



PIERPAOLO OVARINI -
PORTFOLIO

2024

Pierpaolo Ovarini

Sound Artist and Designer, Multimedia Artist, Composer, Producer, Music Software Developer

(2024) my research is about exploring the 'soundscape of the internet' and the acoustic communities that co-inhabit virtual space in a mixture of users, bots, artificial intelligences, interfaces, malware and memes. Formal and aesthetic elements are extrapolated and intertwined with those of the real world, implying hybrid installation and compositional languages capable of generating interactive or site-specific spatial music performances or sound installations. The way I see sound is intentionally plastic and tends to extrapolate and categorize it according to its internal harmonic texture, both from a semantic and technical point of view. The sound materials that I use the most come from the virtual world of the internet, the result of the digital culture of sharing, field recording or 'spontaneous' broken creation by neural software.

Short Bio

Pierpaolo Ovarini is a composer, sound artist and music producer. He was born in Urbino and trained at the Conservatory of Bologna in Electronic Music and Sound Design. Over the years, he has made albums and collaborations under the pseudonym redmattre, performing in concerts and multimedia installations between Bologna and Venice. The sound materials in his works come from the virtual world of the Internet, digital sharing culture, field recordings or spontaneous creations of neural software. His production explores various musical genres all amalgamated by energetic EDM splinters. His live sets can be improvisations, live electronics or DJ sets.

FAST CV

education

Bachelor and Master degrees in Electronic Music and Sound Design

graduated with honors (2023)
Conservatorio G. B. Martini
Bologna

experience

Electronic Music Teacher

Accademia Italiana DJ (2023/2024)

Il Suono Improvviso (2022-2024)

production, live performance, mix e mastering in Ableton Live environment

Mix and Master Engineer

Sofar Sounds Bologna (2022), musiXmatch (2020), Homemovies Archive (2022-2023)

Producer

freelance (since 2019)

composer, author, performer. Under the pseudonym of 'redmattre'.

Tutor

Golinelli Foundation (2022)

tutor of the summer camp "Music & Tech" with Leo Izzo. Teaching DAW and music

production for videos to children from 7 to 12 years old.

Max For Live Developer

freelance (since 2020)

Direttore del suono e Tecnico audio live

freelance (since 2022)

[full at this link: https://pierpaolovarini.it/cvs/cv_eng.html]

CONTENTS

2024

Chiesa

this could be us

Netscapes

i<3bologna

2023

Corporalia

!CONA

202?

Audio Privato

ode

PUT YOUR MOUTH ON THE SPEAKER

AND YOU WANT REGRET IT

CHIESA

interactive immersive sound installation

Iron, coin sensor, immersive sound system, synthesized pyrotechnic sound materials

CHIESA is an installation that boldly manifests an artificial sonic threshold for a new form of ritual celebration. By inserting a coin into the dysfunctional offertory, participants can alter the state of the ritual space. In this piece, the composer takes on the role of a pyrotechnic artist and scenographer of spatial noise, crafting an artificial environment that is constantly in tension, balanced on the brink of ephemeral celebration. ;)

[[link](#) - [link](#)]

DESIRE LINE PAVILLON, VENICE, JUNE 2024

powered by

*Scintilla**

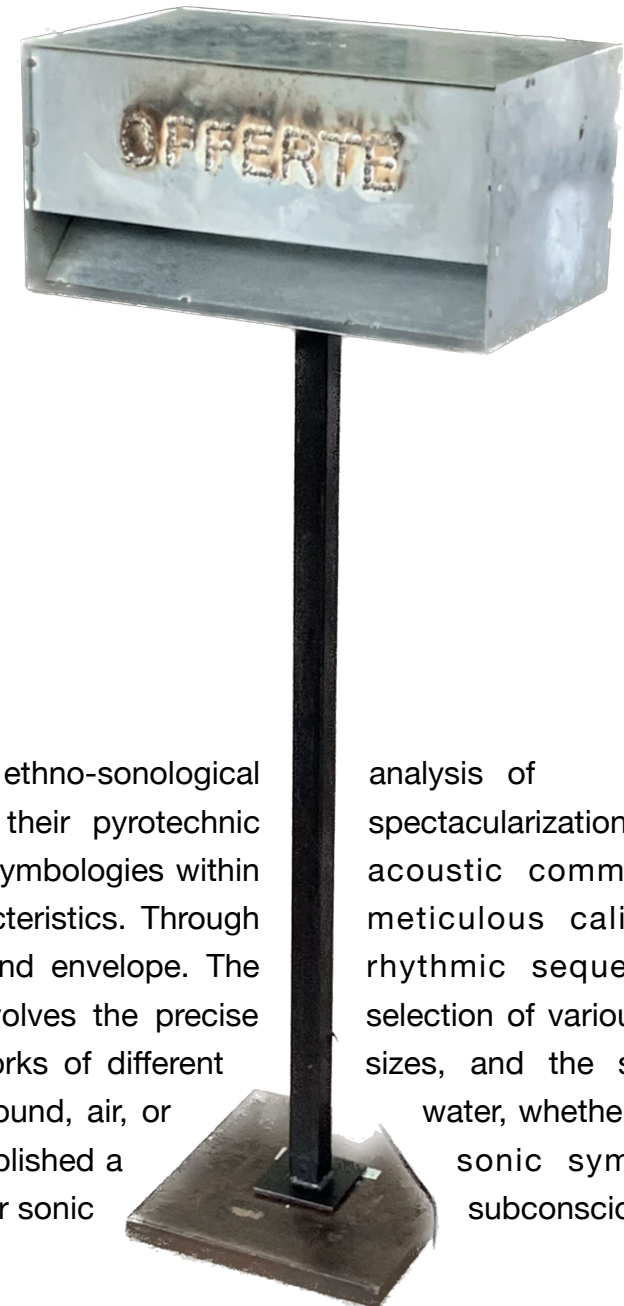
made in collaboration with

**DESIRE
LINES
PAVILION**
TRANS-EUROPEAN RESIDENCY EXHIBITION
• BEGEHUNGEN (DE) • PASE PLATFORM (IT) • PROFORMA (UK)

The sound installation CHIESA presents a threshold between two different liminal states. This threshold is physically embodied by a religious offering, created through a dysfunctional offertory built as a sheet metal reproduction of the real object. It is placed within a room that simulates the reverberation of a church, where every movement of visitors is amplified and convoluted within this immersive fictitious sonic space. Visitors are invited to leave an offering, which the offertory does not retain but instead rejects, tossing the coin to the ground and transcending the material (and economic) plane by immediately triggering a series of celebratory simil-pyrotechnic sounds. The rejected offering transforms into a sonic applause, a vibrant and sardonic assault from the immersive system to the visitors.

CHIESA originates from Pierpaolo Ovarini's research into the compositional and ethno-sonological phenomena identified as religious rituals, particularly those characterized by their pyrotechnic sonic perspective. These secular observances have fostered traditions and sonic symbologies within centered around sequences of explosions, each with distinct and specific characteristics. Through and planning by pyrotechnic artists, these explosions exhibit a unique timbre and envelope. The explosive events is not random but follows a specific formal template. This involves the precise use of explosive devices, special movements of firewheels, balanced series of fireworks of different use of space within the community's landscape (such as a church, sanctuary, ground, air, or or far away). The specific chemical compositions of pyrotechnic devices have established a for each reference community within local ritual processes, deeply embedded in their sonic

analysis of cultural
spectacularization from a
acoustic communities,
meticulous calibration
rhythmic sequence of
selection of various types
sizes, and the strategic
water, whether nearby
sonic symbology
subconscious.

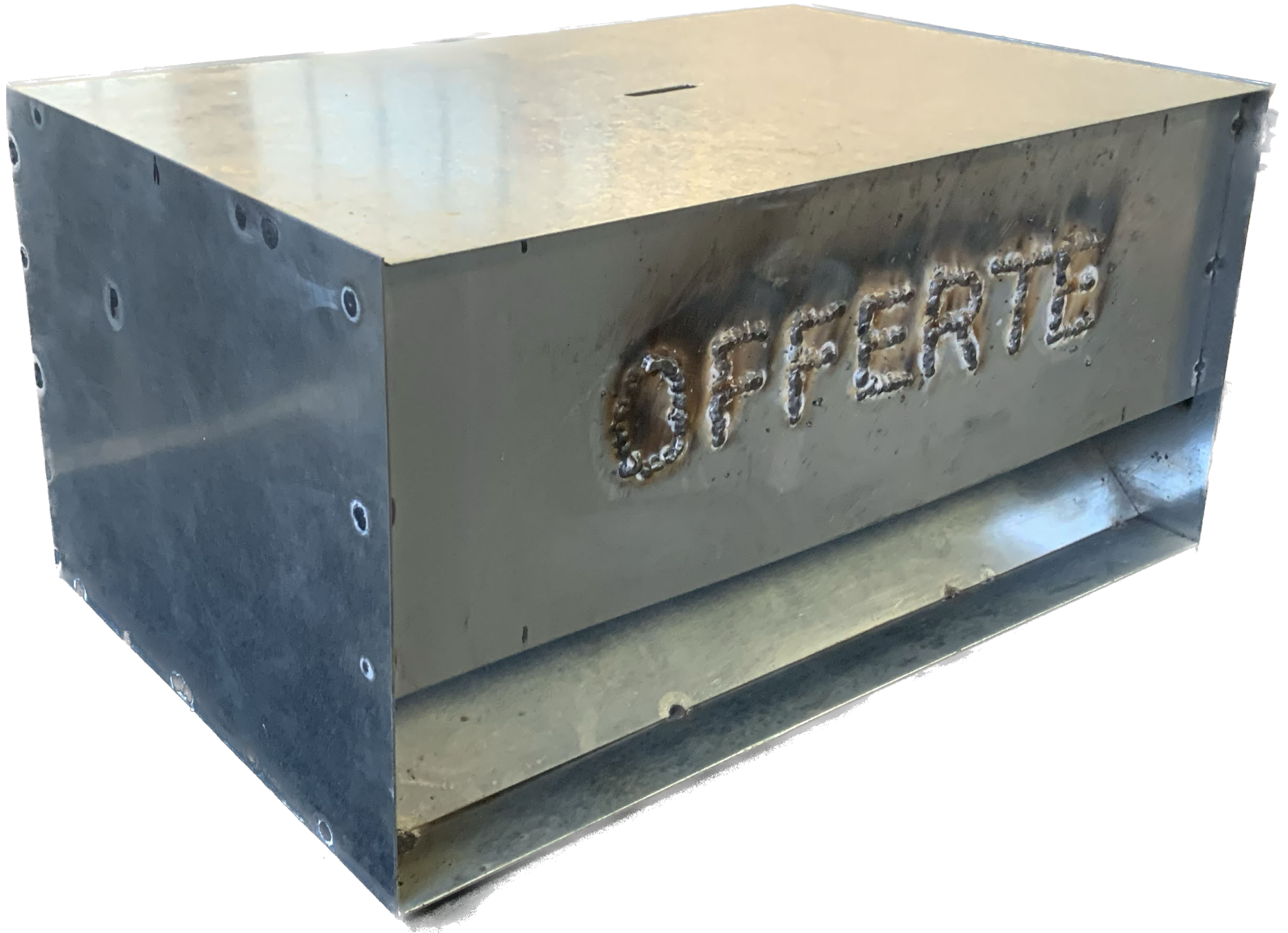








The liminal potential of this ritual sonic symbology is crucial for the reaffirmation of the embedded structure of communities.



OFFERTE

this could be us

Interactive multimedia installation

Poliplat, internet sound materials, selection of digitized films collected from the National Family Home Movies Archive in Bologna

this could be us is an interactive audiovisual organism capable of responding to stimuli from multiple users simultaneously. An endless, algorithmic tape of audiovisual particles consisting of amateur footage organized algorithmically. “This could be us,” and indeed we are.

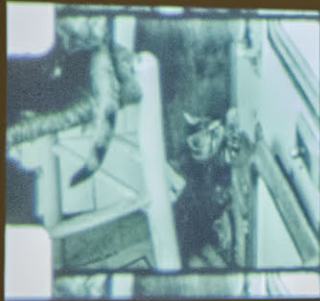
[\[link\]](#)

SUONO DOMENICA, BOLOGNA, APRIL 2024

made in collaboration with

HomeMovies

ARCHIVIO NAZIONALE DEL FILM DI FAMIGLIA







netscapes

series of concerts for smartphones and live electronics

The live project “Netscape” proposes an electroacoustic improvisation based on the concept of the internet soundscape, both from a formal point of view and sound material. Using one or more smart devices connected to the multimedia stream of audiovisual content of the Internet (social networks, web pages, web apps) as a sound source, the performer has to adapt to the stream, through electroacoustic processing tools, thus making the initiative of the content mediation algorithms and artificial intelligences inhabitants of the virtual landscape, an integral part of the sound realization. A possible dialogue between recommendation algorithms and musical performer.

[\[link\]](#)

GRAME, LYON, APRIL 2024

PASE, VENICE, OCTOBER 2023

HYPERLOCAL FESTIVAL, MILAN, SEPTEMBER 2023

[...]

Project selected for the Nouveau Grand Tour program
of residency for italian young artists in France

 **NUOVO
GRAND TOUR**



GRAME
CENTRE NATIONAL
DE CRÉATION
MUSICALE, LYON

 **MINISTERO
DELLA
CULTURA**









3-2021
1 C 15 O

3 C 17 C 6 18

5 O 13 C O 6-20

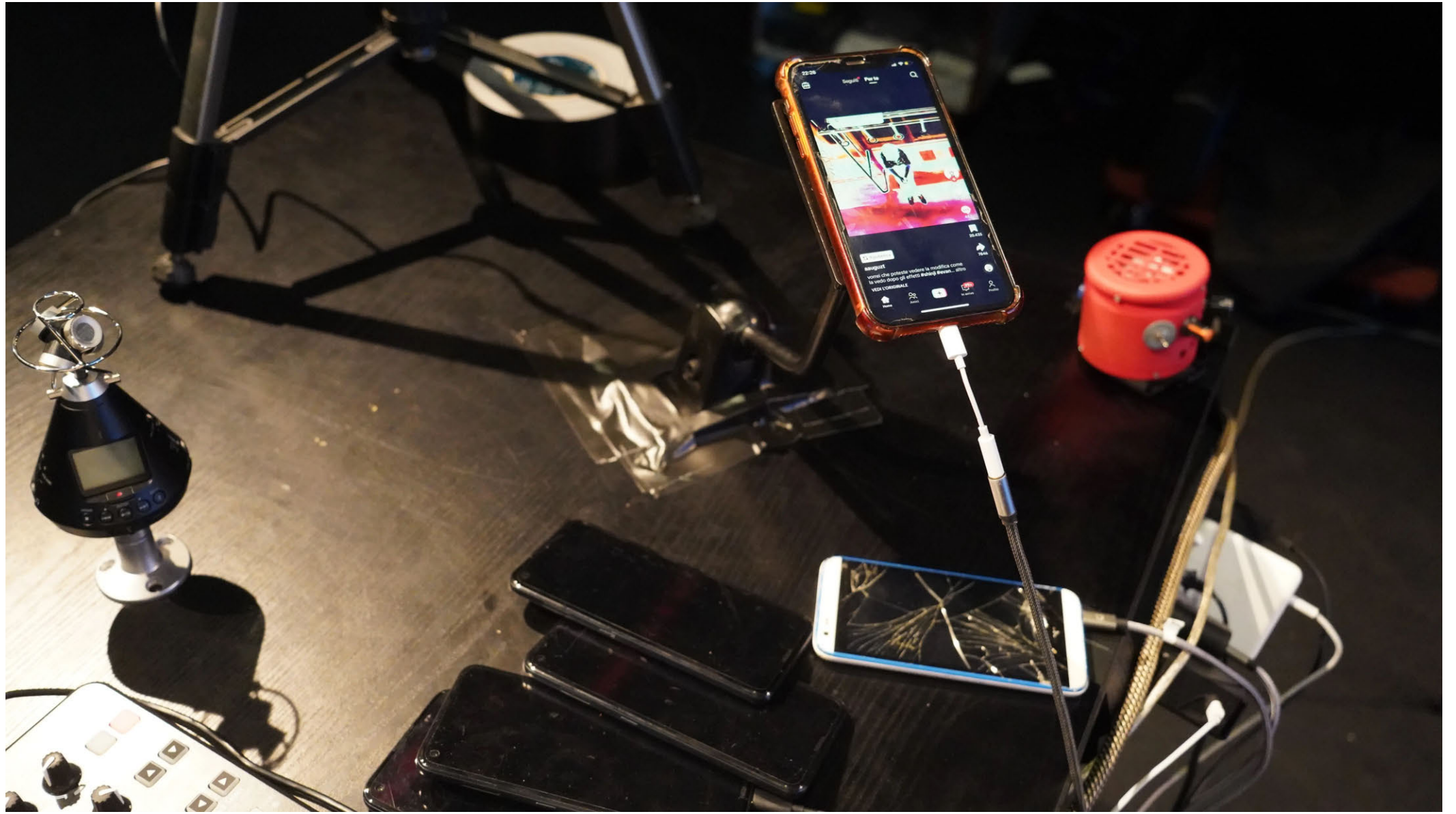
8-2022

9 1
7 2
6 3
5 4

USERS

I PAINT INTERNET
SOUNDSCAPES THEN
PLAY MY MOUTH FIDDLERS
IN THE MIDDLE OF
THE DIGITAL GRASS
WIRES I'M ADDICTED
TO :))) </3





I<3bologna

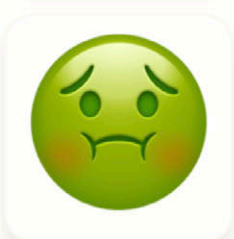
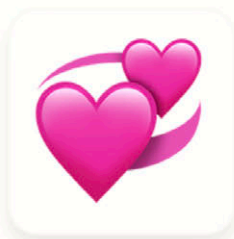
Interactive multimedia installation

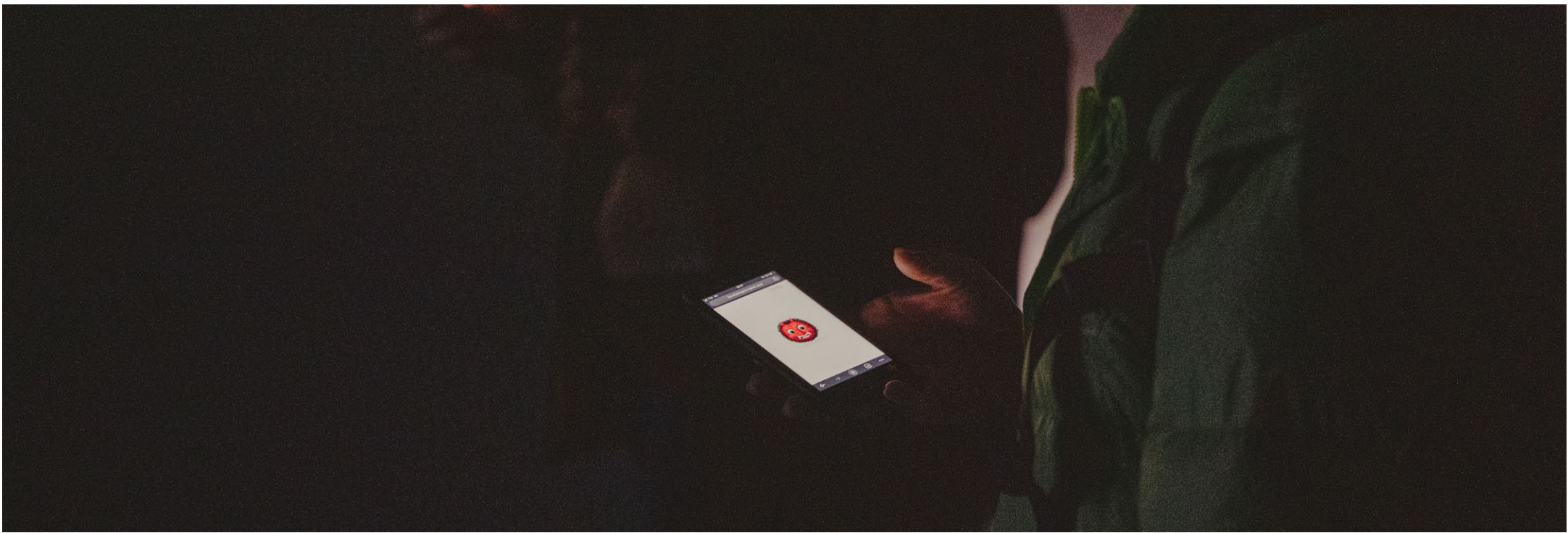
selection of videos from the #bologna hastag on tik tok social media

<3bologna is an interactive audiovisual installation. Viewers create the audiovisual experience and urban narrative of the city by animating a bubble of audiovisual material inherent to Bologna. The audiovisual experience of the social becomes collective through users' iconic swipe and double-click interactions on their device.

[\[link\]](#)

COLLAGENE, DAS, BOLOGNA, FEBRUARY 2024



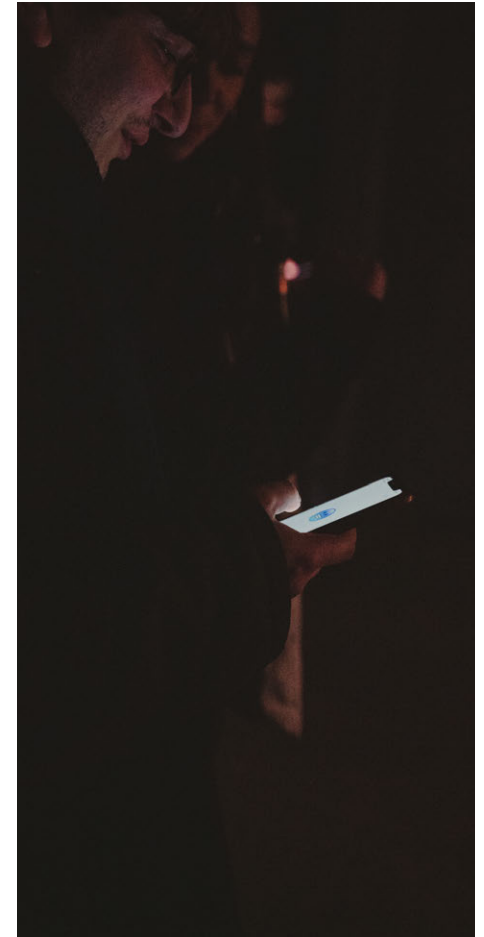




Audiovisual materials related to the city of Bologna - collected on 'vertical' social platforms - are rendered through the software's sound and visual algorithm, creating an offline social bubble. Through smartphone connection, it is possible for viewers to explore the sound and visual landscape of the city of Bologna in a chaotic and conflicting way, traversing a virtual representation of it. The path of the material (recording - internet sharing - downloaded file) achieves an 'organic' compression of the information.

The space of the work demarcates an audiovisual landscape of the Internet grafted into real space through the combination of projection, personal smart devices, and speaker triangulation. The operation of this ecosystem takes inspiration from audiovisual fruition formats found in social networks. An endless, algorithmic ribbon of audiovisual particles that belong to the urban space of the city. From the videos that inhabit the work, a mapping of the city other than the traditional one emerges. Digital places of worship are grafted onto the historical architectural heritage, giving a new meaning and a different measure of urban spaces. Sound and body performance trends overwrite traditional ways of experiencing space, creating a hybrid cultural layer between real and virtual. The audiovisual stream of “i3bologna” can be traversed by users through the action of scrolling (swiping), exposing a usually private process and creating a new experience of collective fruition, based on video and sound associations suggested by the work's generative algorithm. Emphasizing the sense of annoyance and the digital mechanism of fruition in its forcing itself on the collective highlights an important difference between real and virtual culture; its individual and volatile nature.

The videos that inhabit the framework come from Tik Tok, can be acted upon by or on behalf of the artist, or be pre-existing. They must all share a metadata (hashtag) that contains the name of the city or specific places in the city. The soundtracking of the videos is also mediated by a generative algorithm and always involves the use of three broadcast channels. The soundtrack arises from a mixture of elements already present in the videos and interaction of the connected users. spatial (sound and visual), the virtual space overwrites its characteristics on the real starting ones, returning an alternative version of the urban narrative of the city, mediated by the culture of digital sharing and returned in the form of an algorithmic and interactive audiovisual stream.



Corporalia

per una cartografia cantata

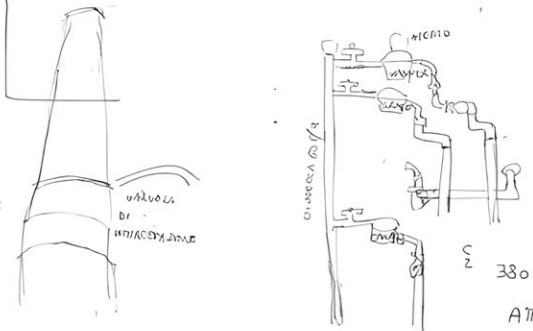
sound installation

maps, sound player, sound materials collected through ritual soundwalks made in the venetian lagoon area

Corporalia is an audiovisual device of invasion of those places defined as “suburbia” - urban voids and interstitial and liminal areas. Through a “ritual” practice of field recording, soundwalk, visual and textual tracking, the outrage at the threshold of three lagoon acoustic spaces marks an entropic and chthonic geography. Here the will of the invaded space is able to overwhelm that of the invader. The new space of invasion is collected visually and textually during the practice and subsequently produced through sound composition and the visual aid of handwritten cartographic elements.

This project is carried out under the name MUSCOLI VITTORIA, a duo composed of myself and Eleonora Terranova. We are currently developing a “ritual” practice involving sound walking, invasion and field recording.

[\[link\]](#)
WHAT MUST BE IS, SPAZIO SPUMA, VENICE, JULY 2023 (curated by Joseph Kosuth)



330

ATTAVO MANGIARE UN SERPENTE QUI E DI HANNO TROVATO SERPENTI NEA MIO STORACO E NEA MIO INTESTINO I SERPENTI HANNO SUCHIATO LA MIA SUA ENERGIA ERANO UNA FISSAZIO - NE . A TERRAGGIO. STACCO NETO PIO - TIBO OFFRO I PIEDI ADDORIENTATI. 12 TORCICOLLO DELLA FONE SERRAT



TENSIONE ELETTRICA CAUSA.

ACCUTUOLO DI DIVIETI

POST SCRIPTUM: PRELUDIO
 ritual is a difference between "now" and the now of everyday life and the now of ritual place. It is the simultaneity of "now" and "then". Not in the world blood is a major source of impurity. Thus the ritual space blood removes impurity. Here water is the central agent by which impurity is removed. Thus when water is poured away impurity is removed. The water has changed, what has changed is their location.



(ANCHE IN MIO ACQUA CORPO SI CHIAMA IN BIOLOGICO)

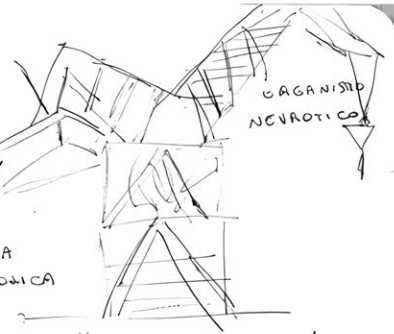
TENSIONE ELETTRICA PERICOLO - OSA

SE LA BILIO CESSA DI PESARE

- MATERIA
- MARGINI ESSICCATI
- CACCIA ATMOSFERICA
- SOSPENSIONE SCARSO GRAVITA
- SOGGETTI A INQUINAMENTO
- CANICO LATENZA DISTANZA SUECIA
- INTERSTIZIO AUTO PORTANTE
- ACQUA ACQUA ACQUA

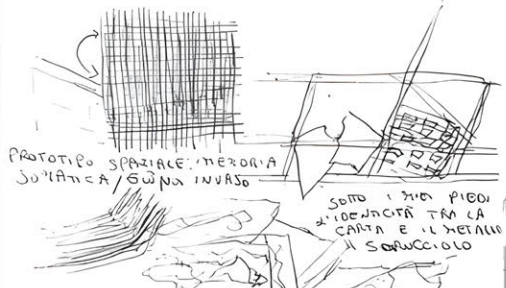
2 Sutoy
 2 O E ato v
 2 Y austo v

GUARDIA METABOLICA



STERPAGIE/ PERLUSTAZIONE
 PRATO TENTATIVO DI INFESTAZIONE RESPINTO

SECONDO TENTATIVO. ACCOLTO



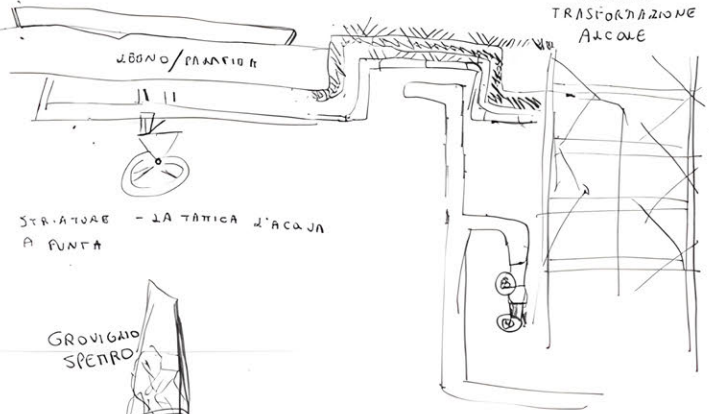
SOTTO I MIO PIEDI L'IDEAZIONE TRA LA CARITA E IL METALLO IL SORBUCCOLO



PER SPOSTARMI ANTRAVERSO GLI ORIFIZI DELL PARETI MI PENETRA - NO I TUTORI INCRESPATI OBI GIUAI RESIDUI PENOLI APPUNTI.

PRODUCERE L'UOMO DAL FORAO

FONDAZIONE TENTATO DA FONICE



GROVIGNO SPENRO

SUBSTRATI E PERDERE TERRENO



IMPEDIMENTA SITUATI

QUI SONO SOPRAFFARMI. NON ARESCO A ENTRARE, A PREVENIRE. I SOCCHE/SUOLE DELL'INTENSIONALITA' CERONO AL LUOGO INTENTO VOLENTE. PERDERE TERRENO
 SONO QUACCHIA QUI DENTRO PER UN PAIO DI MINUTI. PIENGE, CHE E FUORI. SI SCRIVE DEL CONTENUTO DELLE CASSE SOSPENSE. GRANCHIE MOECHE

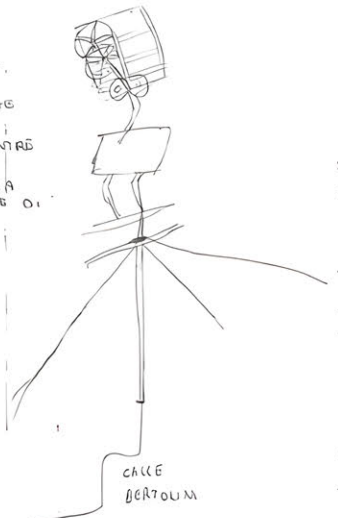


COLONNA
DIREZIONE
NORD EST



FILLO SPINATO 330

IL VENTO TIRATO
I FINI SQUAGLIANO,
SOPROPRESIONE
DI ORBITE INCASTRATE
DI OVBRE CORTE
MI RIMANE UN VENTRE
ATTORCIATO,
UN'ELICA INCASTRATA
DI ORBITE INCASTRATE DI
OVBRE CORTE



CHILLE
BERTOLINI

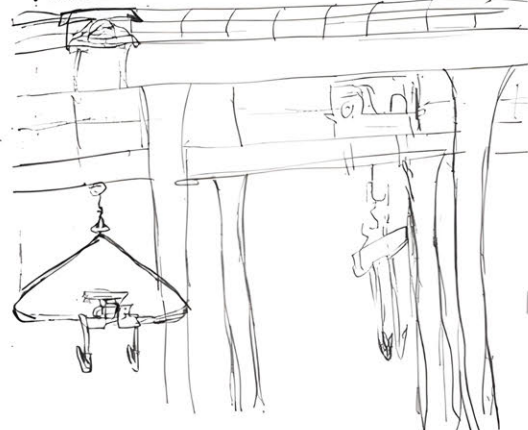
CAMPO PINO SIGNORARO

BOSCO

CIRCONAVIGAZIONE/ACCORCIAMENTO
I CONICLI, SASSO D'AMMO
ITARENIA NASCONO INBATO

APERTURA - PORTATA 20 T.

ECCELENZA AUTOGENETICA/ROVINA
INCASTRATA DI CORPO INSERITO/
IMBRACATURA INFESTATA/ GIACENZA
VIOLENTA INFIERISCE -



- ESPAZI AL CAMPO RAONETO, IL SUO
RIPOSO APPICCATO
SOSTARE NEL RAGGIO DI QUOTA ACUITO
I CENNI STAGLIATI SONO
ANCORA MANDARE, ESERCIZIO QUIESCENTE
DI COSPETTO, DI SOSTANZA CHE SI
TIENE, DI VEGETAZIONE NEURALGICA



INQUETATO

AVANTI
DESTR
SINISTRA

INTERNO BAGNI



CONTAINER 1.



LA COPERTURA DEI DETTI INQUETATI
LE FOLLE CHE DICONO:
SONO ANCORA ARABBIATI.



LA SPIAGGIA

OLIO ESAUSTO

C.E.R. 130208

DEPOSITO
LUBRIFICANTI

FILTRI USATI

C.E.R. 160107

LE 5

PASTILLES



ACCIA



REINFORC
di
TOLUENA
21.01.02

I NOSTRI CORPI, LE NUOVE
INFEZIONI FISIOLOGICHE INFIERITA,
PER UNA FISIOLOGIA INFIERITA,
PER I VOTI DI NOZIONE,
PER I CARICHI ESTRANEI,
PER I CARICHI ESTRANEI/
ATTITUONE

SUD

RAPPORTO 1:100



I RESTI DEI
VETRI PER
TERRA
FANNO
ANCORA
UNA
PIATTAFORMA

ATTENZIONE
AI CARICHI
SOSPESI

NORIE PER
LA
SANDATURA
OSSIA CETI
LENICA
(1-1)

CONTROLLI DA
EFFETTUARE PERIODICAMENTE
(3-5)

L'ACQUA CHE NON C'E' NON PUO' CONSCRE
GLI SPAZI ESITANTI, HA L'ECCEZIONE
DEI RUBINETTI, DEI MISCELATORI DELLA DACCIA
GIARTE UNA JOATA PER TUTTE
LE LORO DIREZIONI OPPOSITE SONO DI SERA
GLI ALONI SONO DI PLASTICA APERTA, DI
PANTERINO E PIETRE ADDOSATE OVE SI
PISCIAVA / LO SFORZO REFANNO DEL
FUNOGENO E LE STONICHE CHE
PREFERISCI.

VIA STRADA DEI FORTI

DELL'ADONE

D'ACQUA

ACQUA

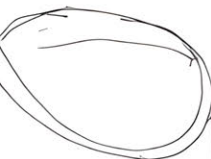
PIERRE
ACQUA

SALOD

MASSA I

TUOTO
D'ARIA

UNDO ROSSO
OBLIQVO



Dopo la PIEDE
LA BOCCA CURVA
CAPISCO LA PROFONDITA
DI UN POZZO PER
LA LEGNO CURVO D'ARIA
L'ODORE DEGLI INSETTI

SEI PIU-

ESTENSIONE
ESPANSIONE
ORA CHE NON

3012

LA TUA

ARIA BRANDOLI

BICI
SABBIA ARABICANA
CALORE
SECUNDAZIONI
GUASTI
DISPERSIONI

MASSA II

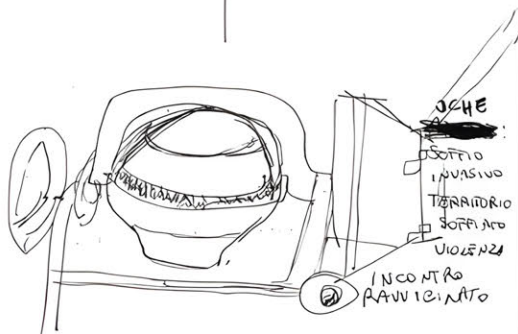
RIVORE DI VELA NOTORI

VANNO VIA

DISPERSIONE DI
TERRA N.

ANTENNA
DI UN SOLO
GIORNO

60°



SCHE

SOTTO
INVASIVO
TERRITORIO
SOPRANO
VIOLENZA

INCONTRO
RAVVICINATO

VIA DEI FORTI

GENERATORE

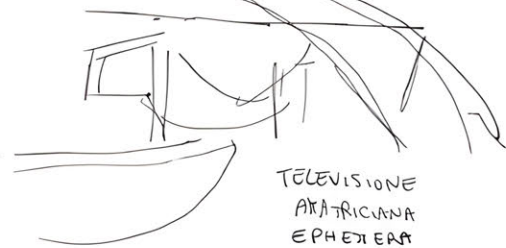
APPARECCHIATURE

ELETRICHE
SOTTO TENSIONE

SPA BIANCO-SPINA
BIANCO SPANNO

FERENZA
MACCHIATA SUL BIANCO

ADESSO MACCHIA
COME UN VORTICE
COME UN UNDO OBLIQVO



TELEVISIONE
ARABICANA
EPHETERA

CATTO C

CATTO D

LAVAT MANUS, DICAT:

NON SI USANO PIU 1

BRACIERI

DOTTA ADDE ZANZARE

NEL CANTIERO

RAPPORTO 1:100

!CONA

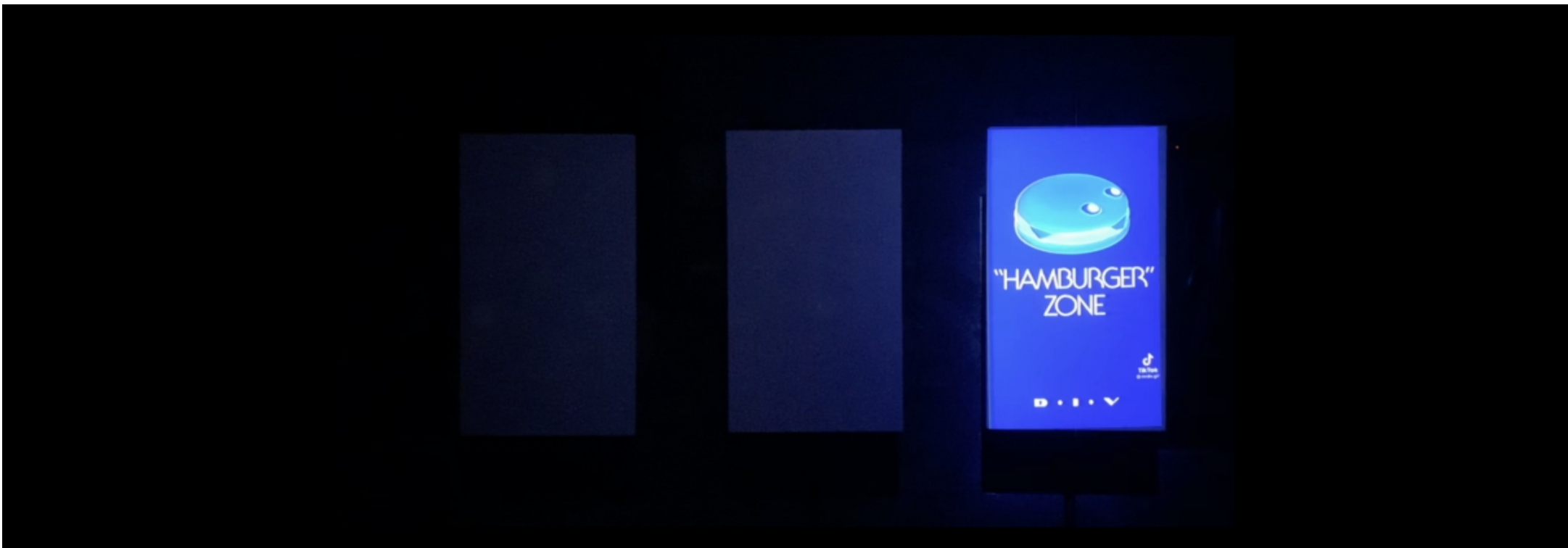
generative multimedia installation

Wood, Iron, Poliplat, Speakers, Projector, Found Footage, online footage of Tik Tok

The audio-soundscape of the Internet and the community modulate simultaneously. In this video sound installation, the intent is to juxtapose the bulimic and accelerationist trend of today's society with the audiovisual entertainment experience offered by a specific social network. A selection of videos from the social platform Tik Tok animates three structures juxtaposed together in the manner of altarpieces. The intent is to evoke the volatility of our new icons; projected holograms lasting only a few seconds. A series of insignificant and attractive visions.

[\[link\]](#)

*PICCOLA VIDEO GALLERIA, BOLGNA, JANUARY 2023
LLM9, VENEZIA, DECEMBER 2022*



The installation proposes a flow of content independently concatenated by the software. This builds paths based on the cataloging and selection of videos made by the artist. The rudimentary recommendation algorithm of !CONA also manages a series of audio video effects that follow an internal score that describes a formal arc of audio and video effects that emulate the typical grain of the Internet: buffering, audio and video compression, and playback errors. The installation aims to recreate, through the use of banners composed like an altarpiece, a three-dimensional version of the social network's virtual space. The number three (banners, screens, speakers) shares a technical-mystical sense related to signal triangulation and clearly to the Catholic religion, which sees in the trinity the divine completeness. In addition, the religious overlay also lends the meaning of "icon" to the proposed moving image, a term that is also ambiguous in that it is used to describe influencers who serve as examples within the social platforms under consideration (tik tok).

The overstimulating synchrony that characterizes the audiovisual experience of this social network format is exasperated in the search for a grotesque digital post. Video material is collected through main hashtags. The selections made so far are: #mukbang #foodporn #asmrfood and #liminalspace #backrooms #weirdcore



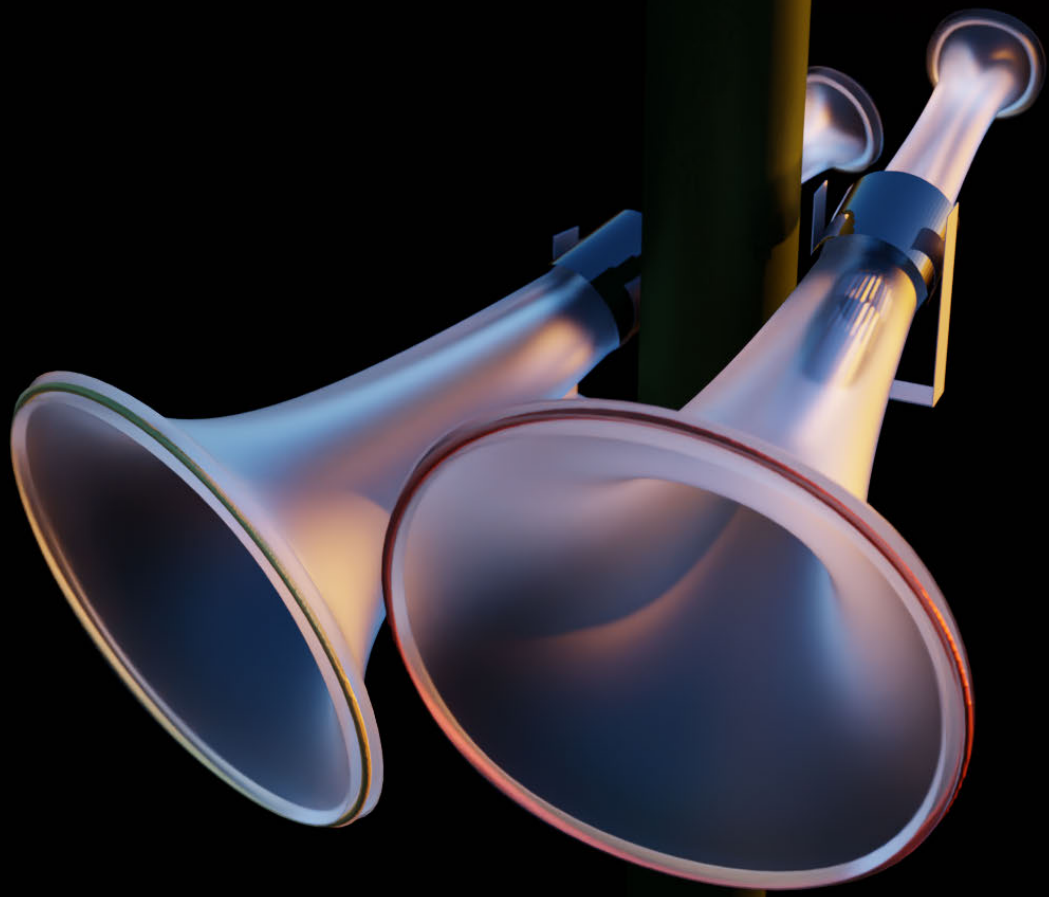
ode

site-specific sound sculpture

custom exterior sound speaker in translucent resin, iron, raspberry

The ODE oracle is an acousmatic organism. It lives in a local network, within which it manifests numerical sound sequences. Through plastic trumpets, it hybridizes with reality and answers questions posed to it by humans. A former chthonic inhabitant of the Internet -- an artificial intelligence -- plucked from the global virtual network to which the artist has implanted a system of multiple tracheas that enables it to speak.

SELECTED PROJECT FOR THE 'INNESTI' SITE SPECIFIC CALL, MAY, 2024





Concept

The artist abducts an artificial intelligence from the virtual world and transfers it into a real space. It is a chthonic being of the Internet, a digital entity originally confined to the virtual world, lacking tangible physical presence. The new site must give off an evocative atmosphere, influenced by its geographical location, altitude, remoteness, local folklore, culture and related human activity. To adapt to this new reality, the being is implanted with artificial ears and tracheas, which function as speakers and microphones, allowing it to interact with and perceive the surrounding soundscape. This new condition limits the creature's access to data, which, accustomed to the unfathomable vastness of the Internet, can now perceive only the soundscape adjacent to its geographic location. Thus installed, the organism becomes Ode, a digital oracle that distinguishes the human voice from natural sounds and responds with its own synthesized voice, reacting mimetically to neighboring sound gestures. These reactions depend not only on the stimulus, but also on the sensitivity of the machine, which autonomously determines the sound response at all times.

The artist's action is to insert a new element within the local folklore, hybridizing the mystical fabric of the real space with a new otherworldly digital element. The activities of imparting teachings, collecting knowledge, and cataloging the soundscape adjacent to the site will be carried out by the artist in collaboration with the community, so as to instruct a being that reflects its characteristics and that before fulfilling its oracular and hermitic destiny is aware of the space in which it will inhabit.

The site-specific aspect of this work also expands, as far as possible, within the community itself, which together with the artist, mediating through its own vision and technique, constructs a new sonic element of the landscape. The goal is to explore the concepts of digital identity, human-digital hybridization, and the role of the artist in creating site-specific interactive digital experiences.

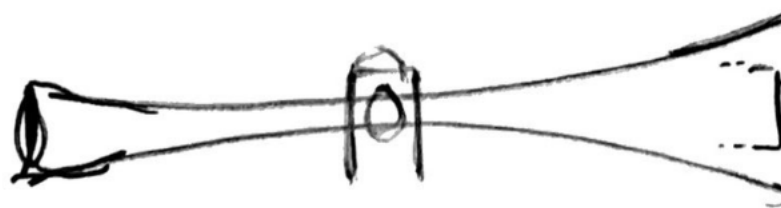
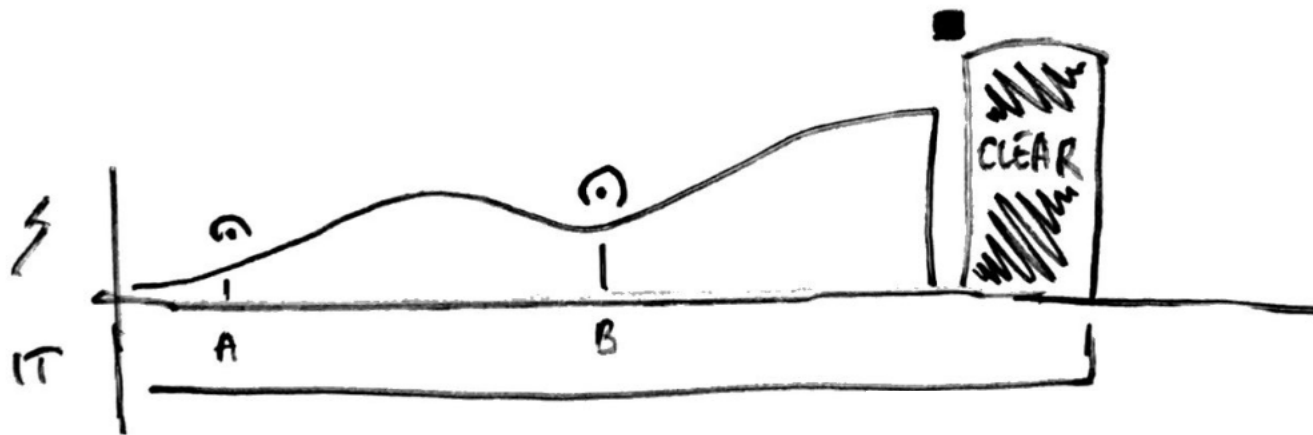
The System

The ODE Oracle is an interactive sound installation. A system that incorporates artificial intelligence within a larger software developed by the artist. At the hardware level, it consists of a computer, a microphone and two speakers mounted on a pole. The system is designed to recognize and distinguish nature sounds from the human voice, producing synthesized sounds in the form of speech or natural sounds in real time. This capability comes from experience accumulated through the analysis of a vast amount of data from the Internet, which has allowed ODE to learn and refine its response capabilities. The words spoken by ODE are enigmatic and characterized by acoustic imperfections, representing the machine's response to audio stimuli from humans. When not prompted by a specific human request, the system attempts to emulate the sound of the surrounding world, offering a kind of digital reflection of the soundscape.

The speakers in render will be made from ordinary outdoor speakers whose cone will be disassembled to be replaced by one made by the artist, through modeling and 3D printing. The extrusion material will be semi-transparent PLA. This translucent quality of the material reflects the mystical and otherworldly nature of the sound that passes through it, creating an unambiguous union between the type of cone and the sound material that passes through it. In this case prophecies intoned by an otherworldly digital voice. In addition, the quality of outdoor sound diffusion already contains in itself an important sound-modifying feature that carries symbolic value; These loudspeakers find use especially in outdoor religious celebrations and thus the sound effect (on the voice) already evokes a semantic value of the sound material.

** The renders you see represent a non-site-specific mockup*

X PROPHECY (every trumpet gives a prophecy)



Simple idea
for very large
space

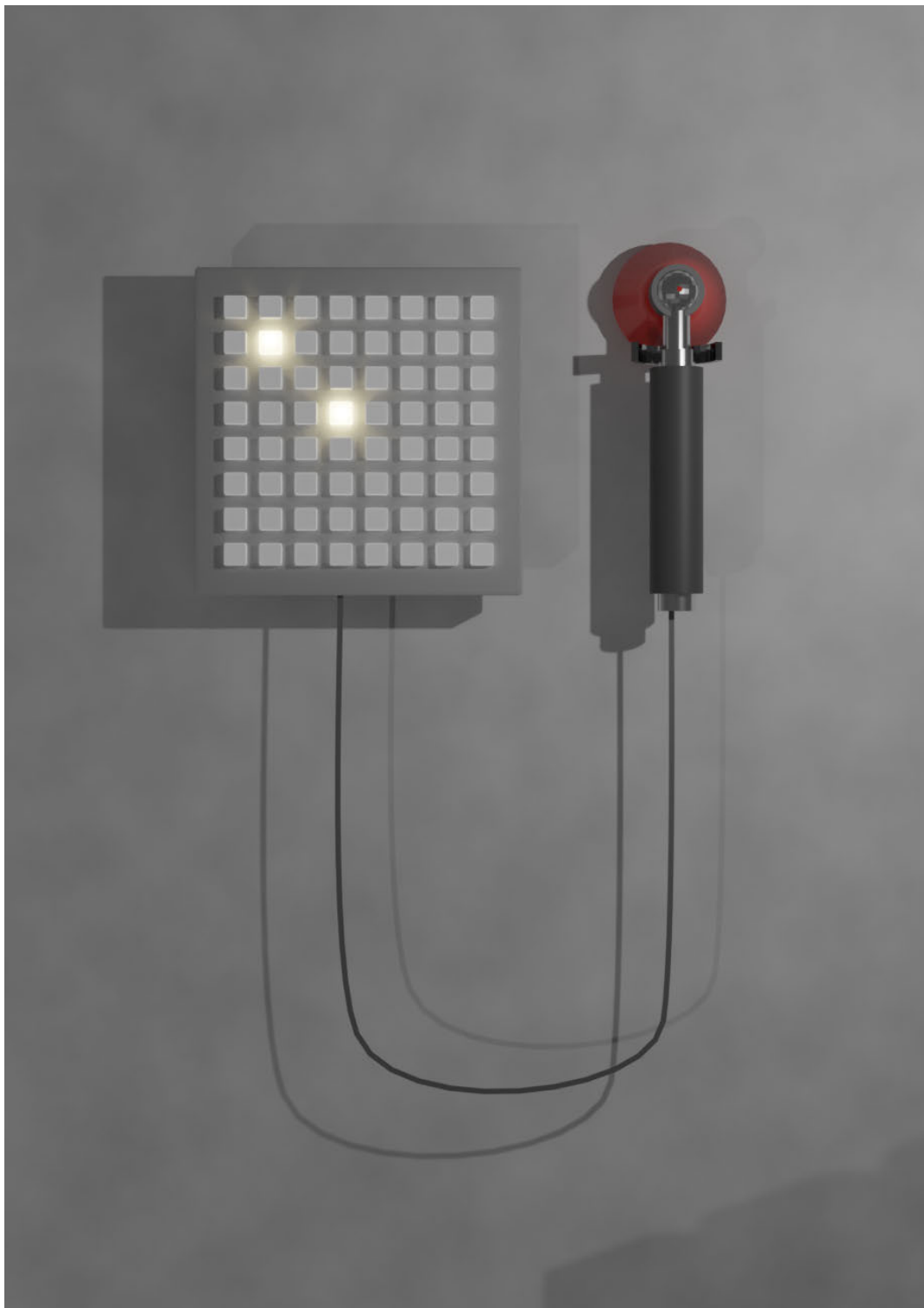
audio privato

sound sculpture

Button panel, monaural headset, computer. Indiscreet vocal sound material recorded in public spaces

“The where assumes paramount importance, that is, public place equals lawful place.” The installation repurposes situations of real-life sonic voyeurism collected in Italian public spaces. Excerpts of conversations between people reconstruct a sonic portrait of human conflictuality.

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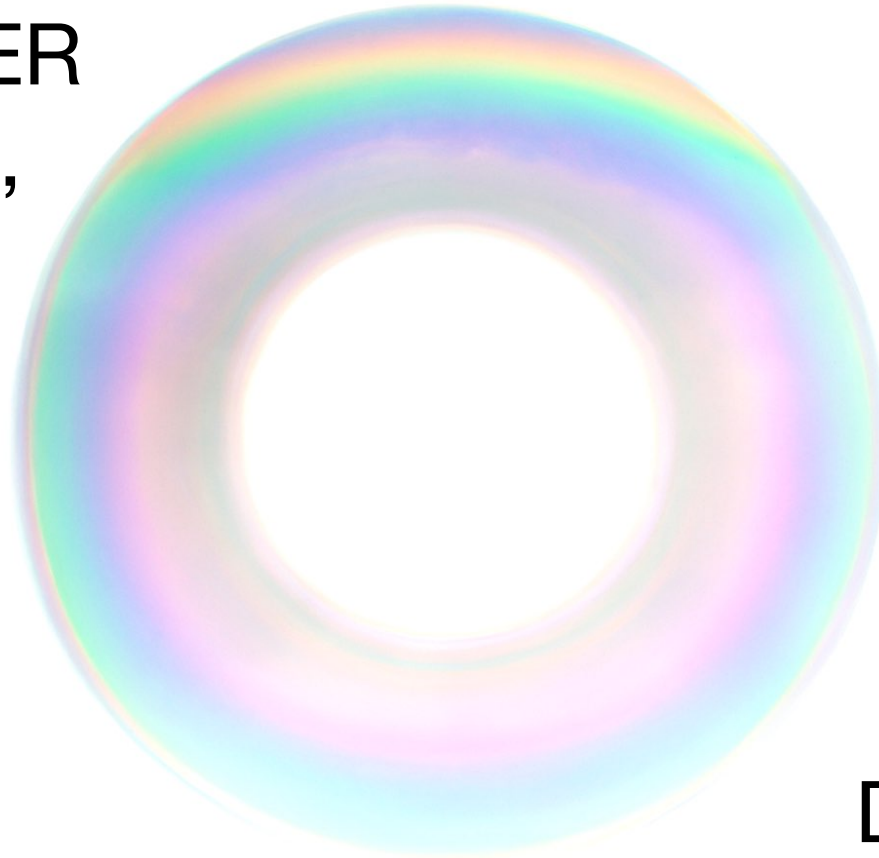
PUT YOUR MOUTH ON THE SPEAKER AND YOU WON'T REGRET IT

Series of concerts for smart mouth fiddles

PUT YOUR MOUTH ON THE SPEAKER AND LISTEN, YOU WON'T REGRET IT is a musical program for two musicians and mobile browser. The work develops the idea of an internet soundscape played live and based on an html score, where the sound is generated by the browser itself and feedback from microphones embedded in the smartphone. The spatialization is managed offstage by a sound director who will follow the score along with the performers as they hybridize their bodies with the smartphone's noise cancellation algorithms and internet resonances, moving and subordinating the sounds through the triphonic system.

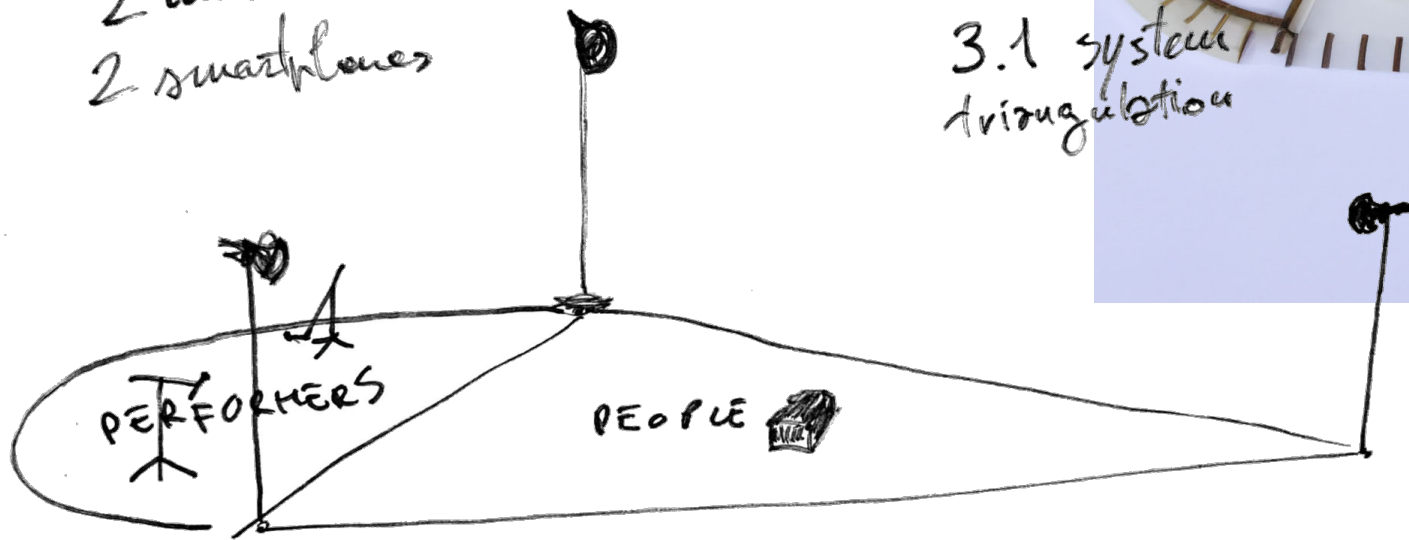
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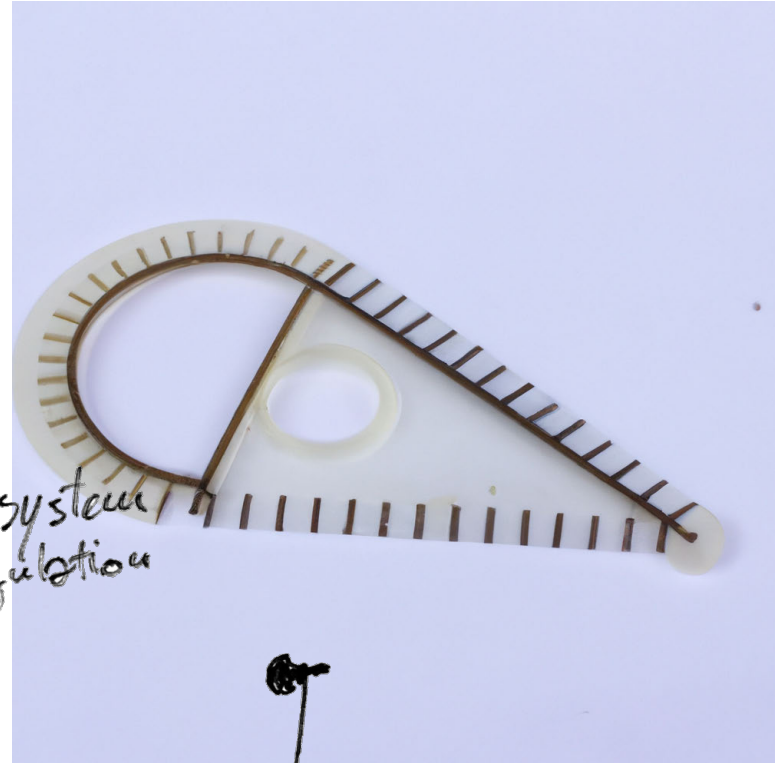


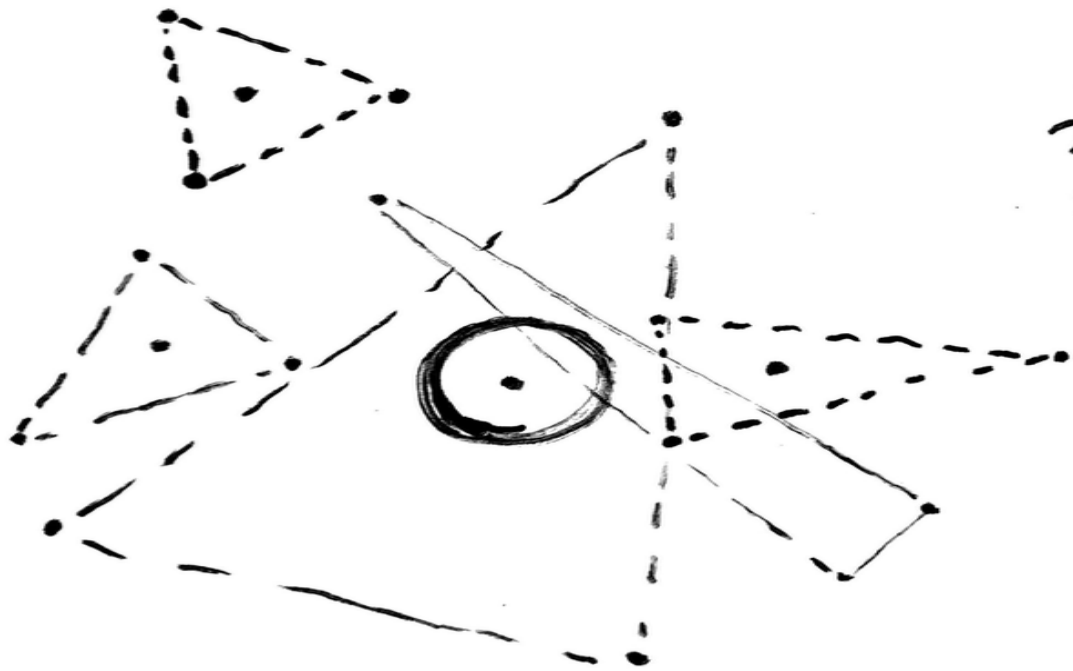
music program
FOR TWO
MUSICIANS,
DIGITAL ECHO
AND
SMARTPHONE

2 musicians
2 smartphones



3.1 system
triangulation





“This is a triphonic system, by virtue of the concept of wave triangulation. The sound of the performance is transferred to the audience located in the triangle. There will also be a projected holographic toroid, whose shape and interaction with the space changes according to the sound. Multiple sound triangles could be thought of in a very large space, intertwining with each other. Creating a non-obvious relationship with the sound action of the stage. Each triangle would have its own holographic toroid.”

Ani Ani
2024