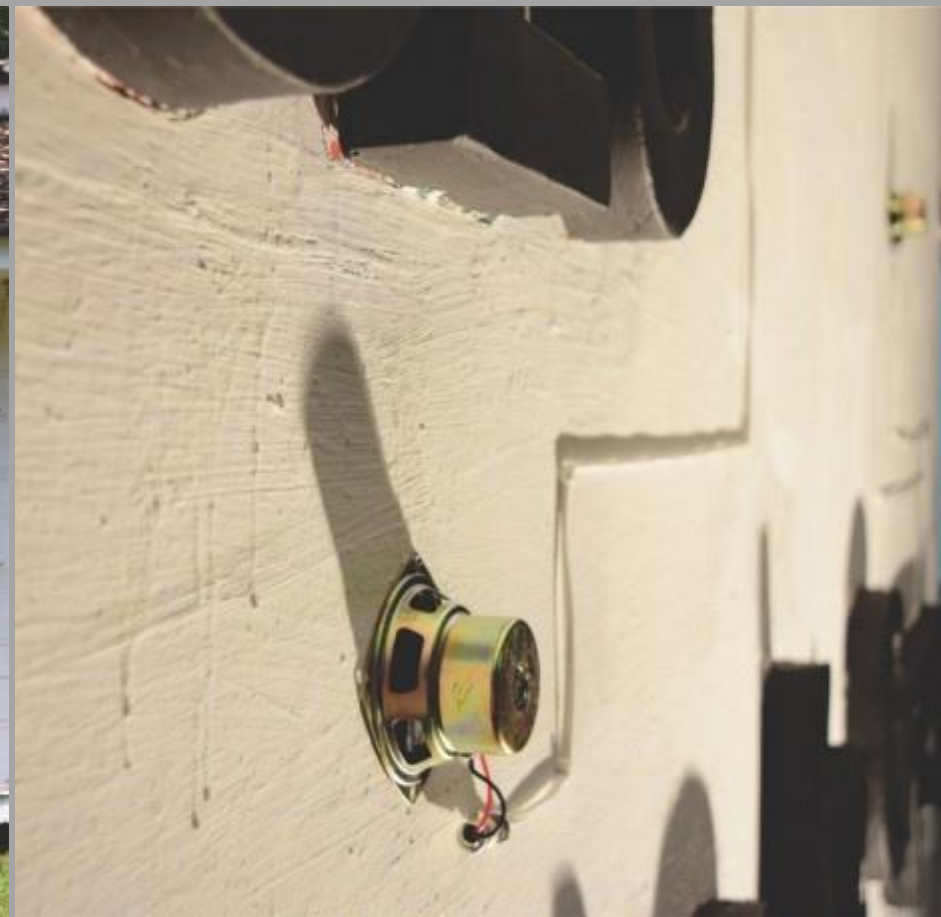
DA ESCUTA DA MATÉRIA AOS ESCOMBROS DO SER
«Silent» Sound Installation, 2015
10th Mercosur Biennial, Porto Alegre, RS, Brazil
2015



AT HOME

Sound Installation, site specific
SESC Osasco, São Paulo, SP Brazil
2015

Sound piece, speakers and informative stickers Project for the occupation of 10 lockers at SESC Osasco in which 10 independent sound pieces were reproduced, composed by the sound landscape of the interior of the house of 10 invited artists and musicians of different nationalities. Lockers are normally used by SESC Osasco users.



NA PAREDE

Sound Installation - Site specific Murillo la Greca Museum, Recife, PE, Brazil
2014

Sound piece, speakers and audio cables in white color.
Project selected in the funding notice for exhibitions and expositions of the Secretary of Culture of the city of Recife. In this project, the artist occupies the facade of the Murillo la Greca Museum with the installing speakers. White audio cables create designs and cutouts, while sound pieces are reproduced on the outside of the Museum.



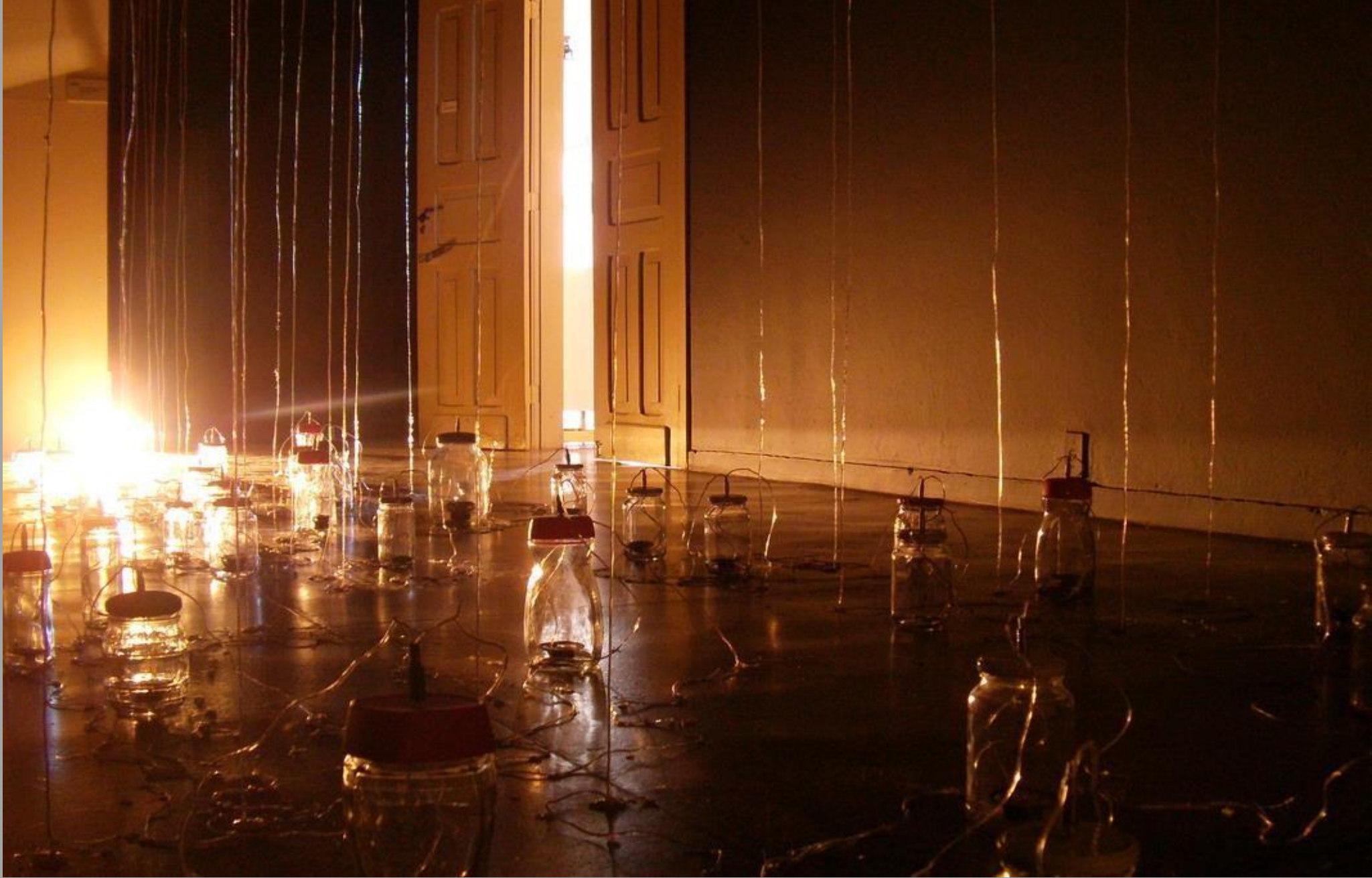
A MIM VENDERAM-ME A CEGUEIRA, ENQUANTO ROUBAM-ME A ESPERANÇA

Sound Installation

Centro Cultural Haroldo Conti, Buenos Aires, Argentina

2014/2015

Sound piece, speakers, audio cables, metal tubes, wood and plastic This installation consists of two audio systems. A speaker is installed on each foot that reproduces the soundscape of toys present in public squares. In both banks a system of low frequencies produces vibrations in these objects. The concept of this project explores the universe of childhood experienced by children who went through civil conflicts and the military dictatorship



CONSERVAÇÃO DA MATÉRIA

Sound Installation, 2013

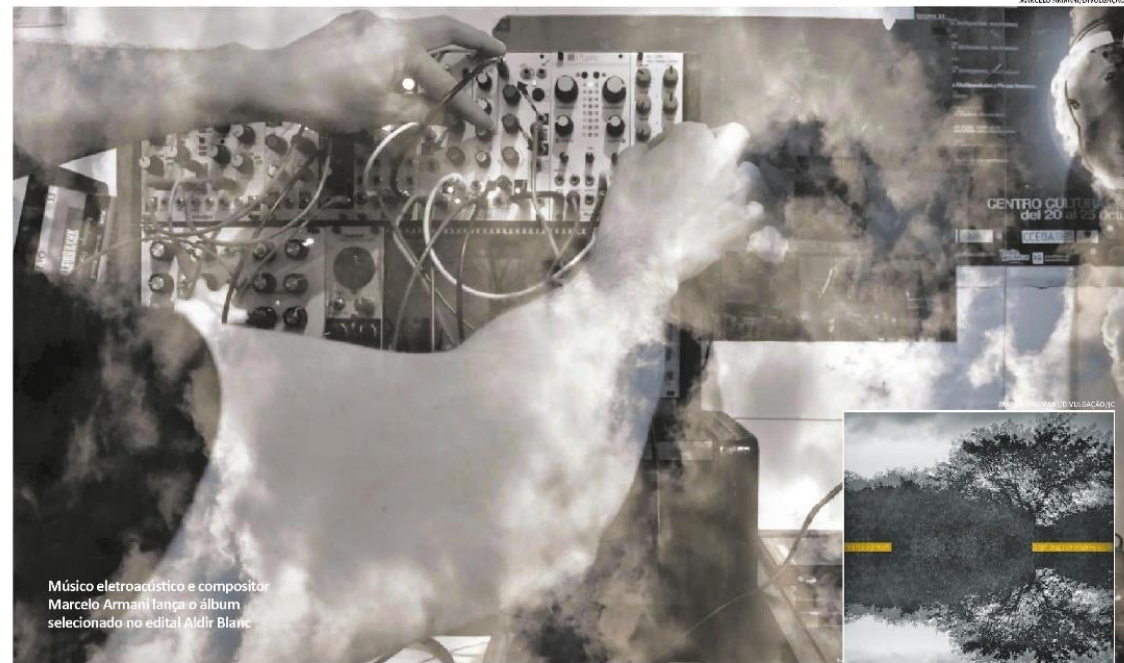
Fotogaleria Virgílio Calegari, Porto Alegre, RS, Brazil
2013

Sound installation consisting of 8 sound pieces, 40 glass jars used to conserve industrialized foods, 40 loudspeakers and transparent audio cables. Sound piece composed for 08 audio channels containing a series of clippings and recordings of different soundscapes edited and manipulated with the use of software.

PRESS and PUBLICATION

Panorama

Editora: Caroline Zatt da Silva
cultura@jornaldocomercio.com.br



Músico eletroacústico e compositor Marcelo Armani lança o álbum selecionado no edital Aldir Blanc

Capa de *Eight Steps to Breathe Again*, composto por Marcelo Armani

MÚSICA

TESTEMUNHOS ATRAVÉS DA SONORIDADE

Roberta Requia
cultura@jornaldocomercio.com.br

Um retrato sonoro pessoal que conduz uma série de vivências, pesquisas e sensações através de uma narrativa musical. Nesta quinta-feira (18), o músico e produtor eletroacústico Marcelo Armani lança seu novo álbum, *Eight Steps to Breathe Again*, que será disponibilizado em suas redes sociais e via download gratuito na plataforma Bandcamp em <http://elefantebranco.bandcamp.com>.

O trabalho, que também conta com um registro visual dos processos de criação, foi selecionado no edital Aldir Blanc. “A sensação de ter ganhado foi de felicidade, não apenas pela oportunidade financeira que o edital confere ou pela possibilidade de ter um tempo hábil para produzir um trabalho com calma e foco, mas também pelos inúmeros projetos de diferentes segmentos artísticos que foram contemplados. É algo fabuloso, pois ao mes-

mo tempo que estimula a produção, amplia o escopo de atuação e oferta dos resultados artísticos do município a outras partes do globo”, relata o músico em entrevista ao **Jornal do Comércio**.

A trajetória de Armani, 42 anos, transita por diferentes linguagens e plataformas, circulando pelas artes visuais, música e performance. Apesar de trilhar por diversas áreas de forma consistente, a composição sonora é o território onde todas as demais expressões do artista brotam.

Em *Eight Steps to Breathe Again*, ele propõe a contemplação da própria natureza e das paisagens sonoras como os sons urbanos, além de percorrer uma narrativa que atua como registro do espaço-temporal de seus processos de criação. “Cada faixa, além de trazer os conceitos e poéticas relacionadas com o universo da música eletroacústica, concreta e explorativa, também tem a intenção de nos transportar passo a passo para um estado de escuta ativa”, explica.

Ele também comenta sobre a interação entre processos analógicos e digitais na de construção das músicas. Nesse álbum, a textura proposta o aproxima do grão sonoro, fazendo analogia ao elemento fotográfico: “Cada faixa tem essa peculiaridade de explorar nas camadas e estruturas que as compõe uma narrativa estendida e própria que em alguns casos se conectam. Elas criam um paralelo com o tempo, o momento e as expectativas que venho vivenciando em minha existência nas travessias pelo contexto sociopolítico individual e coletivo. Por essas experiências de escuta creio que esse é um álbum que abre uma nova perspectiva no arco de minha produção até então”, comenta Armani.

Nesse contexto, o projeto reforça e surge como a continuação da pesquisa da expressão sonora do artista, que entrelaça em sua produção as tecnologias analógicas, como a gravação a partir de fita magnética (K7 e rolo) e o uso de ferramentas digitais.

Armani também lança no projeto registros em vídeo de seus processos de composição e construção do álbum. O conteúdo, que amplia o conteúdo da produção, retrata de maneira documental o universo retratado por ele em *Eight Steps to Breathe Again*: “O material audiovisual, embora tenha como trilha sonora trechos das composições, tem um caráter mais poético-documental. As imagens retratam parte dos processos técnicos da composição, apresentam os instrumentos, equipamentos e universos que utilizo na produção das camadas sonoras desse álbum. E praticamente um processo performático de cada um desses elementos, ambientes e equipamentos que protagonizam a construção das faixas do disco.” A composição sonora, o registro audiovisual e o desenvolvimento gráfico foram criados e produzidos pelo artista.

Semanalmente, desde novembro de 2020, novos materiais sobre seu processo de cria-

ção estão sendo adicionados às redes sociais do artista. A intenção é mostrar ao público a maneira como o projeto vem sendo construído. “Minha visão é criar uma ação de compartilhar dos processos com aqueles que tem interesse mútuo sobre o assunto. Muitos dos amigos artistas e compositores com os quais me relaciono tem essa mesma prática e sempre que acessos isso sou invadido por um sentimento de estímulo produtivo. É justamente isso que proponho com tal ação, ainda mais quando falamos sobre o ambiente das redes sociais”.

Assim, Marcelo Armani assume o compromisso de propor um estímulo e uma reflexão das vivências ofertadas através da música em *Eight Steps to Breathe Again*. “É muito mais um ato de partilha despretensiosa que propriamente a distração ao “esquecer” o copo de café de uma marca do setor num episódio de uma série também mundialmente conhecida”, finaliza.

Marcelo Armani - Eight Steps to Breathe Again



Based in Canoas, Brazil, experimental musician Marcelo Armani (aka. Elefante Branco) is no stranger to creating beautifully strange, different, and unique soundscapes. Having released an abundance of material throughout his career, he has always sought out to tread into obscure, surreal sonic pastures. On his release *Eight Steps to Breathe Again*, Marcelo strays from the more structured music composition with traditional form that he applied on his effort *Thanks for the Photosynthesis*. Rather, he embarks on an experimental journey comprised of field recordings, tape loops, and unconventional digital synth patches. The result is alluring, hypnotic, and intriguing.

Much of the album comes off like a music score to a movie - perhaps it would be perfectly suitable for a serious documentary or an epic Science Fiction film depicting a deeper philosophical message. "How the Rhythm of the Membrane Modulate Synthesis" fits the aforementioned idea very well, in my opinion, as it can take the listener through a dramatic series of twists and turns while maintaining undivided attention. Some of the moments are a bit more pensive and contemplative. "November Piano" is beautifully composed with a piano being buried under a swirl of static noises that swell in and out like ocean waves progressively losing turbulence as night gives way to dusk. "A Orange Sky After The Rain" is another cinematic piece - dominated by a low-key Cello like melody - that carries a mellow yet suspenseful mood. Closing number "Welcome to a Strange Properties" is a darker, spacy, enigmatic work which contains vocal samples throughout.

All in all, *Eight Steps to Breathe Again* is unlike some of Marcelo Armani's previous efforts. Then again, almost every release he has offers elements and influences that showcase his versatility and his ability to not lock himself down into one sound. If you're looking for some darker soundscapes with a streak of hope and an underlying message to create a better world, then I highly recommend this work. While you're at it, check out his YouTube playlist for *Eight Steps to Breathe Again* that puts some of these works to some appropriately fitting visuals.



Link:

<https://www.onthefringesofsound.com/post/marcelo-armani-thanks-for-the-photosynthesis>

Coleções no MuBE: Esculturas para Ouvir

Collections at MuBE: Sculptures to Hear



Divulgação. Fundación Augusto y León Ferrari arte y acer

A exposição "Esculturas para Ouvir" inaugura o Programa "Coleções no MuBE" que irá realizar mostras de coleções públicas e particulares, com o objetivo de revelar, através das obras bidimensionais e tridimensionais apresentadas, a construção do olhar de colecionadores, com ênfase na produção contemporânea.

Os trabalhos aqui expostos foram concebidos por seus autores como objetos não apenas visuais. Algumas das obras podem ser tocadas. Outras produzem ruídos, sons, aspectos rítmicos e melódicos que devem ser percebidos pelo ouvido e pelo corpo como um todo. Certas ondas sonoras, além de ocupar o espaço, podem ser sentidas na pele.

No Brasil, a escultura sonora, teve como um dos precursores, entre as décadas de 1950 e 1960, o músico de origem suíça Walter Smetak. Durante algum tempo seus trabalhos foram considerados mais instrumentos musicais excêntricos do que obras do campo das artes visuais. A partir do final dos anos 1970, o artista León Ferrari, argentino aqui exilado, desenvolveu pesquisas sonoras em obras tridimensionais. Os trabalhos com varetas verticais de aço de Ferrari estão entre os mais relevantes objetos sonoros feitos no Brasil.

Ocupando a área interna e externa do MuBE, a mostra Esculturas para Ouvir é composta por objetos sonoros de artistas de diferentes gerações, passando por Amelia Toledo e Paulo Bruscky, coletivos como O Grivo (1990) e Chelipa Ferro (1995), até chegar em artistas e grupos que iniciaram a produção já no século XXI. Uma vez que os objetos sonoros ultrapassam as funções de instrumentos musicais tradicionais, é possível compreendê-lo como aqueles que dissolvem as fronteiras entre as artes.

Para ampliar a discussão, as obras pertencentes a coleções particulares são mostrada ao lado de peças de coleções dos artistas. Dessa forma, buscamos questionar, a partir de interseções e distanciamento, a expansão dos limites das artes visuais, o mercado e sua aceitação por diversos públicos.

Cauê Alves, curador

Amelia Toledo

Ana Miguel

Cadu

Chelipa Ferro

Cinthia

Marcelle Gisela

Motta e

Leandro Lima

León Ferrari

Marcelo Armani

O Grivo

Opavivará

Paulo Bruscky

Paulo Nenflidio

Paulo Vivacqua

Pedro Palhares

Raffa Gomes

Vivian Caccuri

Música | Notas

Marcelo Armani em turnê pela Europa

18 novembro 2019 por [Roger Lerina](#)

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O artista sonoro e músico improvisador eletroacústico Marcelo Armani realiza sua segunda turnê europeia com o projeto solista Elefante Branco. O artista apresenta 14 concertos até 8 de dezembro, passando por Portugal, Espanha, França, Alemanha, Sérvia, Hungria, Áustria e Holanda. Armani se apresenta em importantes locais e centros culturais voltados para os gêneros da música eletroacústica, improvisada e

experimental como a 18ª edição do Festival Music Ex Machina – MEM em Bilbao, Espanha; o 5º Live Soundtrack em Belgrado, Sérvia; as Oficinas do Convento, em Montemor-o-Novo, Portugal; a Associação APO33, em Nantes, França; o evento DATA em Marselha, França; Madame Claude, em Berlim; e o Instituto de Novas Mídias – INM em Frankfurt, Alemanha. Para 2020, Armani planeja editar um material virtual e físico por gravadoras inglesas. Elefante Branco é o projeto solo de improvisação eletroacústica desenvolvido pelo artista sonoro Marcelo Armani que tem como base e conceitos os campos da música concreta, minimalista e experimental. O projeto nasce em 2013, quando o artista sente a necessidade de utilizar uma série de sons e ruídos da gravação de diferentes paisagens sonoras captadas em espaços urbanos e naturais. Em performances de som ao vivo, Armani produz em tempo real uma série de composições usando esses fragmentos que são convertidos em pequenos samplers e reduzidos por equipamentos eletrônicos. Marcelo Armani é artista sonoro, produtor eletroacústico e músico de improvisador autodidata nascido em 29 de outubro de 1978 na cidade de Carlos Barbosa. Passou parte de sua infância no Brasil rural. Na segunda metade da década de 1980, mudou-se com a família para Canoas, mudando os períodos entre a escola e a indústria metalúrgica da família. Como baterista, ele fez parte de grupos locais inclinados aos movimentos punk e pós-rock entre 1998 e 2007.

Madame Claude

Lübbener Str. 19 - 10997 Berlin
U-Bahn: Schlesisches Tor ([map](#))

Events Newsletter



Nov 25



EXPERIMONTAG

MON

ELEFANTE BRANCO + LOFT PARTY + ONDULA

By Donation | Doors 19.00 | Start 21.30

ELEFANTE BRANCO (Experimental/BR)

Elefante Branco (White elephant) is the soloist project developed by sound artist Marcelo Armani that has as base and concepts of experimental, improv, electroacoustics and concrete music. In live performances, the artist composes in real time layers and sound textures produced by synthesizers, effects, sequencers, contact microphones and by the sound manipulation of sounds and noises recorded from field recordings. The purpose of this experience is to propose a sound environment developed by the perception of volumes, surfaces and spaces expressed by sensations of densities, lightness, granulations and tensions that go through dimensional orders from the micro to the macro sound universe.

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ACCEPT

Marcelo Armani - Thanks for the Photosynthesis

Updated: Jan 18, 2021



Link:
<https://www.onthefringesofsound.com/post/marcelo-armani-thanks-for-the-photosynthesis>

Marcelo Armani (aka. Elefante Branco) is an Experimental multi-instrumentalist, composer, sound artist, and composer based in Canoas, Brazil. Experienced in sound engineering and cinematography, the plethora of creative influences within Marcelo comes out greatly in his music. Released on Veinte 33 Records on December 4, 2020, his new album, *Thanks for the Photosynthesis* is an abstract work of art that I found to be very impressive.

Filled with drums, percussion, synthesizers, creative basslines, samples, and glockenspiels, Marcelo interjects an abundance of Jazz Fusion, Ambient, Funk, and Latin American roots music influences alongside his abstract, atonal, progressive approach to Electronic infused music composition. Overall, it's an intriguing blend of sonic depth and unconventional tonal and sonic sensibilities that gives the album an atmosphere akin to a Sci-Fi/Action film in an urban setting

"Continent Dynamics" starts with a dark, swelling drone and a funky groove that swells in and out under a swirl of robotic, space-like synths. "Mistaking Time" takes things to a more low key, Psychedelic level where Minimalist-like keyboard samples fluctuate subtly over delayed rimshot drumming - something I found incredibly unique. The more straightforward track, "The Electron Dance", is less flexible in its style and trudges ahead in a mechanical, robotic direction that reminds me very much of Kraftwerk. There's some very cool synth leads that emerge towards the later half of the track, although I think it is just a tad too long. "I Don't Know How to Samba" picks up the pace in a strong way. The heavily percussive sensibilities of this track are repetitive while offering some creative nuances and variations that are catchy enough to hold one's attention. I can see this serving as an abstract Hip-Hop beat. "A Night Breathing" is an abstract piece carried mainly by glockenspiels with a few buzzsaw sounding synths that appear faintly yet unexpectedly. It reminded me of a bit of the minimalist era composers such as Steve Reich, Philip Glass, and La Monte Young.

Things become a bit more dense on "Nausea of Human Particles". This is one of my favorite tracks on the album, as I enjoyed the polymetric, odd-time, percussive nature of the drumming that served as a nice contrast from the eerie synth patterns that made me think of Binaural Beats. "Small Mutations" is a dream-like, robotic work. Drenched in a grainy, noisy atmosphere, I enjoyed the futuristic synth patches incorporated over a faint bass-beat pulse that complimented the arrangement well. The closing track, "Reticular Conversations as a Reactionary Method" ends things on a more somber, Psychedelic note. The tonal clashing of the glockenspiels and the more melodic string patches leave the listener wondering if they're in a dream or a nightmarish setting. Nevertheless, the musical arrangement gave the song a "to be continued" sentiment within me - a feeling where I just "know" by the first listen that I will be coming back to this album for many repeat listens.

If you're looking for music with a unique hybrid of styles, sounds, rhythmic grooves, and electronic experimentation under a mostly atonal framework, then I recommend Marcelo Armani's newest release, *Thanks for the Photosynthesis*. You'll certainly catch a full glimpse of the creative genius that lies within the mind of this abstract musical visionary.

MAKING IT HEARD

A History
of Brazilian
Sound Art



sound
studies

Edited by Rui Chaves
& Fernando Iazzetta

BLOOMSBURY

Notes

- 1 See Carlos Sandroni, "O acervo da Missão de Pesquisas Folclóricas," *Debates*, no. 12 (2014), <http://seer.unirio.br/index.php/revistadebates/article/viewFile/3863/3421>.
- 2 See Budhadya Chattopadhyay, "Ambient Sound: Presence, Embodiment and the Spatial Turn," *Sonic Field*, June 22, 2016, <http://sonicfield.org/2016/06/ambient-sound-presence-embodiment-and-the-spatial-turn>.
- 3 Green Field Recordings. "Ben Vindos." n.d. <http://greenfieldrecordings.yolasite.com>.
- 4 Gruenrekorder. "Gruenrekorder." n.d. <http://www.gruenrekorder.de>.
- 5 It is also possible to mention Denise Garcia, Janete El Haouli, Julio de Paula, Lilian Nakahodo, Marcelo Armani, Marco Scarassatti, Rodolfo Caesar, and Vanessa De Michelis, among others, as Brazilian artists who dedicate a considerable amount of their productions to works that involve field recordings.
- 6 These traces may be of a material nature, such as, for example, a specific sonority impressed by a specific microphone or the noise of the manipulation of a handheld recorder; traces of an authorial nature also may be recognized, such as a researched theme or obsession, or even a technique employed and perfected by a specific artist.
- 7 Rui Chaves, Paulo Dantas, and Lilian Nakahodo, "Field Recording: Presença, lugar e processo no trabalho de Lilian Nakao Nakahodo e Paulo Dantas" (São Paulo, 2016), https://www.academia.edu/33947905/Field_recording_presen%C3%A7a_lugar_e_processo_no_trabalho_de_Lilian_Nakao_Nakahodo_e.
- 8 Mark Peter Wright, "The Noisy-NonselF: Towards a Monstrous Practice of More-Than-Human Listening," *Evental Aesthetics* 6, no. 1 (2017): 24–42, <http://evental.aesthetics.net/vol-6-no-1-2017-sound-art-and-environment>.
- 9 Ibid.
- 10 Isobel Anderson and Tullis Rennie, "Thoughts in the Field: 'Self-Reflexive Narrative' in Field Recording," *Organised Sound* 21, no. 3 (Special Issue on Sound and Narrative) (2016): 222–232.
- 11 Ibid., 223.
- 12 Salomé Voegelin, "Collateral Damage," *Wire* no. 364 (June 2014), https://www.thewire.co.uk/in-writing/collateral-damage/collateral-damage_salome-voegelin.
- 13 Ibid.
- 14 Mark Peter Wright, "Post-Natural Sound Arts," *Journal of Sonic Studies* 14 (2017), <https://www.researchcatalogue.net/view/292319/292320/0/0>.
- 15 Cathy Lane and Angus Carlyle, eds., *In the Field. The Art of Field Recording* (Axminster: Uniform Books, 2013), 128.

MAKING IT HEARD – A History of Brazilian Sound Art

Edited by Rui Chaves & Fernando Iazzetta December, 2019

REVIEWS

M.Armani :: Construindo Sombras (Luscinia)

OCTOBER 26, 2013 6:25 PM STEPHEN FRUITMAN



*Each of **Construindo Sombras**' eight pieces unwinds so gracefully and cling to one another in such close kinship, they seem carefully, purposefully composed.*



Marcelo Armani is a Brazilian drummer and woodwind player whose third solo album is a collection of comely chamber music built in the shadow of Brian Eno. That may sound a far-fetched, but heard with a certain tilt of the head, the pieces sound like palmy, woody renditions of the instrumental tracks on **Another Green World**. More specifically, because of the drumming, novel variations of the track "Sombre Reptiles."

But of course it is much more than that. An autodidact just like Eno, Armani commands a broad arsenal of instruments, from clarinet and accordion to electronic loopers and samplers, and is deeply involved with improvisers throughout South America, two of whom join him on separate tracks. **Construindo Sombras** is

said to have its genesis in experiment and improvisation, but each of its eight pieces unwinds so gracefully and cling to one another in such close kinship, they seem carefully, purposefully composed. Each is its own atmosphere, establishing its "there" in the first few seconds of play, after which it wafts and spread out, a small galaxy revolving around a firm, bright centre.

Though a solo album, there are many others present on **Construindo Sombras**, not just the two guest sidemen, but a plethora of voices, speaking Spanish and Portuguese in subway stations and crowded busses, from the supplications of the very first piece, "Voces del subterráneo," to the inflated imperatives of "E depois de manhanã, ainda segue sendo o mesmo de ontem" featuring fragments of Brazilian and Bolivian politicians shouting their platitudes. That title translates roughly as "Tomorrow will still be the same as yesterday." As playful as it is sophisticated, **Construindo Sombras** is quite unlike any other album.

Construindo Sombras is available on Luscinia.

Link:

<https://igloomag.com/reviews/m-armani-construindo-sombras-luscinia>



Sculptures sonores

Esculturas sonoras

Jean-Yves Bosseur^a

^a Compositeur et musicologue, directeur de recherches au Centre national de la recherche scientifique, France – jean-yves.bosseur@orange.fr

Mots clés:
Sculpture Sonore.
Installation. Art
Sonore.

Resumé: L'intérêt pour le phénomène de la sculpture sonore n'a cessé de croître de par le monde depuis les années 1950. Ce n'est toutefois pas un courant à proprement parler, car les œuvres qui relèvent d'une telle catégorie correspondent à des tendances esthétiques des plus diversifiées. Aujourd'hui, il devient d'ailleurs de plus en plus difficile de distinguer les sculptures sonores de certaines formes d'installation et l'on utilise volontiers le qualificatif d'« art sonore » pour désigner globalement des œuvres plastiques et des activités artistiques qui accordent une fonction importante à la réalité acoustique.

Marcelo Armani est à la fois artiste sonore et compositeur, l'électro-acoustique et l'improvisation étant ses domaines de prédilection. Il dit aimer créer à partir d'objets et d'expériences simples et quotidiens. Une de ses récentes installations, *Partituras* (2016) consiste en une table recouverte d'un long rouleau de papier. Au-dessus, quatre stylos feutre sont suspendus à des fils de nylon, dont les ombres sur la feuille tracent comme une portée. Ils se mettent à dessiner en se déplaçant dès que l'on actionne des séquences de sons électroniques, au nombre de quatre (avec des fréquences, des registres grave à moyen et sensiblement évolutives). Ce sont donc bien les vibrations acoustiques qui engendrent les interventions graphiques, sur lesquelles le visiteur peut agir en jouant sur le déclenchement des séquences sonores.

Jean-Yves Bosseur (Paris, 5 février 1947)

Est un compositeur, musicologue et écrivain français.

Biographie

Bosseur étudie la composition avec Henri Pousseur et Karlheinz Stockhausen à Cologne de 1965 à 1968, à la Hochschule für Musik Köln¹, et reçoit son doctorat de philosophie d'esthétique de l'Université de Paris I.

Il a enseigné à Paris I (1974) et enseigne la composition au conservatoire de Bordeaux (2005–2013).

Il a composé plus de 200 œuvres et est réputé pour ses cours de musique de chambre.

Link:

<file:///C:/Users/Marcelo%20Armani/Downloads/57790-Texto%20do%20Artigo-198489-1-10-20180731.pdf>



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instalações em niterói



MARCELO ARMANI, divulgação



ELIDA TESSLER, divulgação



VEJA A GALERIA
Com mais imagens das obras em zhora.co/instalacoesemniteroi

Às vésperas de completar 20 anos, o **MUSEU DE ARTE CONTEMPORÂNEA DE NITERÓI** está reabrindo hoje depois de uma reforma. O belo prédio redondo projetado pelo arquiteto **Oscar Niemeyer** (1907 – 2012) volta à ativa com três exposições reunindo artistas estrangeiros e nomes de destaque da arte contemporânea brasileira – incluindo dois gaúchos: a porto-alegrense **ELIDA TESSLER** e o jovem **MARCELO ARMANI**, natural de **Carlos Barbosa**. Elida participa da mostra *A arte de contar histórias*, em que a curadora norueguesa convidada **Selene Wendt** selecionou instalações artísticas inspiradas no legado literário latino-americano e universal. A artista montou no **MAC Niterói** a obra **DESERTÕES**, na qual **1.018 lupas** presas à parede circunscrevem e ampliam diferentes trechos do texto do clássico *Os sertões*, de **Euclides da Cunha** (1866 – 1909). Já Armani exibirá na **Praça do MAC** o trabalho **DA ESCUTA DA MATÉRIA AOS ESCOMBROS DO SER**. Trata-se de uma instalação sonora *site specific* composta por cadeiras escolares com alto-falantes, inspirada no conceito de silêncio proposto nas pesquisas e nas obras do compositor norte-americano **John Cage** (1912 – 1992). Tanto a obra de Elida quanto a de Armani já foram expostas em **Porto Alegre**.



ELIDA TESSLER, divulgação

Da Escuta da Matéria aos Escombros do Ser, de Marcelo Armani



O Museu de Arte Contemporânea recebe, de 16 de junho a 24 de julho de 2016, a exposição "Da Escuta da Matéria aos Escombros do Ser - Instalação Sonora Silenciosa", do artista sonoro Marcelo Armani. Essa mostra, que ocupa o Pátio do MAC, apresenta uma instalação sonora site specific, que parte inicialmente do conceito de silêncio proposto nas pesquisas e nas obras do compositor norte americano John Cage.

A instalação é composta por mobiliário escolar (cadeiras), carcaças metálicas de alto-falantes e bases de concretos. O público interage com a obra, que tem o objetivo de alterar a paisagem e o cotidiano do pátio do MAC, promovendo um diálogo entre os visitantes. Esta exposição foi selecionada pelo Edital de Ocupação de Equipamentos Culturais da Fundação de Arte de Niterói.



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Londrina recebe exposição que utiliza o ruído como forma de arte

257 visualizações • há 4 anos



Grupo RIC

A instalação, de autoria de **Marcelo Armani**, divertiu crianças e mostrou o uso do ruído como paisagem sonora e como ele ...

Ruidórafo V1.0

Sound Installation

SESI Londrina, 2017

[LINK](#) (Article on the RIC TV program)

EXPOSIÇÃO RUIDÓGRAFO, DE MARCELO ARMANI

8 de agosto de 2017



A partir do dia 10 de agosto, o Sesi Cultura recebe a exposição 'Ruidógrafo', de Marcelo Armani. A instalação sonora foi desenvolvida em 2016, no programa de residência artística Sala Taller IV no Espaço de Arte Contemporâneo em Montevideú.

Ruidógrafo é uma estrutura física composta, por alto-falantes, amplificador, botão e caneta montada sobre uma mesa. A composição é utilizada para produzir desenhos de ordem abstrata e aleatória a partir da reprodução, em alto-falantes, de paisagens sonoras e da composição de peças criadas pela síntese de áudio. Os desenhos ou as ruidografias são traços, linhas, redes, pontos e massas de tinta que expressam as relações incidentais entre o tempo, a frequência, o silêncio e a amplitude. Processos regidos por ações vibratórias que se estendem dos alto-falantes até as canetas em contato com o papel.

A exposição segue em Londrina até o dia 10 de setembro. A visitação é gratuita, das 13h às 22h, de terça a sábado. O Centro Cultural SESI fica na R. Maestro Egidio Camargo do Amaral, 130 - Centro.

Foto de Marcelo Armani



Gaúcho Marcelo Armani exhibe suas obras em um dos principais eventos de artes plásticas do Brasil

junho 7, 2017 By Milton Ribeiro — Leave a Comment

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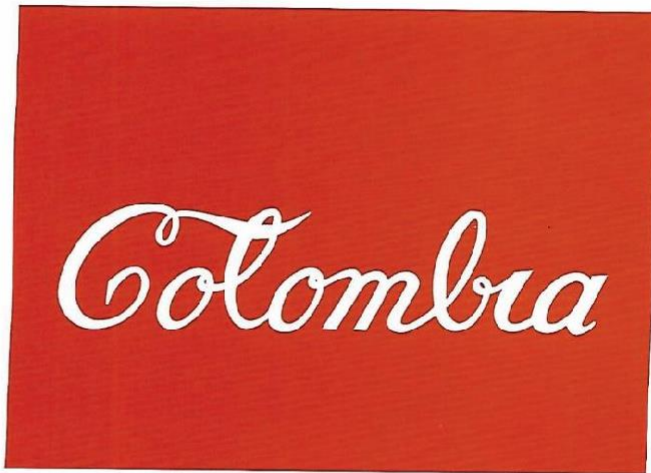
Ruidógrafo, foto de Marcelo Armani

O artista sonoro gaúcho Marcelo Armani é um dos 25 artistas escolhidos para exibirem suas obras durante a mostra que é considerada um dos principais eventos de artes plásticas do país, a 66ª edição do Salão Paranaense. A exposição será realizada de 8 de junho a 10 de setembro de 2017, no Museu Oscar Niemeyer (MON/PR).

Armani expõe a instalação sonora "Ruidógrafo", desenvolvida em 2016 no programa de residência artística Sala Taller IV, no Espaço de Arte Contemporâneo, em Montevideú.

Ruidógrafo é uma estrutura física composta, por alto-falantes, amplificador, botões e canetas montada sobre uma mesa. A composição é utilizada para produzir desenhos de ordem abstrata e aleatória a partir da reprodução, em alto-falantes, de paisagens sonoras e da composição de peças criadas pela síntese de áudio.

Os desenhos – ou as ruidografias – são traços, linhas, redes, pontos e massas de tinta que expressam as relações incidentais entre o tempo, a frequência, o silêncio e a amplitude. Processos regidos por ações vibratórias que se estendem dos alto-falantes até as canetas em contato com o papel.



ANTONIO CARO

Colômbia, 1976

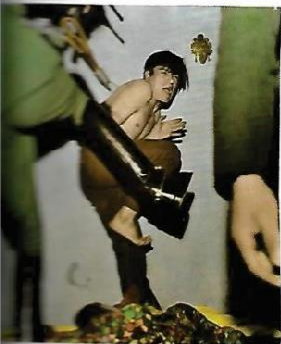
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Coleção do artista, Colômbia

Foto: Cortesia do artista e Galeria Casa Riegner



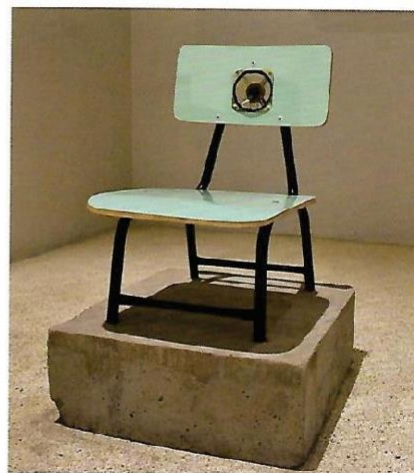
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El Hombre Había Robado Una Máquina de Escribir. Enero 27/69, 2014

Óleo sobre papel de algodón iluminada con óleos y lápices Marshall's

Coleção do artista, Colômbia

Foto: Cortesia do artista



MARCELO ARMANI

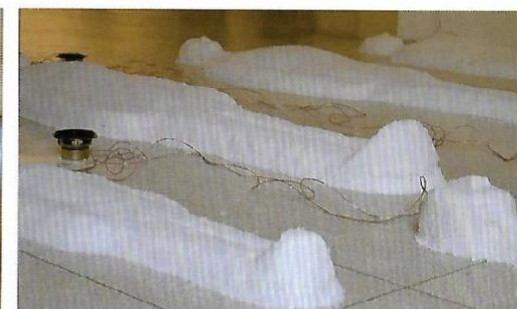
Da Escuta da Matéria aos Escumbros do Ser, 2015

Cadeira, base de concreto e alto-falante

Dimensões variáveis

Coleção do artista, Brasil

Foto: Cortesia do artista



MARCELO ARMANI

Carne Seca, 2014

Instalação sonora [Corpus em sal, alto-falantes, amplificadores e peça sonora]

Dimensões variáveis

Coleção do artista, Brasil

Foto: Cortesia do artista

Robin The Fog - Mount Shock	0:08:07
Thomas Leyland-Collins - Cornucopia (excerpt)	0:16:30
Cara Tolmie - Her Driving Plateau Finding	0:09:25
Doog Cameron - Central Belt Dictaphone Sounds	0:20:08
DinahBird & Jean-Phillipe Renout - 2min 35 Part 1	0:57:24
Marcelo Armani - Volcanic Lungs	0:08:00
Vernon & Burns Meet The Bride Of Lichtenstein	0:20:16
The Psychogeographical Commission - Widdershins	0:29:00

In *The Wire* 374 sound artist and radio producer Mark Vernon explains to Stewart Smith the motivation behind his Radiophrenia project, a temporary FM art radio station which broadcast live from Glasgow's CCA last April: "I really like the possibility of accidental listeners spinning through the dial and coming across something completely unexpected. Podcasts and webcasts are all well and good, but people have to deliberately listen to them. Of course there are existing art radio stations like Resonance FM and Sound Art Radio, which are great, I contribute to their broadcasts quite often. But I thought it was about time that Scotland had something similar, and this might be the first stage in that."

From 13–19 April Radiophrenia broadcast across Glasgow from the CCA on 87.9FM. The tracks streaming above were some of the projects featured during that week.



Featured in Issue 374

April 2015

WIRE

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Listen: [Radiophrenia sounds](#)
April 2015



Listen to a selection of work from a week of broadcasts, transmitted as part of the Radiophrenia project out of Glasgow's CCA

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RADIOPHRENIA

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Volcanic Lungs



This evening at 9.20pm we feature 'Volcanic Lungs' by Marcelo Armani – a sound piece composed of field recordings made on a beach formed by volcanic spill, located on the Reunion island, France during October / November 2013. The soil of this place presents porous stones containing small holes inside formed by the abrupt cooling of volcanic lava meeting with the waters of the Indian Ocean. The composition depicts a typical and unique acoustic landscape: blows, bubbles, water, the continuous movement of natural actions that are encroaching on this coast. A “lung” that inspires and expires continuity of these gestures, while silence conducts the mountain.

For more details visit: <http://marceloarmani.weebly.com/>

 Radiophrenia - Marcelo Armani - Volcanic Lungs

 SOUNDCLLOUD

19th April 2015



Department of Music



Abstracts

Conference Program

Biographies

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Biographies

Mapping Sound and Urban Space in the Americas Cornell University October 24-25, 2014



Marcelo Armani is a sound artist, electroacoustic musician, and improviser. His sound art seeks to establish a dialogue between different sound materials to illuminate how these materials relate to the process of instrumental composition. To this end, Armani uses a process called Sound by Sound that combines environmental sounds manipulated through samplers and other technology with conventional and unconventional musical instruments. Armani holds an undergraduate degree in music from IPA Metodista in Porto Alegre, Brazil. His work has been exhibited in Brazil, Chile, Argentina, France, Portugal, Italy, and Mozambique. Besides his sound installations, sound interventions, and audiovisual projects, Armani has a large discography that includes *Construindo sobras* (Luscinia Discos, Spain), *Elefantebranco* (Mansarda Records), and the collaborative CD (with Paulo Chegas) *Aproximadamente 9.363Km/158 MB*.

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SAOUT RADIO (YOUNES BABA-ALI & ANNA RAIMONDO)

here. now. where?

A participatory sonic taxi ambulation curated by Saout Radio, at the 5th Biennale of Marrakech.

February 25th - 2nd of March 2014.

here. now. where? is an urban sonic journey, initiated by the artists Younes Baba-Ali and Anna Raimondo for Saout Radio - a platform of sound and radio art. Upon Saout Radio's invitation and following an international open call receiving more than 300 applications, a collection of 97 sonic works has been selected by a jury of field experts.

These works, employing different sensibilities, languages and formats, are being broadcast in eight local taxis. The taxi drivers act as mediators between the works and the audience.

here. now. where? invites taxi passengers to experience the city through a set of sounds coming from all over the world. The project requires the participation of the audience through discovering their own environment in an alternative way.

In resonance with Henri Lefebvre's "right to the city" and the Biennial's theme of "Where are we now?", Saout Radio raises the question of the delocalization in the present moment through the experience of listening.

The project questions the sonic transposition and translation of real or imaginary places, making the notion of the soundscape open to a new range of possibilities. Going beyond Raymond Murray Shafer's definition of soundscape, which corresponds to a 'specific sound environment', we embrace the idea that a soundscape is also able to sonically recreate mental and imaginary settings, rather than solely physical or real places.

The selection consists of various formats and approaches: phonographies, field recordings, song collections, sonic compositions, sound poems, slam, radio art, alternative narratives, vocal experimentations, nocturnal sounds, and more.

Selected artists:

Abraham Winterstein - Al Fadhil - Alessandro Bosetti - Alessio Premoli - Alexander Baker - Alexandre Homerin - Alexandria Streets Project - Alexis Williams - Alice Czarnowska - Allan de Lana - Alvaro Martinez - Amélie Agut - Andreas Oskar Hirsch - Angus Carlyle - Anitra Hamilton - Antone Israel - Atlas Maior - Chiara Caterina - Chloé Despax - Chris van Eeden - Christophe Rault - Claudio Beorchia - Colin Black - Concha Garcia - Corinne Dubien - Daniel Grossman - Daniela Diurisi - Dinah Bird - Dirk Elst - Dominique Vaccaro - Driton Selmani - Edson Secco - Em'kal Eyongakpa - Emanuela Ascari - Emeke Ogbob - Emmanuelle Gibello - Etienne Noiseau - Flavien Gillié - Francesco Fusaro - Fred Dutertre - Hannibal Andersen - Hélène Cœur - Ilpo Jauhainen & Emeke Ogbob - Irvic d'Olivier - Iván Rivelli Pranno (Aiku Noir) - Jan Hendrik Brueggemeier - Jane Garver - Jeanne Berger - Jonathan Rescigno - Josh Goldman - Knut Auferman - L'Epimeteide - Laura Malacart - Leonardo Bolgeri - Lucia Palenzuela - Lukas Ligeti - Magz Hall - Malacchi Farrel - Manja Ristic - Manuel Calurano Ramos - Marcelo Armani - Mario Verandi - Meira Asher & Miriam Schickler - Mike Vernusky - Milena Popov - Mint Collective - Mohammed Laouli - Mohammed Yassine Ameur - Morgane Roumegoux - Nichola Scrutton - Nu de Dos Arte - Pascal Stutz - Pauline Guiffard - Pedro Garbellini - Peter Cusack - Philippe Aubert Gauthier & Tania St Pierre - Randa Maroufi - Raquel Stolf - Remi Salas - Richard Crow & Margherita Morgantini - Roberto Fassone - Rodrigue Mouchez - Said Rais - Saily Musleh Jaber - Sama Waly - Sarah Washington - Sebastian Dicenaire - Selia Fernandez Arconada -- Stéfán Píat - Susana Moliner Delgado & Nadia Hotait - Thais Medeiros - Tim Bamber - Tom Bogaert - Vincent Matyn - Yannick Dauby - Zainab Andalib

here.now.where?
ici.maintenant.où?
Project curated by Saout Radio for the 5th Marrakech Biennale
25.02.2014 >>> 02.03.2014



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Accueil > Magazine > La stratégie du Cargo



Biennales Arts Actuels Réunion 2013

La stratégie du Cargo

Des artistes venus du monde entier posent un regard pluriel sur La Réunion d'aujourd'hui et d'hier.

Après une édition 2011 un peu plombée par le manque de moyens, la Biennale des arts actuels de La Réunion dépose pour la 3e fois au Port ses containers remplis d'œuvres éclectiques, venues d'horizons divers. Chine, Brésil, Mexique, Madagascar, Congo, Mozambique, Taiwan, Seychelles, La Réunion : fidèle à son ambition de représenter la richesse des regards portés par les artistes des pays du dit sud économique sur la marche du monde, et par là de placer La Réunion au cœur des processus de réflexion qui travaillent l'art contemporain de ces "zones émergentes", le président de la Biennale, Alain Séraphine, aidé par un jury de professionnels, a réuni 14 jeunes plasticiens et musiciens en résidence. Le produit de leur travail, inspiré par leur séjour à La Réunion, sera exposé durant un mois dans l'enceinte monumentale du Magasin D2, sur les quais du port.

Quatre horizons, quatre regards

Échantillons des projets qui seront exposés durant un mois au Magasin D2

Brésil

Contre le silence... - installation audio

Marcello Armani est un musicien et producteur reconnu en Amérique Latine, et un improvisateur inspiré par la musique concrète. Lancé dans une exploration auditive de l'île, il a capté l'ambiance des scènes anodines, du fracas des vagues au bruissement du vent des plaines, en passant par les bribes de conversations et d'accidents sonores qui scandent le rythme des villes. Il en a tiré un portrait acoustique de notre bout du monde, qu'il diffuse dans un container-caisse-de-résonnance.

Magazine > A lire aussi



Prix Cinémarmailles

En amont du Festival Cinémarmailles (du 6 au 10 mai à Château Morange), La Lanterne Magique organise un concours vidéo ouvert (...) +++



Apesar de alianças,
Rui Falcão quer
petistas com Marisa. P. 12

DIREITOS HUMANOS

Brigada envolvida em novo caso de tortura

No quarto episódio revelado em um mês, três policiais e um sargento foram indiciados

Página 10



EXPERIMENTAÇÕES SONORAS

Alunos da Associação de Pais e Amigos dos Excepcionais (Apae) de Caxias do Sul participaram da atividade coordenada pelo músico porto-alegrense Marcelo Armani (D) dentro de um ônibus da Visate. O projeto de estímulo ao desenvolvimento dos sentidos e da imaginação integra o Festival Brasileiro de Música de Rua, que prossegue até este domingo. **Página 18**

EDUCAÇÃO

Reprovação de 92% faz RS abrir novo concurso

ECONOMIA

Randon projeta criar 4 mil novos empregos

Página 20

Página 14 e 18

FESTIVAL BRASILEIRO DE MÚSICA DE RUA

Alunos da Apae de Caxias interagem com músico

CAROLINA KLÓSS

Caxias do Sul – Estimular a imaginação dos alunos da Associação dos Pais e Amigos dos Excepcionais (Apae) de Caxias foi o objetivo do músico porto-alegrense Marcelo Armani na tarde de ontem. Ao lado de outros artistas, ele participa do Festival Brasileiro de Música de Rua, que segue até domingo na cidade, e praticou com os alunos (adolescentes e adultos) a arte da experimentação sonora.

Ele gravou diversos sons do cotidiano – como latidos, gotear e ruídos de falas humanas – e fez com que os alunos apenas escutassem e tentassem reconhecer aqueles sons. Para isso, instalou caixas de som em diversos pontos de um ônibus cedido pela Visate.

Acompanhados pelas professoras, os alunos manifestaram-se das mais diversas maneiras. A cada ruído, uma sensação:

– Acho que isso é um passarinho! – gritou um dos estudantes, instigando a participação dos outros.



MAICON DAMASCENO

OUVIDOS ATENTOS

Estudantes acompanharam com atenção a performance do porto-alegrense Marcelo Armani

Animado com a reação dos estudantes, Armani ficou satisfeito com o resultado e prometeu voltar em

outra ocasião.
– Com a instalação, queria que eles abrissem o pensamento para o

cotidiano. Gostaria que entendessem que esses sons que eu trouxe também são músicas – explicou.

PIONEIRO.COM
No site, confira um vídeo da interação do músico com os alunos da Apae.

As professoras da Apae também ficaram felizes com a iniciativa dos organizadores do Festival Brasileiro de Rua.

– Que bom que a música também veio para cá. No começo, os alunos acharam que cantariam e dançariam dentro do ônibus, já que souberam que um músico estaria aqui. Depois que viram como era a atividade, ficaram ainda mais felizes. Essas ações são muito importante para eles porque estimula a capacidade intelectual – explicou Paula Menegat, diretora da Escola de Educação Especial Dr. Henrique Ordovás Filho.

A instalação sonora de Armani durou cerca de 30 minutos, mas foi o suficiente para encantar todos aqueles alunos especiais, que mostraram, no olhar, a felicidade em poder ir para um mundo totalmente musical. Ainda estão previstas apresentações nos pontos de ônibus, nas praças e parques da cidade. Confira a programação desta sexta na agenda do Sete Dias.

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Por Wari
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Partilhar 0

Marcelo Armani, músico brasileño: “En Chile la gente tiene la conciencia de la música improvisada”

Con el desarrollo en nuestro país de la llamada música experimental –a falta de una etiqueta más explicativa– en los últimos cinco años, varios músicos latinoamericanos han pisado esta región para mostrar sus creaciones y compartirlas con una creciente audiencia local, sedienta de nuevas formas musicales que superen la esterilidad hegemónica



Considerando la diversidad de actores, los resultados de esos experimentos sonoros siempre fueron distintos e interesantes y la sensación que dejó tras su paso por Chile fue la de una persona sencilla, afable, y lo que se preveía como una gira más de un músico extranjero viniendo a mostrar su desarrollo como solista, se convirtió, tras su primera presentación en el Centro Cultural de la Embajada de Brasil, en una bacanal de improvisación feroz, alegre, colectiva; una gira que él mismo señala como un encuentro de amigos, y que motivó la siguiente conversación, luego de su última presentación en Santiago, una fría noche de julio, en el distendido espacio llamado Bar Uno.

Cuéntame algo de tu experiencia musical y de las actuales directrices de tu actividad creativa...



Yo empecé como baterista en una banda de música experimental con la que toqué por diez años. Con ellos giramos por Brasil, Argentina y Uruguay, pero nunca llegamos a Chile. Ahí empecé a hacer contactos, conocer gente. Cuando acabó, empecé a trabajar con efectos, y a ampliar las posibilidades de la batería. Le agregué percusión, metalófono (instrumento melódico y percusivo al mismo tiempo), clarinete y trompeta, y eso es lo que hago actualmente.

Interview given to the Chilean digital newspaper *El Ciudadano*

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