

VILLE POLYCHROME_La musique

Music has always been a vital part of combat, on all fronts: military bands, religious hymns, revolutionary songs, songs of identity but sadly it has also been used to manipulate; to dull the spirit, encourage submission, alienation and propaganda. If revolutionary art died along with those ideologies, how does contemporary musical creation resist becoming mainstream and conformity we see in modern communication? What new utopia does it invent or reflect?

My musical idea for Ville Polychrome provides a new wave of fresh, colorful sounds from a world that refuses to run in neutrality.

It involves the concept of a work being constantly renegotiated or reinvented. For instance how social, psychological, ideological and political practices deal with art as production and as a relationship with a consumers. The space of a performance work can be a distraction to the presentation of contentment in culture, or it could be the crown for a king. An artist needs the creative ability to read the ongoing process in different contexts. This is also connected to the question of the artist's relation to audience. The viewer is no more voyeur, but becomes the witness of a process, that shape, willing or not. Instead of paradigmatic regulation, the relationship is alive spatially. Whether the space is a black box, a gallery or a street is irrelevant. What is conclusive is the motive for action - an intention which transcends and surpasses the obvious and the formulaic. Significance comes from separating oneself from fixed structures of presentation. In situations like this, an artist, through a work, connects with a living space, which creates planes for perceptions and conclusions. Discussions start among artists, emphatic situations involving artists and local people occur. Possibilities for communication outside the institutional channels of the art world develop. It is not necessarily about projects but rather friendship, just like ours, Armando! These relationships occur in a world shaken by massive crises and problems, the result of market forces and exploitative economics of global capitalism.

The music I will perform is animated by a common and vibrant communicative

tension, starting inside the structure of the composition from an almost theatrical instrumental gesture as well as from a narrative inspired by the images and words.

I'm interested on the landscape (paysage), as a sum of events created and modified by *listening* (feeling). This has to be a subjective representation because the listener has the chance to organize the activities around him, creating relations that begin with his own sensibility and intuitions. Through my activity I have the possibility to modify what's around me: 'Ville Polychrome'. In fact the environment (ambience) is the base over which we work every time, consciously or not. Everyone composes this landscape by listening and this landscape is a construction of details that overlap one each other in a non-intentionally and continuously way.

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