

HELICOTREMA



Recorded Audio Festival

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RICCARDO BENASSI

Every Casa is Techno Casa
7'15" - 2014

At Helicotrema 2014 will present *Every Casa is Techno Casa*. How did the idea to project a downloadable ringtone, a sound object that can be enjoy through mobile phone devices, an artwork that is ideally always with you even if can be activated only when someone is looking for you, come up?

I've noticed that the domestic exhibition space run by Fabio Santacroce in Bari (the last part of multi-floor staircase called *63rd-77th STEPS*) was already *Techno Casa* even before *Techno Casa* would have touched it physically... Meaning that it was a vivid example of the fact that architecture is losing its own original function, becoming a vast display system in search of contents. The idea of turning a domestic space in an exhibition one had already been widely explored (more recently from H.U. Obrist above all) but in the case of *63rd-77th STEPS* the exhibition program was clearly oriented towards a critical understanding of the new technologies aesthetic and consumerism. At the same time, after having extensively crafted the *Techno Casa* project for years, I had started to feel in need of something able to close the project with an exclamation mark - or better - to entangle it to the *Phonemenology* project, which I perceive being the *Techno Casa* natural consequence, so to say, its own current future. In *Techno Casa* the final victory of objects is already revealed in the total disappearance of each object: mobile phones have replaced Design in mediating our relation to the surrounding space - affecting the whole concept and daily use of architecture. With *Phonemenology* I'm going further in deep in the discourse, researching how the daily use of smartphones could affect the role of the human body as interface within a constructed environment (as much as the the role of a subject as interface within a Democratic State). In doing so, needless to say, I hope to nurture and better realize my role of artist within the contemporary society.

This work features the participation of Margareth Kammerer and Dj Bedo; can you tell us how this collaboration began?

One could say that the good aspect of being an only child is that you are going to find bros and sistas along the way, and you call them fellow travellers. Unfortunately, thanks to the communication technology that keep us bodily apart, Dj Bedo and Margareth Kammerer never meet each other. They are part of two different informal crews that had - and have - an extraordinary importance in my life. I met Dj Bedo when - at the age of 13 - I started to hang out with the ABS crew from Cremona, the city where I grow up. Dj Bedo taught me how to properly deliver bars and why rap poetry was needed, and I must thank him if Hip Hop oddities entered my life in a time of endless teenage exuberance. For *Every Casa is Techno Casa* we worked together at a specific interlude, 22 seconds long. We felt hideously happy when a stranger told us that those 22 second reminds him of *Putty Boy Struts*

by Flying Lotus, a must-hear track for us. Dj Bedo already performed a long crazy double cut featured in *Techno Casa – Attachment 7,02 Mb*, while Margareth Kammerer – that gifted musician – sang for the *Techno Casa – an introduction to* soundtrack in the summer of 2011, more then 2 years before the project would have been presented to the public. Therefore, one could say that the whole *Techno Casa* project had been influenced by her up lifting voice. I met Margareth something like 10 years ago when – during the University years – I started to collaborate and widely converse with the Bologna based informal crew called XING. In *Every Casa is Techno Casa*, Margareth perfectly embodies the human counterpart of the ongoing synthetic storytelling.

How would you inscribe this work within your artistic production?

A first attempt to figure out a possible reply to this question is this text written together with Sara Dolfi Agostini and Gabriele Tosi. *Every Casa is Techno Casa* may be a turning point in my research because, for the first time, I operated – or at least I pretended to operate – in absence of a phenomenological space. The label “site-specific ringtone” perfectly describe this ambiguity. Or ubiquity.

Tell us about your experience as a teacher (at Accademia Carrara di Belle Arti di Bergamo and at dBs in Berlin) and how teaching has influenced your artistic practice.

Well it's a relatively new experience for me, so I can't really describe how teaching has influenced my artistic practice – but the opposite is true: my artistic practice has massively influenced the way I teach. For sure the need to be understandable had helped me to sharpen my tools, especially the one of writing which I feel, in my case, was infected by an academic – sort of elitist – approach inferred by years of '900 avant-gardes analysis. So to say, teaching helped me to discover what's experimental in Pop... Because confronting new generations of cultural producers is without any doubt the better exercise for keeping oneself upgraded and open to questions. My students know how much I owe them... Also, I had massively good formal and informal teachers in my life, so I'm working hard to keep it progressive, to raise the bar... towards a better life.

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