

MARIATERESA SARTORI

www.mariateresartori.it

Mariateresa Sartori was born in 1961 in Venice where she lives and works. She graduated in German studies with a thesis on Freud and the psychology of art. Her research revolves around three thematic fulcrums: empirical scientific method; behavioural dynamics, often in relation to neurosciences; music and sound in relation to language. Since 1999 she has taught drawing to absolute beginners, applying the Betty Edwards method, Drawing with the Right Side of the Brain, based on the same neuroscientific presuppositions as her own artistic research. The tension between objective and subjective, between the uniqueness of events and general theory, nourishes all of her research which often makes use of the collaboration with experts from the various disciplines she explores: geologists, theoretical physicists, linguists, musicologists, musicians, singers, actors, botanists, ornithologists... The concrete data is empirically revealed and then analysed from perspectives which vary from work to work and which have different outcomes, from video to drawing, from pinhole photography to sound work. What is important to the artist is the tension towards objectivity and not its attainment, if it were even possible.

The artist has exhibited in numerous museums and galleries in Italy and abroad in personal and group shows, including:

Hayart Centre, Yerevan, Armenia; Ikon Gallery, Birmingham; Fondazione Querini Stampalia, Venezia; Cairn Centre d'art, Digne-les-Bains, France; MMOMA, Moscow Museum of Modern Art; Palazzo Fortuny, Venice; Museum of the Russian Academy of Fine Arts, Saint Petersburg; Punta della Dogana, Fondazione Pinault, Venice; Fondazione Bevilacqua La Masa, Venice; ICA, The Showroom, London; NGBK Berlin; Hangar Bicocca, Milan; Museum Macro, Rome; Neue Galerie am Landes Museum Joanneum, Graz; Electro Stanislavskij Theatre, Moscow; Palazzo delle esposizioni, Rome; Mucsarnok Hall of Art, Budapest; Careof, Milan; Folkwang Museum, Essen; Auditorium Parco della musica, Rome; Museo di Palazzo Poggi, Bologna; Serra dei giardini della Biennale, Venice; XLV Venice Biennale; Museo Mambo, Bologna; Kunsthaus Centre d'art Pasquart, Biel, Switzerland; Les Ateliers d'artistes, Marseille.

Her works are in numerous Italian and foreign collections, among which we mention:

Opalka Collection;

Maramotti Collection;

Furla Collection;

Museo Pushkin Collection;

Neue Galerie am Landesmuseum Museum Joanneum Collection;

Fondazione Querini Stampalia Collection;

Fondazione Bevilacqua La Masa Collection.

NOW AN NEXT:

*publication of the italian and French artist book **Libretto dei morti/Livret des morts** by Fausto and Mariateresa Sartori, March 2023*

Etude N.10, op.25 in B minor. Homage to Chopin, Museo Chopin, Warsaw

The Sound of Language, solo show, sound installation, Habibi Kiosk, Münchner Kammerspiel, Munich, April 2023, curated by Gina Penzkofer

Mariateresa Sartori, Platea, solo show, Palazzo Galeano, Lodi, January 2024, curated by Carlo Orsini

*New Wind, sound installation, group show: **Presi per incantamento**, Centre de création contemporaine Olivier Debré à Tours France / CCC OD, curated by Isabelle Reiher and Chiara Bertola, 2024*

*New Wind, sound installation, group show: **Presi per Incantamento**, Palazzo delle Esposizioni, Roma, 2024, curated by Chiara Bertola*

RESIDENCIES

2021 Villaga ARTENATURA, Vicenza, a cura di M.Casagrande e Agnes Kohlmeyer

2018 artist in residence, Cairn Centre d'art, Digne- les- Bains, Francia

2017 artist in residence, *Karstic crossings, an art science project*, Fondation Camargo, Cassis, France

2016 artist in residence, *Karstic crossings, an art science project*, Fondation Camargo Cassis, France

2012 artist in residence at the IMÉRA, Insitut Méditerranéen des Recherches Avancées, Marseille, France

2011 artist in residence at the IMÉRA, Insitut Méditerranéen des Recherches Avancées, Marseille, France

2006 Conservare il futuro, Palazzo Bonaguro, Bassano del Grappa (curated by Chiara Bertola and Henry Meyric Huges)

2000 Projekt artist in residence Neue Galerie am Landesmuseum Joanneum, Graz, Austria

TALKS AND LECTURES

2022 *Monde, dis-moi tout. Exercices de transcription*. Un dialogo sulla materia dell'arte con Mariateresa Sartori nell'ambito del corso *Immaginazione grafica: testi disegni dialoghi* di Emanuele Garbin, IUAV Venezia

2021. *Is music a language? Meeting with the artist Mariateresa Sartori*. Museo Chopin, Warsaw

2020 *Mariateresa Sartori in dialogo con Chiara Bertola*. Fondazione Pistoletto. Accademia Unidee.

2019 *Piani di ascolto per Mariateresa Sartori su traduzione, scambio e debito nell'ambito del Progetto discorsivo di Pasquale Polidori La linea d'ombra* (a cura di Diletta Borromeo), Macro, Museo di Arte Contemporanea di Roma

2019 *Mariateresa Sartori. Incontro e presentazione del lavoro con gli studenti dello Young Curators Residency Programme della Fondazione*

Sandretto Re Rebaudengo, coordinatrice Lucrezia Calabrò Visconti

2018 *Arte/scienza. Incontro con Mariateresa Sartori*, IUAV, Venezia, su invito di Antoni Muntadas

2018 *Mariateresa Sartori artiste en residence au centre Cairn*. Ecole des beaux arts, Digne les-Bains, France

2018 *Mariateresa Sartori. Incontro e presentazione del lavoro con gli studenti IED Summer Course Contemporary Art in Venice*, su invito di Lucia Veronesi

2017 *Fotografie stenopeiche. Incontro con Mariateresa Sartori. All'interno di Coesistenza. Ipotesi per un luogo possibile*, Forte Marghera, Venezia, su invito di Riccardo Caldura

2017 *Mariateresa Sartori. Incontro e presentazione del lavoro con gli studenti IED Summer Course Contemporary Art in Venice*, su invito di Lucia Veronesi

2016 *Lavorare con l'arte, Ciclo di incontri del Corso di Storia del disegno e della grafica per il Biennio specialistico in Grafica d'Arte*, Accademia di Belle Arti di Venezia, Venezia, a cura di Laura Safred,

2016 *Incontro con Mariateresa Sartori*, IUAV, Venezia, su invito di Antoni Muntadas

2015 *Ormeaggi. Temporary Stop. Percorsi e derive nell'arte contemporanea*, a cura di Marta Fassina e Lisa Andreani, interventi di Chiara Bertola, Daniela Capra, Mariateresa Sartori

2014 *Incontro con Mariateresa Sartori*, Ecole supérieure d'art et de design. Marseille-Méditerranée, Marsiglia, Francia, su invito di Anne-Marie Pecheur e Anna Dezeuze

2014 *DO.VE. Donna, Immagine, Musica. Incontro con le video artiste Elisabetta Di Sopra, Mariateresa Sartori, Debora Vrizzi* a cura di Angela Mengoni e Stefano Jacoviello, Palazzao Giustinian Lolin, Fondazione Ugo e Olga Levi, Venezia

2014 *Guest Lecture. Mariateresa Sartori. From Subjective to Objective and Back*, University of Fine Arts, Trondheim, Norvegia su invito di Professor Regina Moeller

- 2013 *Sperimentazione artistica tra parola e immagine. Mariateresa Sartori, Pierangela Allegro, Michele Sambin*, a cura di Riccardo Caldura, centro Culturale Candiani, Venezia Mestre
- 2012 *Incontro con Mariateresa Sartori, IUAV, Venezia, su invito di Antoni Muntadas*
- 2012 *Rivelare/Rilevare, Metodi di osservazione sensibile della realtà, con Riccardo Caldura, Daniele Goldoni, Marco Trinca Colonel, Galleria Michela Rizzo, Venezia*
- 2012 *Visions et géométries, con Bruno Giorgini e Samuel Bordreuil, atelier Groupedunes, Friche La Belle de Mai, Marseille, Francia*
- 2012 *Complexcity: From the Venice bridges to the Marseille Whirls, talk di Bruno Giorgini con video di Mariateresa Sartori, école des hautes Etudes en science sociale, CAMS, centre d'analyse et de mathématique sociales, Les ateliers de morphologie EHESS- EnsAD, Morphogenèse et dynamique urbaines, Chateau de la Roche Guyon, Paris*
- 2012 *Les auditorium internet Locus Sonus & Lames, Symposium, Ecole Nazionale Supérieure d'Architecture de Nantes, Grand Auditorium, Francia*
- 2011 *Microclima, lectures, Mariateresa Sartori in conversation with Viktor Misiano, Serra dei giardini, Venezia progetto a cura di Paolo Rosso*
- 2011 *Microclima, talk, Serra dei giardini, Venezia, progetto di Paolo Rosso*
- 2011 *Update, incontri all'Accademia di Belle Arti di Venezia, a cura di Riccardo Caldura 2010 Bellezza e complessità nelle dinamiche di folla. Incontri del Centro Galvani, Dipartimento di Fisica dell'Università di Bologna, Bruno Giorgini e Mariateresa Sartori*
- 2010 *Tre generazioni di artisti a Venezia. Mariateresa Sartori Collezione Peggy Guggenheim, Venezia, a cura di Giovanni Bianchi*
- 2008 *Ai confini del significato. Invito al contemporaneo. Artisti, critici e curatori raccontano, a cura di Chiara Bertola. Symposium su Il suono della lingua. Con Marina Nesper, Nicola Campogrande e Mariateresa Sartori; Fondazione Querini Stampalia, Venezia*
- 2007 *Alla ricerca dell'oggettività, Videoarte a Ca' Foscari, Università di Ca' Foscari, Venezia, (a cura di Guido Sartorelli)*
- 2006 *Videoarte a Ca' Foscari, Ca' Foscari, Università di Venezia, (a cura di Guido Sartorelli)*

2002 *Arte e Scienza, Incontro al contemporaneo, video projection Fondazione Querini Stampalia, Venezia a cura di Chiara Bertola*

2002 *Videoproiezione per Le icone fluttuanti: storia del cinema d'arte e della videoarte in Italia di Angela Madesani, Rimini, Cineteca comunale*

1994 *Università di Siena, Scuola di specializzazione in archeologia e storia dell'arte (a cura di Enrico Crispolti)*

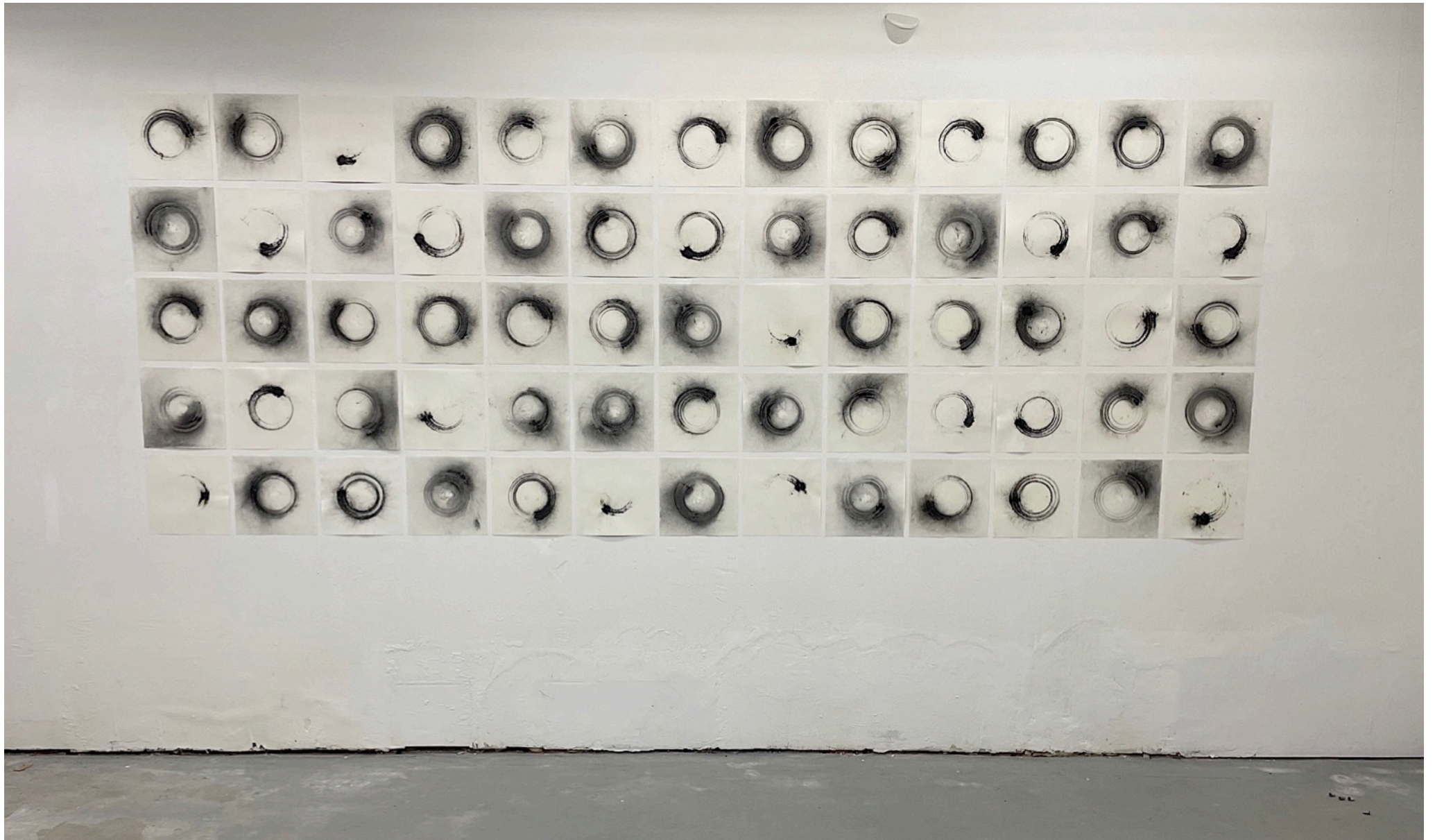
WORKS

5 Minutes of Wind, 2022, wind, charcoal powder, linseed oil on cotton paper, each drawing 30 x 30 cm

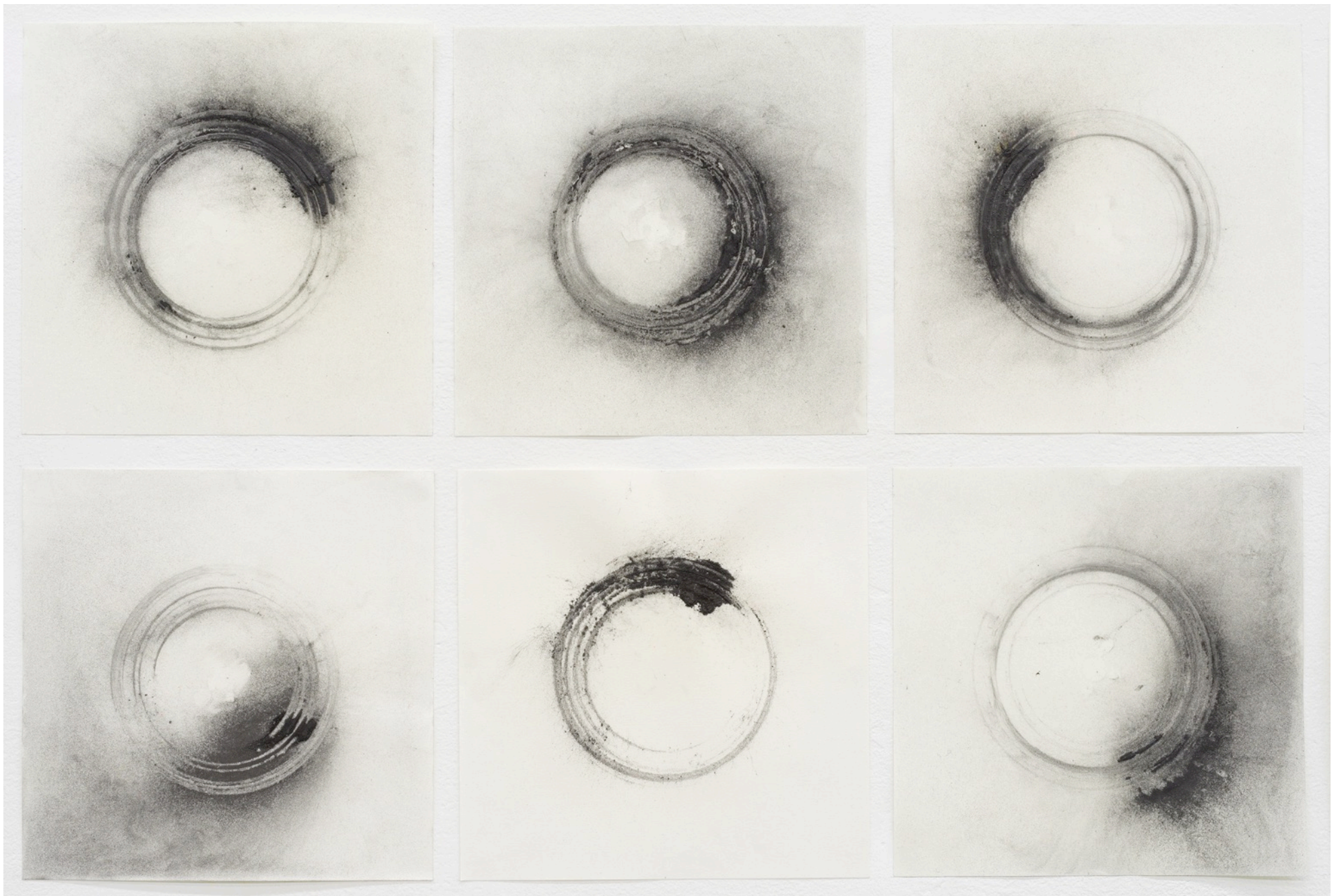
Work realised using the anemometer, an instrument commonly used in meteorology to measure wind speed.

As is commonly the case in my work, I preferred empirical measurement to technological one and so I cut the anemometer's data transmission cables and instead applied single strands of wool to each cup, which dipped in linseed oil carry, as they rotate, pushed by the wind, the charcoal powder lying on the paper. The anemometer is placed in the centre of the paper and exposed to the natural wind for 5 minutes. The circular pattern that emerges varies depending on the wind speed, its duration, any changes of course, interruptions or complete absence of propulsive thrust.

What interests me is the tendency towards a mechanical objectivity, which is never completely achieved since the anemometer thus reworked is imbued with subjectivity. I am interested in the field of tension between the subjective and the objective. The transformation from technological to mechanical/empirical instrument counteracts the achievement of objectivity, which remains, however, an ideal to strive for, a tension towards.



5 Minutes of Wind, 2022, each paper 30 x 30 cm, wind, charcoal powder, linseed oil on cotton paper, installation view exhibition *(in)visible Fields. Space as Energy*, curated by Elena Forin, Galleria Michela Rizzo, Venezia



installation's detail

The Weight of Air

2022

210 x 130 cm

chalk, pigment, paper squares
applied on canvas

The theme is that of air around things, of emptiness and fullness. The void consists of matter, as does the full. The circle that is perceived is made of the substance of what surrounds it. It is only the different distribution of the particles (the paper squares) organised in a certain way that induces the perception of a central shape. Emptiness and fullness are effectively equated. The hierarchies of assigning meaning and weight are cancelled out.



Details



Wind in the world

2022

187 x 187 cm

Squares of various materials applied to canvas, pigment, glue.

Representation derived from a scientific meteorological image of the winds in the world at a precise moment.

The work realised following the compositional principle of the mosaic consists of squares applied on canvas that faithfully reproduce the movement of the winds, the intensity of which is also indicated with stronger or weaker colours.

The contradiction between the mosaic that suggests fixity and stability and the representation of dynamic forms reflects our illusory perception of living in a stable world, whereas everything is incessant movement, the planets follow their trajectories, the world rotates, the winds run, matter is bubbling.

The peculiarity of this work compared to previous ones on the same theme is the material it is made of: it consists of canvases, prints, images that were in my house where I was born and which I have reduced to squares.

The paintings hanging on the walls of the house where I was born were my Urbild, the primordial image, what I saw from the very beginning and what permeated my imagination, insinuating itself, even in spite of myself, into my mental repertoire.

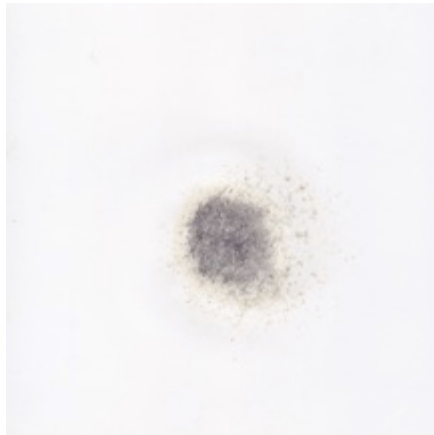
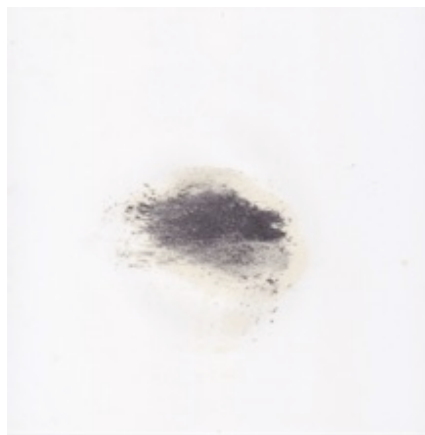
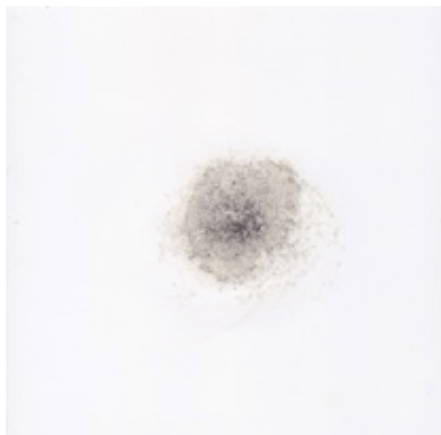
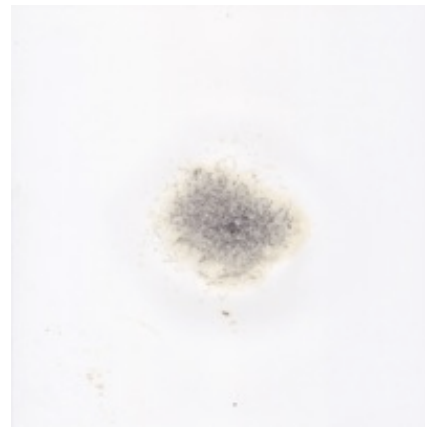
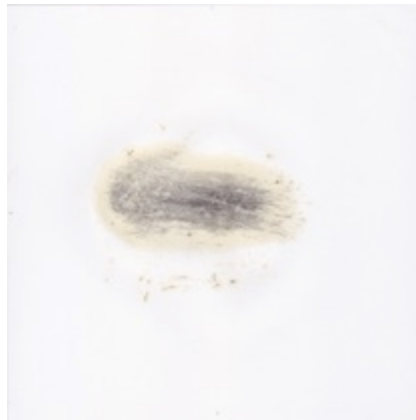
This work represents the coincidence between an external natural phenomenon and an internal individual event, resulting in a regenerative fusion.



Domestic draughts

21 x 21 cm, charcoal powder, linseed oil on stone paper, 2022

Woollen brushes fixed from above and swinging like pendulums inside the house where, between window and window, between window and door, small domestic currents, tiny vortices can be created. The instrument thus employed is hypersensitive and registers even the faintest air movement. It is silvered charcoal. The concept of infinite variation is underlined by the large number of configurations that the draft produces. The variations are infinite, but not all variations are possible. What interests me is the dimension of a mechanical objectivity that operates beyond human intentions and outside their domain.

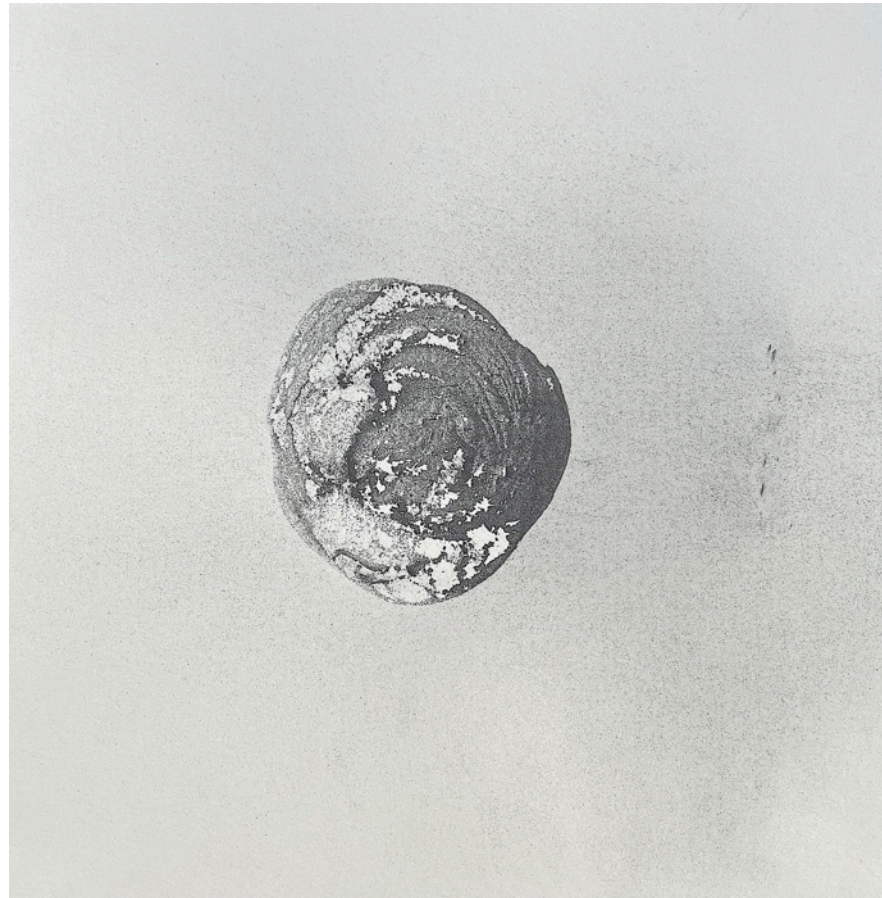


Evidence of Breath

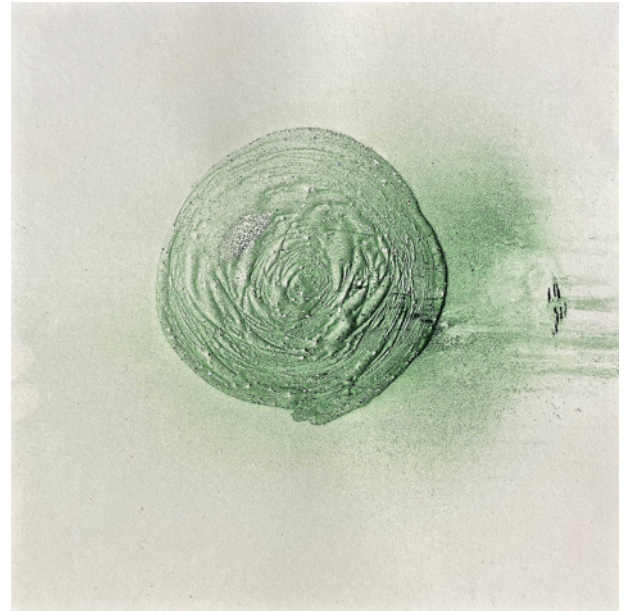
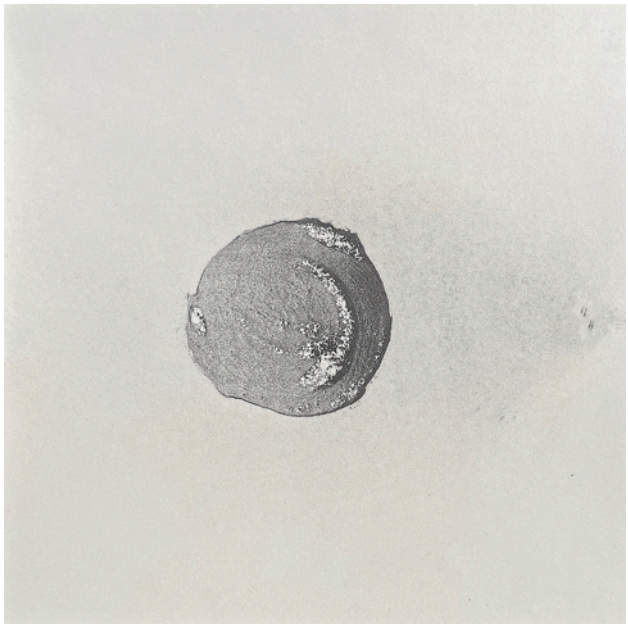
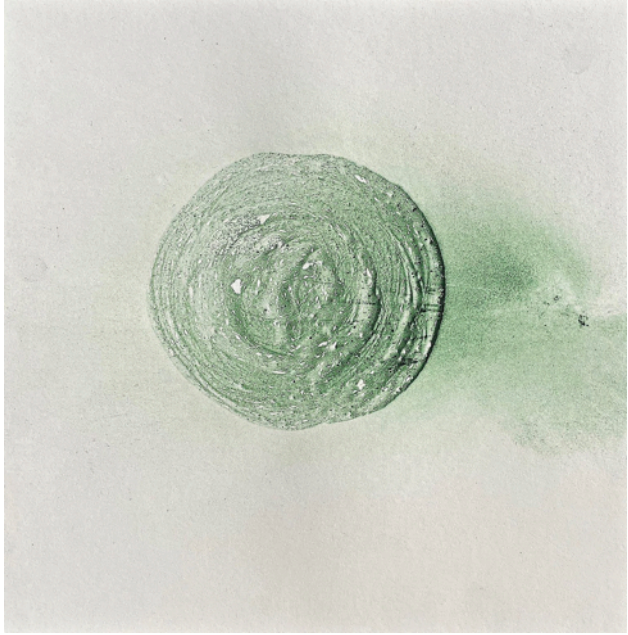
2022, each paper 30 x 30 cm, breath, charcoal powder, pigments and glue on cotton paper, photo Alessandro Flamingo

The breath creates a micro-world by mixing with matter. An invisible phenomenon is given evidence. By manifesting itself, it acquires concreteness and truth, giving it the dignity of a thing. The breath makes itself evident and also the surface on which it exhales, becoming one with the surface itself.

The spherical shape is not random: the beginning or end of the curve is not discernible, something special can happen at any point, circularity is beginning and end together, potentiality in its first state.









Exhibition view *Caterina Morigi Mariateresa Sartori*, Galleria Studio G7, Bologna, 2022, curated by Laura Lamonea, photo Alessandro Flamingo

All People Going

a cycle of drawings (2009/2019)
variable measures,
ink pigment pen on paper

The All People Going cycle of drawings springs from a collaboration with the theoretical physicist Bruno Giorgini of the University of Bologna Fisicadellacittà research group, which studies pedestrian flows from a physical-mathematical point of view. Their videos filmed from above of the people who walk around Venice during carnival are the starting point for a meticulous and obsessive work.

Using a transparent sheet resting on the monitor, the artist has outlined with a brush the routes of each individual person in the video with the aim of obtaining a sufficiently faithful recording of what happens in that space and in that period of time. Sufficiently faithful as far as a mechanical procedure guided by the senses allows, but which is nevertheless aimed at the search for a clearly unattainable objectivity. The tension towards is what drives the artist and not the attainment of objectivity, even if that were at all possible. It is the manual transposition on a vast scale of a conspicuous sum of calculations produced on A4 paper with a mechanical procedure, starting from analytical and objective data collection.

The intricate drawings in pen on the surface of the paper represent the flow of people who walk through the Square and the Piazzetta in St Mark's in a precise time lapse reproduced in the title of the work. The research went on analysing pedestrian movements in Milan and in Marseille during an art residency at the IMERA, Institute for advanced Studies

In the drawing below of the flows around Piazzetta San Marco, what emerge are not only the trajectories of people, but also those of the pigeons which walk on the ground, creating configurations which become denser where there is grain.



All People Going, Piazza San Marco, 3 minutes and 5 seconds
250 x 225 cm, 2019

*Exhibition view, Telling time. Roman Opalka Mariateresa Sartori, curated by Chiara Bertola
Fondazione Querini Stampalia, Venezia, Foto Michele Alberto Sereni*



All People Going, Piazza San Marco, 3 minutes and 5 seconds

250 x 225 cm, 2019

*Exhibition view, Telling time. Roman Opalka Mariateresa Sartori, curated by Chiara Bertola
Fondazione Querini Stampalia, Venezia, Foto Michele Alberto Sereni*



All People Going, Piazza San Marco 1 minute and 7 seconds

250 x 225 cm, 2019

*Exhibition view, Telling time. Roman Opalka Mariateresa Sartori, curated by Chiara Bertola
Fondazione Querini Stampalia, Venezia, Foto Michele Alberto Sereni*



All People Going, Piazza San Marco 1 minute and 7 seconds
detail



The Progressive. Fourth Symphony Brahms'. NY Version
sgraffito on varnished cardboard, 247 x 554 cm,
installation view, exhibition *Line. Mariateresa Sartori, Kathy Holten, curated by Kathy Battista*
New York, Bosi Contemporary 2014, photo EFrossard

The Progressive. Brahms' Fourth Symphony

2014

Sgraffito on varnished cardboards,
Variable dimension

The title comes from Schoenberg's definition of Brahms' compositional process: from a thematic nucleus, possible variations develop; the themes are therefore not in opposition: each musical passage is a variation of the starting theme, each step generates the next, each new variation generates the next variation. I chose the branch structure to represent this process for two different reasons. Ever since I listened to Brahms' Fourth, Nordic trees, such as pines and firs, have stood out sharply as mental images. Furthermore, branching as a structure shows its own process of development: each branch generates the next and each form determines the one next to it, in a self-generative process in which progression is a constitutive principle.



detail



The Time of Sound. Waves
Charcoal on paper 380 x 660 cm, 2019
Site specific Galleria Doppelgaenger, Bari

The Time of Sound. Waves

2018/2020, charcoal on paper
site specific dimension

One of the simplest ways to note the passing of time is to listen to sound, a sound which starts and finishes. This work is the attempt to listen to the passing of time, translating the sound of the waves of the sea into a visual form in real time. On the beach, sitting on a portable stool opposite the waves, I pressed the charcoal onto the paper more or less firmly, more or less at length, searching for complete synchrony between the hand and the sound of the wave. The sequence of sounds that are always the same and always different imprint the sign, passing via the hand which becomes a mere tool, a sort of seismograph which transcribes the sonorous trace. It is an exercise of attention and of the search for an (unattainable) mechanical objectivity. What interests me is the tension towards objectification, the tendency towards, the effort of emptying oneself in order to become a sounding board. It is not the objectivity reached (if that were even possible) that drives me so much as the tension towards it.

As it is a transcription I use simple lined sheets of paper, typically used for taking notes, which I fill one after the other, in a constant rhythm, wave after wave, sound after sound. The principle of variation and the uniqueness of the event (there are no two identical sound waves) becomes clear thanks to the growing number of sheets of paper.



Lido di Venezia, transcription of the waves' sound, photo M.C.Trevisan



The Time of Sound. Waves

detail, charcoal on paper, 200 x 810, 2018

Site specific Cairn Centre d'art, Digne les-Bains, France, photo Anne Perier



The Time of Sound. Waves

Exhibition view: Telling time Roman Opalka Mariateresa Sartori curated by Chiara Bertola
Site specific Fondazione Querini Stampalia, Venezia 2019, photo Michele Alberto Sereni

The Shape of Sound

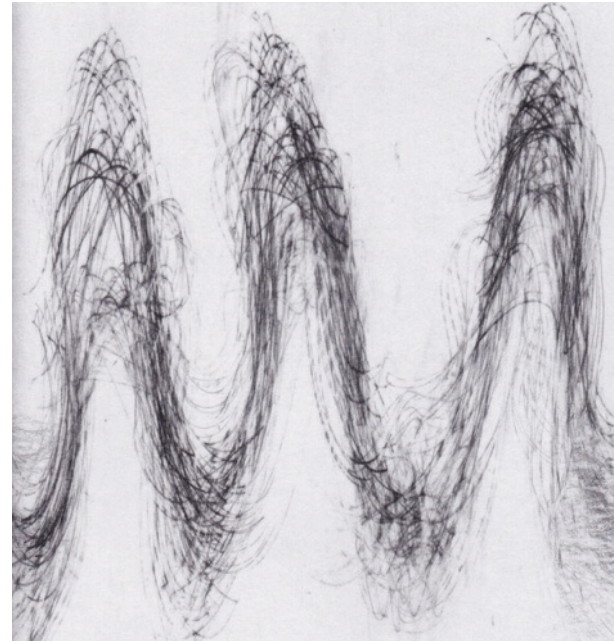
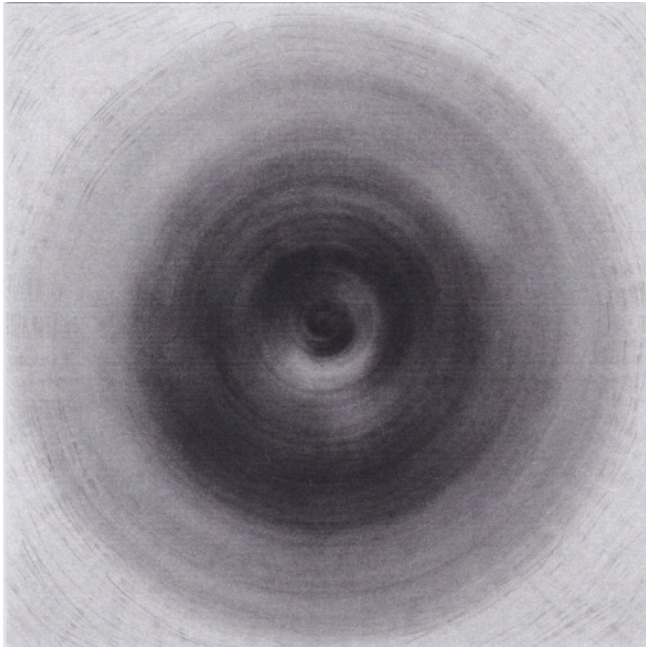
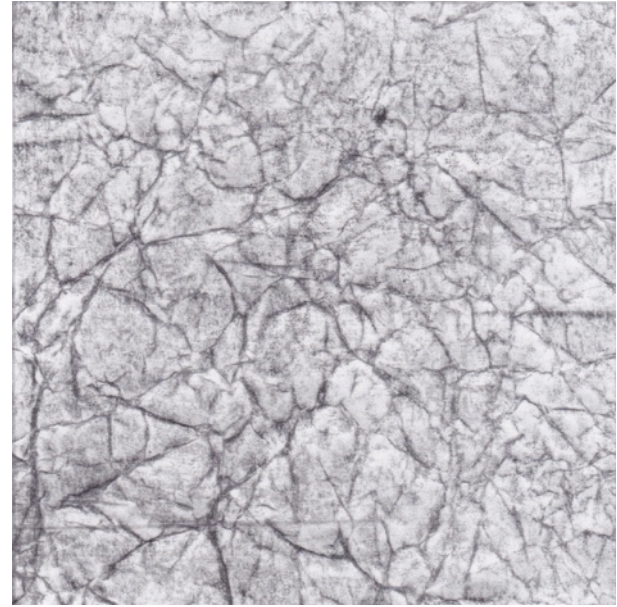
Pencil on paper
Each paper 10 x 10 cm
2018

Translation into a visual form of the sound recorded during some walks in the surroundings of Digne-les-Bains during an art residency at Cairn centre d'art. Each drawing represents a sound: my steps on the stones, my steps on the earth, different birdsongs, dog's bark, the waterfall rushing etc. etc.



The Shape of Sound

Cairn Centre d'art, Digne-les-Bains, France, photo François-Xavier Emer
Exhibition view Monde, dis-moi tout. Mariateresa Sartori





Chronicles, detail

Pinhole photos, monotypes

Variable dimensions 2019

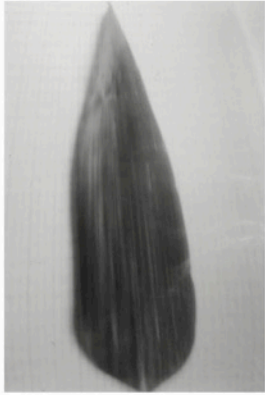
Fondazione Querini Stampalia, Venezia 2019 , Photo Michele Alberto Sereni



Chronicles

Pinhole photos, monotypes
Variable dimensions 2019

Galleria Doppelgaenger, Photo Beppe Gernone



Feuilles
Pinhole photos, monotypes
Variable dimensions, 2018

Feuilles

Pinhole Photos, Monotypes

Variable dimensions, 2018

Pinhole photos taken during the residency at the Cairn centre d'art, Digne-les-Bains in France in 2018. I started with a wide selection of leaves which I collected and photographed using the pinhole photography technique which exploits the principle of light and its property of reproducing images in a dark room. A simple cardboard box with a hole through which a strip of light can pass and some photosensitive paper inside it becomes the rudimentary means – an artisanal camera obscura – with which to photograph the leaves collected en plain air. The process is purely mechanical and its results empirical: the final image depends on many variables which are impossible to control. It is the sum of everything that has happened during the lengthy exposure time: the angle of the sun changes, a cloud goes by, the intensity of the light abates, the wind moves the leaves. It is about imprints in the true sense of the word, which bear witness to the existence of things which leave, proof of what has been, mechanically faithful albeit opaque witnesses of reality.



Exhibition view, *Mariateresa Sartori, Monde dis-moi tout*, Cairn Centre d'art, 2018, Digne Les -Bains



Feuilles

installation view Fondazione Querini Stampalia, Venezia 2019, Photo Michele Alberto Sereni



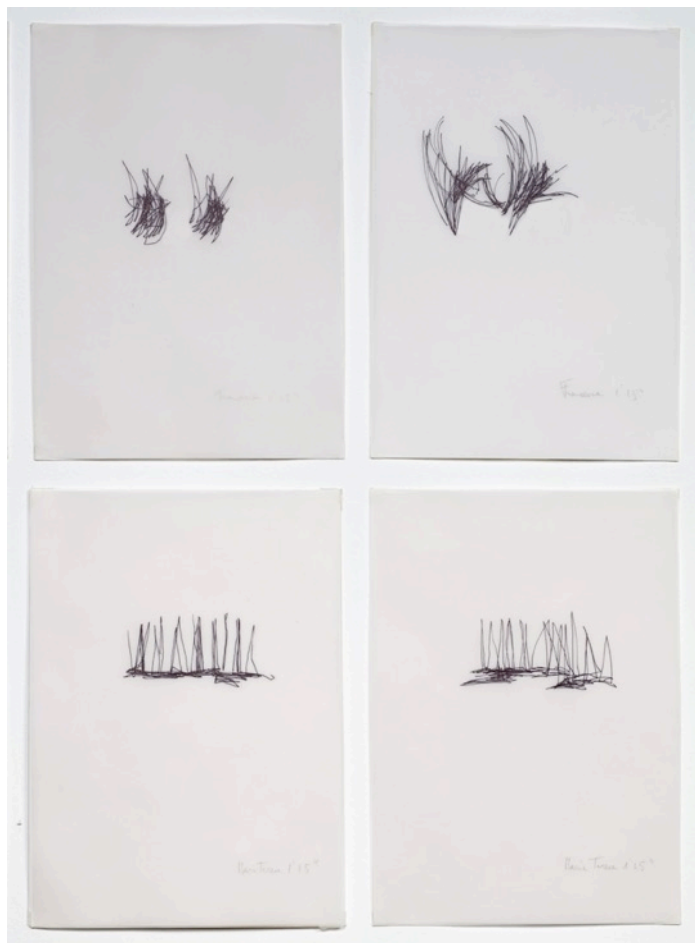
1 minute and 15 seconds of drawers' gaze

*135 drawings, felt tipped pen on transparent paper, each paper 22 x 29 cm
2013, exhibition view, Galleria Michela Rizzo, Venezia, photo Francesco Allegretto*

1 minute and 15 seconds of drawers' gaze

I filmed people drawing a model during a lesson. (See video The Drawers). Then I focused my attention on the gaze rhythm of each student who alternatively looks at the model and at the drawing he is doing. I followed this method: I put on the computer screen a transparent paper and I followed with a felt pen the movement of each eye for 1 minute and 15 seconds. In this way I managed to register the rhythm of the gaze of every student.

And I discovered some interesting things: independently from the object they are drawing, independently from the moment (they were filmed in different months) each drawer shows a kind of rhythmical fingerprint (eyeprint?) that is typical of him. The rhythmical configurations that can be produced by a particular student are infinite, but not every configuration is possible because they always refer to a specific pattern which is typical of this particular person: See the first image where you can see 4 drawings by 2 different students.



VIDEOS, SOME EXAMPLES



The Drawers

2013, loop, mute, colors, video frame

<https://www.mariateresasartori.it/en/i-disegnatori/>

I had the experience of being drawn by my students. I was very impressed by the particular way they looked at me: suddenly I stopped being perceived as a person with her own character, her psychology, etc. I became just a physical space in the space, just a physical phenomenon. The drawers' gaze is a measuring gaze, beyond any moral or aesthetic judgment. I filmed them in such a way that the viewers of the video installation could have the same experience I had. Looking at the video from any point of view gives you the impression that these drawers are looking at you, just at you, and that they are drawing you. Each person has his/her own rhythm by moving his/her head looking alternatively at the drawing and at the object he/she is drawing. All together they create a sort of visual musical counterpoint.



Etude Op.25 N.10 in B minor Homage to Chopin. Dedicated to Roman Opalka
Video, 7'32", b/w, sound, 2021
MUSEO PUSHKIN COLLECTION

<https://www.mariateresasartori.it/en/studio-n-10-op-25-omaggio-a-chopin-202>

Ever since I was a girl, I have had the strong sensation that certain pieces of Chopin were dialogues between people: were – not imitated or appeared to be. This work is the visual representation of this sensation. The relationship between music and language highlights the emotional, universally shared value of communication, while the specific content conceals it.

The circularity of the musical excerpt which finishes exactly as it starts suggests a communication between people on an endless merry-go-round that goes nowhere.

I had an important exchange with Roman Opalka about a key point of the video: Opalka grasped something that could have been misleading regarding the concept driving me and it was he who suggested the solution which eradicated any misunderstanding. The video is dedicated to Roman Opalka, who did not get to see it with the solution he had suggested.



Etude Op.25 N.10 in B minor Homage to Chopin. *Dedicated to Roman Opalka*
Video, 7'32", b/w, sound
Microclima Greenhouse at the Biennale, Venice



In G Major/In G Minor

Video, 5' 21", colore, sonoro, 2013,

*The use of the images is authorised by ERF EDGAR REITZ FILMPRODUKTIONS GmbH Muenchen
FURLA COLLECTION*

<https://www.mariateresasartori.it/en/in-sol-maggiore-in-sol-minore/>

53 seconds of images taken from Heimat by Edgar Reitz accompanied by a piece of music in G Major and a piece of music in G Minor. Music changes, images remain always the same. It is a work about the pervasive power of music, how music influences not only our feelings but also our visual perception: we deform and distort the image just to adapt it to the rhythm and to the melody we are hearing. Consciously prevails the sensation that the visual image captures our full attention and all our senses; in reality and in spite of ourselves music determines tyrannically our perceptions, sensations, feelings, shaping and diverting thoughts at his pleasure. The video exemplifies this experience thanks to, Vivaldi and Mozart for the music, Heimat by Edgar Reitz for the image.



The Pathetic Ones

Video, 6' 23", b/w, sound, 2018,
at the exhibition Ferment-Cyfest, curated by Elena Gubanova and Anna Frants,
Hayart center, Yerevan, Armenia

<https://www.mariateresasartori.it/en/i-patetici/>

Le figure si muovono come marionette mosse da motivazioni imperscrutabili, passando in modo repentino dalla rabbia alla gioia, dalla disperazione all'allegria, e in modo intercambiabile subiscono aggressioni e aggrediscono. Un frammento della Patetica di Chaikowsky diviene espressione delle pulsioni interiori, ma al tempo stesso le determina.

SOUND WORKS, SOME EXAMPLES

The sound diptych **The Sound of Dante** emphasises the intrinsic musicality of the *Divine Comedy*, whose strophic grid suggests an infinite and cadenced flow, inexorable in its rhythmic and melodic course. To be able to indulge in purely sonorous listening it is necessary to disengage oneself from the meaning and the related effort of semantic comprehension. When we listen to a foreign language that we do not know, we necessarily perceive it as an acoustic-sound flow. I have therefore reworked the Third Canto of *Inferno* by desemantizing it, shifting the consonants of each individual word. However, the phonological and syntactic components remain unchanged, as do the metrics and rhyme. Each word has the typical characteristics of the Italian language: they could all be Italian words but they are not. What emerges is something absolutely incomprehensible, but absurdly familiar, animated by the voices of the actors who recite the song as if it had the original meaning.

On the basis of the prosody of the recited song, Paolo Marzocchi's composition translates the rhythmic-melodic progression into purely musical terms, the phrase gradually turning into music.



The Sound of Dante, Court of the Italian Embassy, ICC Berlin, August 2021

<https://www.mariateresasartori.it/en/il-suono-di-dante/>



The Sound of Dante, Fondazione Querini Stampalia, September 2021, Venezia



The Sound of Dante, Platform, Venice, March 2021



The Sound of Dante Electro Stanislavsky Theatre, Moscow, October 2021



The Sound of Language

Sound installation 11 audio books, 2008,

permanent collection of the Fondazione Querini Stampalia, Venezia, photo Michele Alberto Sereni

<https://www.mariateresasartori.it/english-il-suono-della-lingua-versione-one-sound-track/>

The work originated in 2008 as part of the *Conserving the Future* project curated by Chiara Bertola and it is part of the Museum's permanent collection.

The audio books contain sound recordings of poems, literary extracts and theatre pieces in eleven different languages which have undergone an unusual reworking. What we listen to is actually completely devoid of all meaning. The work springs from the observation that hearing one's mother tongue as pure sound is an impossible task: meaning always has the upper hand. To make this experience accessible I have reworked a famous Italian poetic text, shifting the consonants within each individual word, leaving the accent and length of the words, rhymes and metre unaltered. The result is something completely incomprehensible, but absurdly familiar. Using the same procedure, foreign scholars from ten different countries have chosen and adapted a poem from their own literary tradition. Finally, mother tongue actors read the transformed and completely incomprehensible text as if it had its original meaning. Inside each audio book it is possible to listen to the sound of each individual language freed from its original meaning, but which takes on another one in terms of pure sound, rhythm and melody. What drives me is the activation of a lost perceptive modality, our first access to language, where everything has its origin. The baby playing on the rug hears the conversations of adults and does not understand the meaning but perceives the flow of that language, assimilating its rhythm and intonation. Languages deprived of their meaning take us to remote zones, towards something lost, the original timbre of the maternal tongue, when the music of the sound was everything because meaning had not yet usurped the wonder of the sound, the rhythm and the melody.



The Sound of Language, Punta della dogana, Fondazione Pinault, Venezia, 2015

Preghiera a sua madre perché muoia

by Mariangela Gualtieri

taken from Le giovani parole (Einaudi 2015) per concessione dell'autrice.

<https://www.mariateresasartori.it/preghiera-a-sua-madre/>

The content of the poetry of Mariangela Gualtieri *Preghiera a sua madre perché muoia* is rather unbearable. The intent of my sound work is to separate the comprehension of a text that is intense and poignant from any aspect that is tied to the individual emotion. The reader does not understand Italian and pronounces the poetry following specific instructions. The result is something completely alienating and strange that surprisingly does not weaken the emotional tension.

RADIO RAI TRE Mariateresa Sartori sound works National Radio RAI TRE

*Stanze d'artista, 30 minuti dedicati all'ascolto dei lavori sonori di Mariateresa Sartori, per Stanze d'artista, a cura di Guido Barbieri, 17 agosto
2017*

<https://www.mariateresasartori.it/preghiera-a-sua-madre/>

C Infinite/ Do Infinito,

recording of a recorded radio sound, loop, 2022

<https://www.mariateresasartori.it/en/do-infinito/>

Technically, these are fragments of chest C emitted by opera singers. These are recordings taken from the radio that I re-recorded to get the effect of distant, somewhat croaky sound of distant radio. Having gone through the double recording shifts the emphasis from bel canto, the singing qualities of which we are no longer able to perceive, to the emission of sound, of human breath, and, since it is C di petto, the performative and assertive effort as a manifestation of power is evident, more than other notes. The succession of C chest notes sung by different tenors proceeds in an ascending scale of tightness, that is, of duration in time and volume: the intent is to move gradually and almost inadvertently from an emission that expresses power, boldness, courage and heroism together, to a sound that is tinged with urgency, anguish, helplessness, gradually becoming a cry of alarm. It is a succession without pause, without silence, eliminating the phase of inhaling air: everything becomes infinite emission, beyond time, leading to a place that has no beginning and no end: the work goes in a continuous cycle, just as it is proposed at the Studio G7 Gallery in Bologna. The sound source is hidden, the sound comes from nowhere, in a continuous crescendo and diminuendo, seamless.

