

# BRICOSONORO

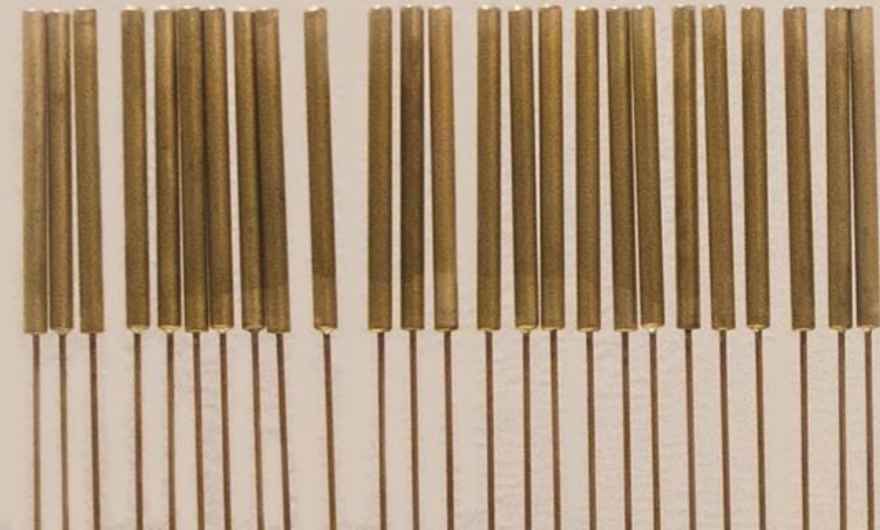
(SENZA GUSTO)

Tributo a  
Harry Bertoia

COLLANA

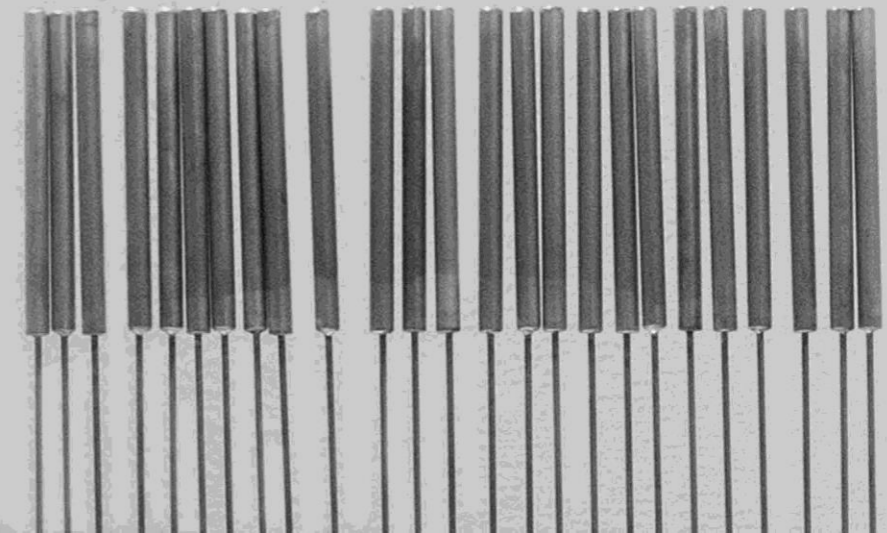
**ERRATUM**

about sound | visual | text



*THE INNER WORLD IS AS IMMENSE AS THE COSMOS OUTSIDE.*

*Larry Bertoni*



FuoriSalone 2019 a ERRATUM

## BRICOSONORO (SENZA GUSTO)

Tributo a Harry Bertoia

a cura di Sergio Armaroli, Steve Piccolo | Con Marc Kalinka

### *Introduzione*

Vittorio Schieroni, Elena Amodeo

### *Testi*

Steve Piccolo

### *Ph. Luisa Mizzoni*

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BRICOSONORO (SENZA GUSTO) | a cura di Sergio Armaroli e Steve Piccolo

ERRATUM about sound | visual | text - 9 - 14 aprile 2019

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### *Progettazione grafica del catalogo*

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UNA MOSTRA

**ERRATUM**  
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IN COLLABORAZIONE CON

**CITTA' SONORA**  
SOUND | FESTIVAL PERMANENTE | ART

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*Harry Bertoni*  
FOUNDATION

# INTRODUZIONE

Elena Amodeo, Vittorio Schieroni

In occasione del FuoriSalone - Design Week Milano 2019 lo spazio ERRATUM di Milano ha reso omaggio allo scultore, designer e precursore della Sound Art Harry Bertoia (San Lorenzo, Pordenone, 1915 - Barto, Pennsylvania - U.S.A., 1978) con *BRICOSONORO (SENZA GUSTO)*, progetto a cura di Sergio Armaroli e Steve Piccolo.

La mostra ha presentato una serie di sculture sonore-tattili-visive-olfattive fai-da-te realizzate da Sergio Armaroli, Marc Kalinka e Steve Piccolo, insieme ad alcuni oggetti disegnati da Bertoia: una sedia, la scultura sonora da tavolo *Table Tonal II #71* e la proiezione di un film documentario di Harry Bertoia del 1971 all'interno dello spazio Sonambient Barn in Pennsylvania. Ad accompagnare l'allestimento l'installazione sonora *Sonambient ReMix* creata da Sergio Armaroli e Steve Piccolo con i suoni delle sculture sonore di Harry Bertoia.

Spazio di ascolto e sperimentazione, ERRATUM si presenta al pubblico come un laboratorio di idee dove la contaminazione tra le arti e il loro incontro con la musica porta a risultati inaspettati proponendosi come punto di riferimento per creativi, musicisti, poeti e artisti. In collaborazione con MADE4ART di Milano.





# SOUND SCULPTURES

Steve Piccolo

series: find the spot 1-4

tried: bass and/or guitar strings  
HB reminds me of the hairy head rattle  
at the top of an instrument  
before you cut off the excess length of the strings

failed: boring rattle sounds  
just because guitar strings make  
musical sounds when stretched  
doesn't mean they will sound  
any better than plain old metal wire  
when not stretched

tried: insert noise making things in wooden boxes  
maybe with a pickup, maybe not  
or an amplifying bowl or chamber  
make the boxes large enough to insert  
one human hand  
the listener has to feel around inside the box

the box contains an intensely tactile something

or the button activates a motor that causes vibration

good instant cheap solution:  
recordable sound pads  
purchased from England  
designed to fit on top of beverage cans  
with the purported task  
of helping unsighted people  
to know what's in the can  
before they drink it

results: acceptable  
people really did interact  
and seemed to enjoy it

virtues: 1) not constant  
sound but only on demand  
2) combination of live  
and recorded sound  
3) used nicely crafted wooden boxes  
but obviously not new at all



difficulty rating:  
finding the spot under  
lots of balls and pellets of different sizes  
was the hardest (version 1)

finding it in the midst of  
strands of colored plastic  
from a fake Hawaiian skirt costume  
was reasonable difficult (version 2)

finding the spot  
under a lush liner  
of fake fur  
was quite easy (version 3)

finding it under  
a plastic bag  
filled with water  
designed to be used

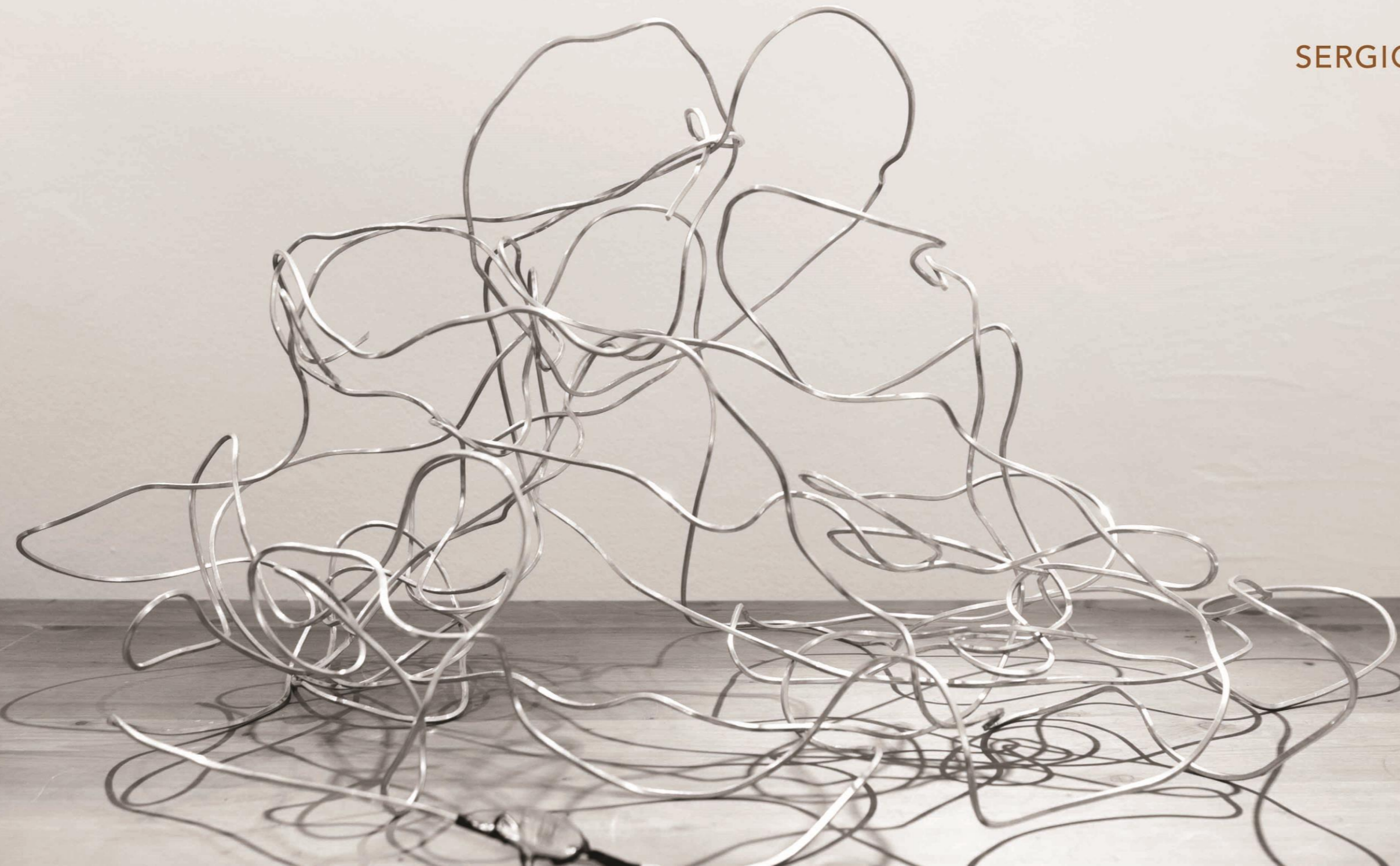
as an ice bucket  
for a bottle of wine  
but now containing a flower  
with a stiff stem  
was a riddle... (version 4)

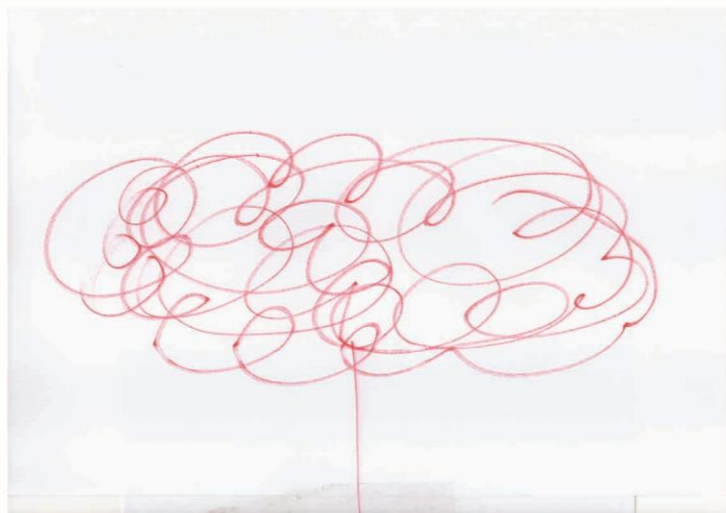
(solution: use the stem)

future developments:  
1 improve quality of sound source  
2 eliminate electricity and improve  
sounds of contained materials  
no button  
3 add resonating chamber  
4 use electricity with button  
but reproduce  
sine wave sweep to trigger  
vibration of materials inside boxes



SERGIO ARMAROLI

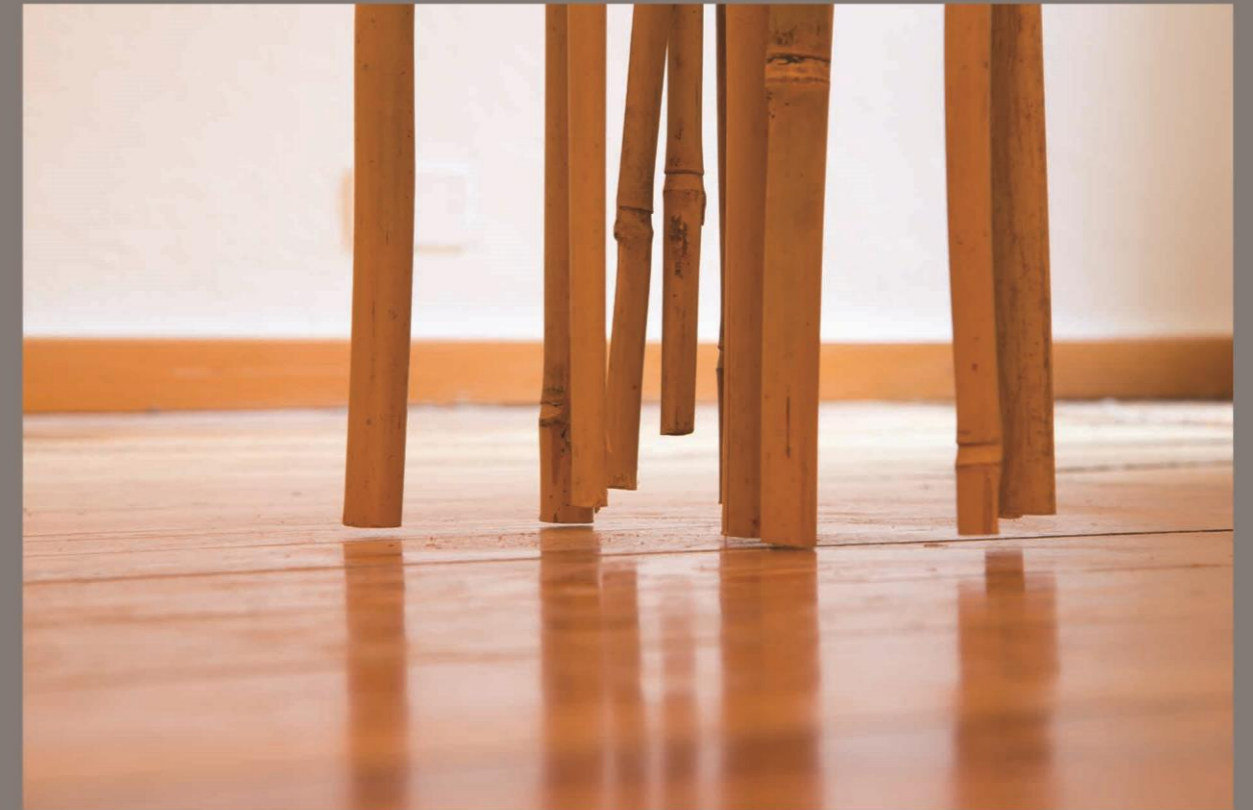




Studio per *Cloud Rattle*, disegno su carta.



*Cloud Rattle*, 2018. Alluminio modellabile con microfono a contatto e amplificatore, misure variabili.



*Column Rattle (BambooCluster), 2018. Bamboo, site-specific (particolare).*



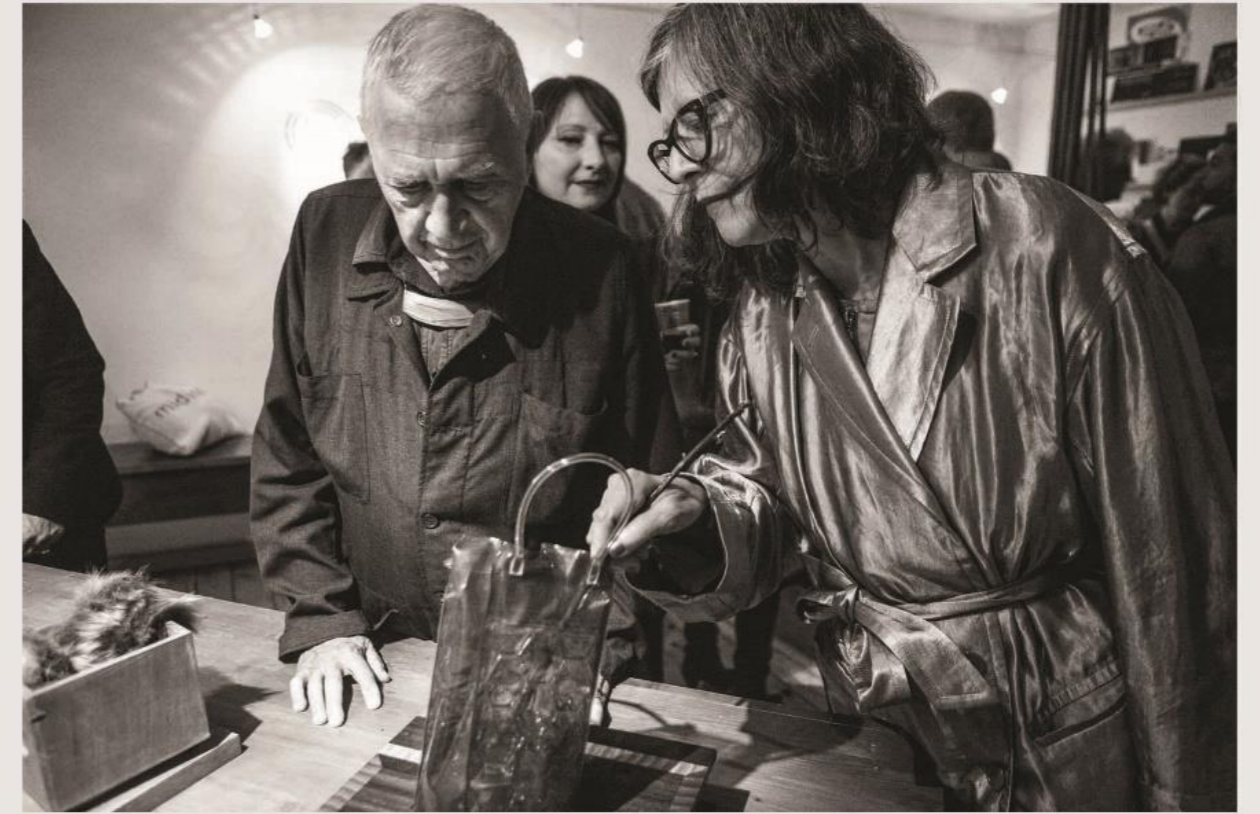
*A destra: Column Rattle (BambooCluster), 2018. Bamboo, site-specific.*



STEVE PICCOLO

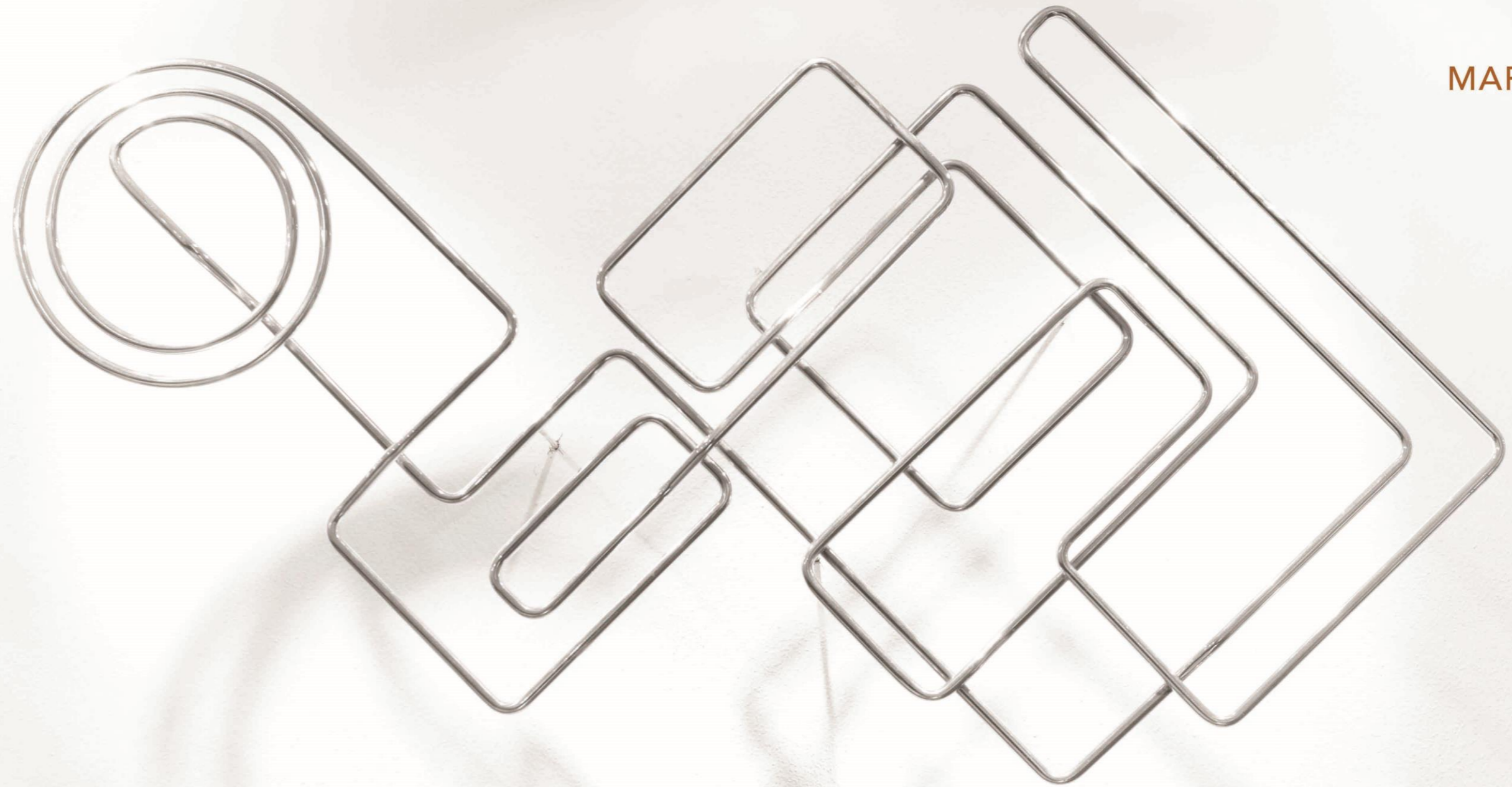




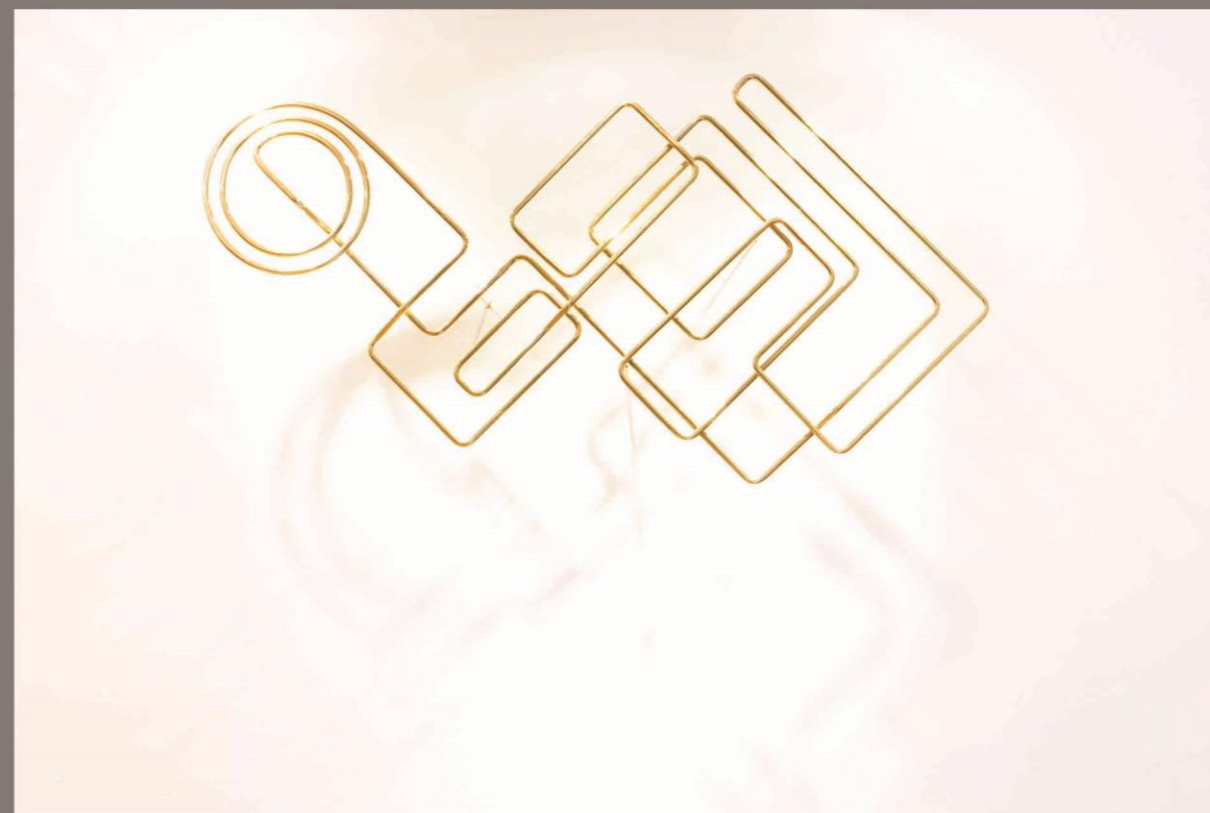






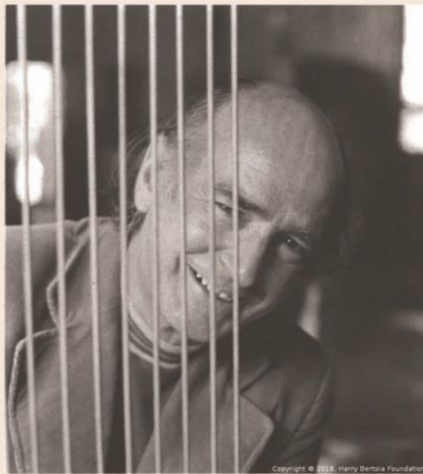


MARC KALINKA



*Struttura #4 - Amabili resti, 2017. Ottone, 110x60x15 cm.*

## HARRY BERTOIA



*Table Tonal II #71. Rame e ottone, altezza 31,7 cm, base 6,6x20,3 cm.*

