

LOVE ME RADICALLY
ALESSANDRO GAMBATO



(Eng)

Love Me Radically is an autobiographical reflection on emotional addictions: affective traps resulting from deep-seated imbalances, gaps that we attempt to fill by seeking in another person what we are looking for in ourselves.

Love Me Radically is the culmination, personal and not definitive, of this search.

Love Me Radically is the backlash of an individual raised on instability, who once rediscovered affection became addicted to it. To the point of collapsing on himself, fooling himself to use such feeling as a shield toward the insecurity that has alienated him from everyone and from himself.

Love Me Radically is a search for a collective, radical and unfulfillable embrace.

The audience is invited to get as close as possible to the performance instruments, almost to enter the "embrace" they describe on the floor.

Love Me Radically is an improvisational solo performance for DIY prepared multichannel sound system.

Using 9 recycled speakers, mostly from old cathode ray tube televisions, a multi-channel system was constructed with the most lo-fi characteristics possible. The speakers that compose it are placed without their sound boxes on the floor, so as to describe a half-moon open to the audience.

The performer interacts with the system in various ways, which alternate in an unscripted pattern during the performance. The speakers play algorithmically generated multichannel audio, spatialized in an automated manner between the various speakers. Since these are recycled speakers, the result is strongly non-linear and has colorations given by the specific characteristics of each speaker (or pair of speakers). In addition, the preparation of each speaker through various objects changes its emission characteristics, adding resonances and further filtering the generated audio. Speakers also reproduce infrasonic signal, organized through a sequencer. This type of signal is not audible to the human ear but is capable of exciting the membranes of the speakers, resonating the materials used for preparation: bells, rattles, coins, drums and metal containers are applied to the speakers, giving rise to heterorhythmic concatenations also modulated by the performer's intervention.

Technical info (eng)

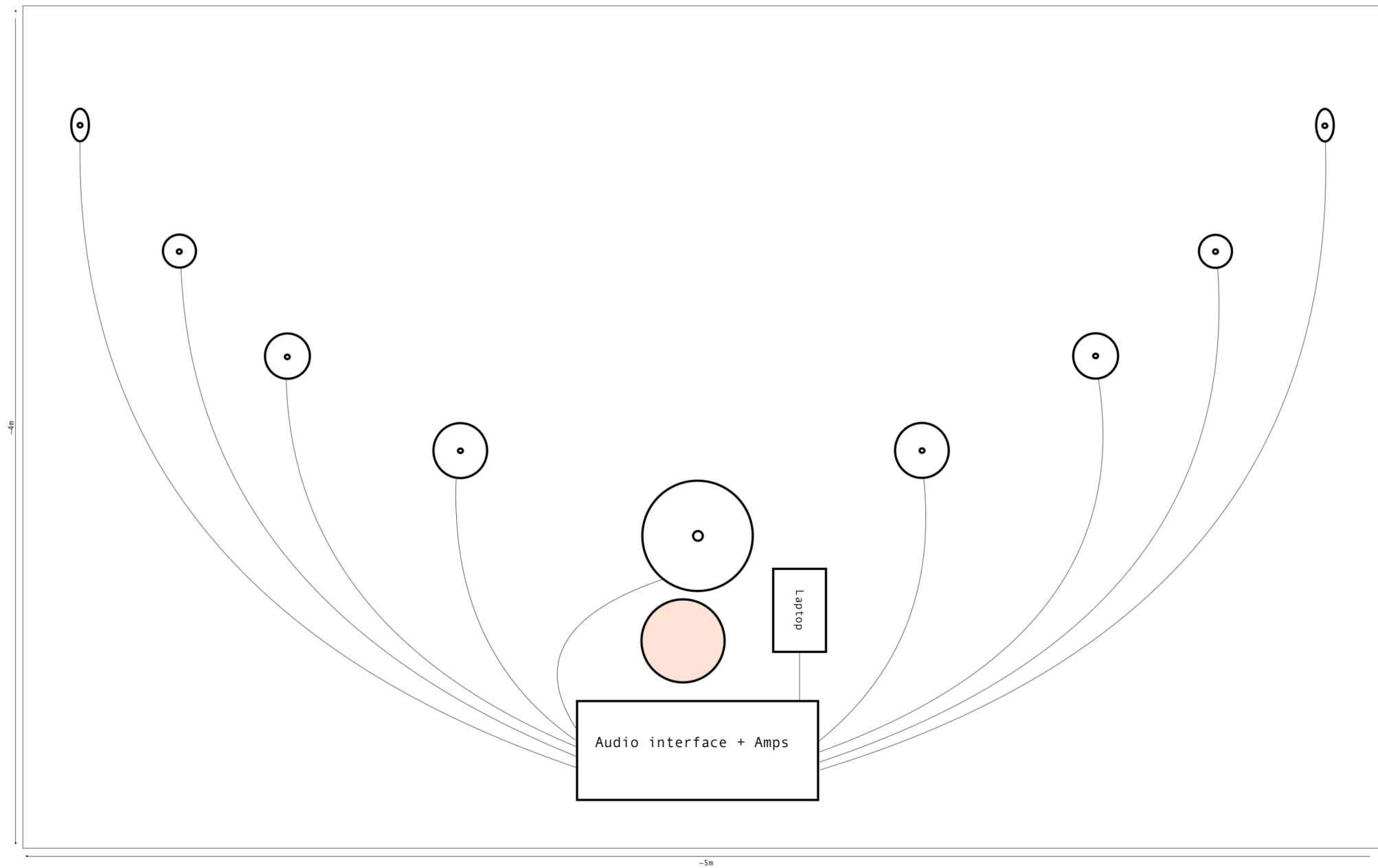
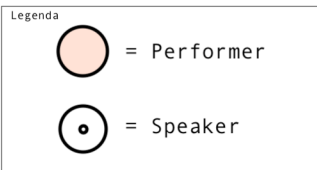
Only a stage/flat space and some electrical outlets (2, where necessary with extension cord) are needed for the performance.
The equipment used is adaptable to almost any situation although smooth floors/walkways are preferred, possibly larger-equal to 4x5m.

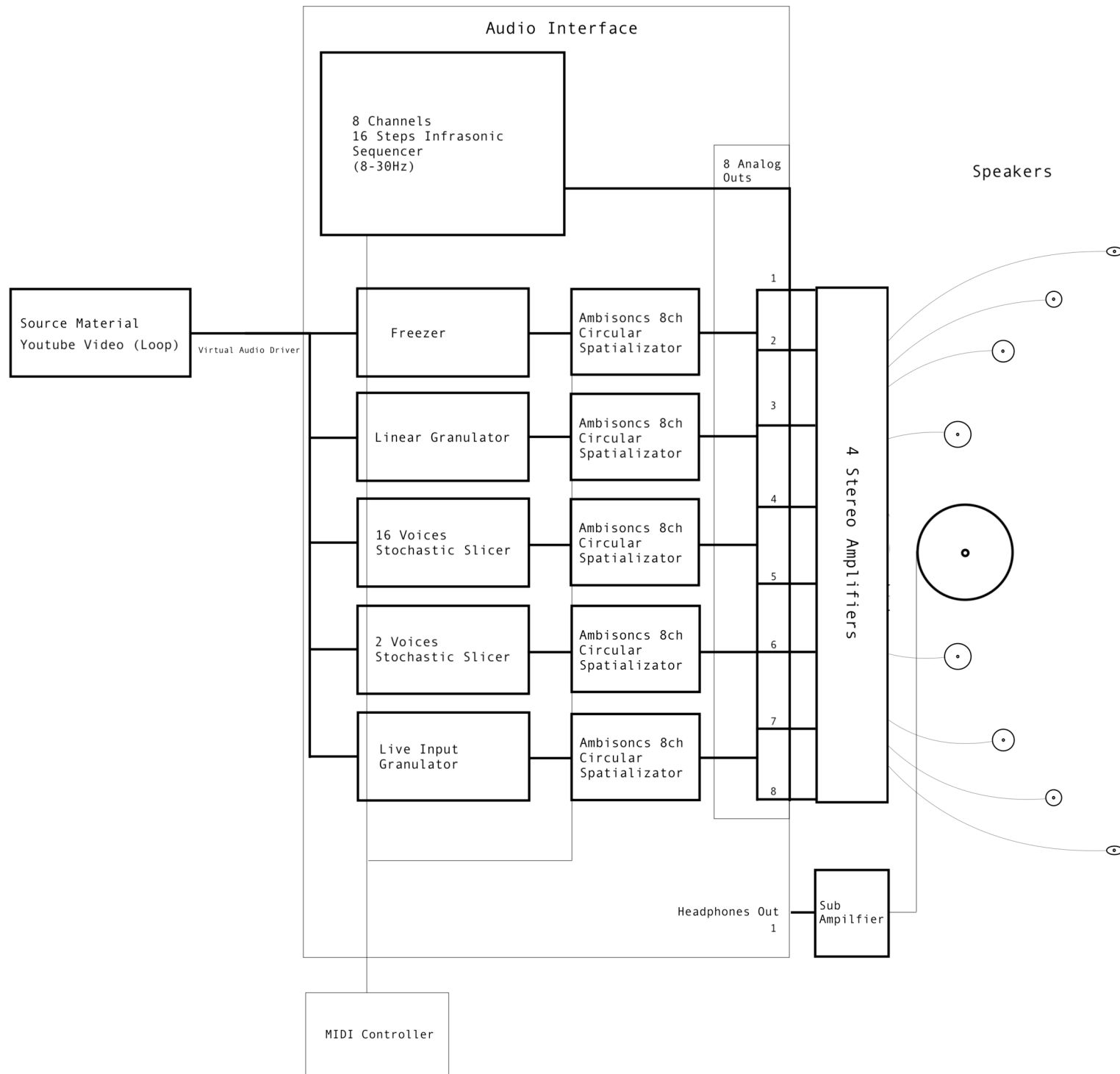
The performance is designed for an indoor space.

(outdoor adaptations are not to be excluded but the overall volume is affected)

The performance lasts about 30 minutes.

The performance is stand-alone: **no need** for sound system / speakers / additional speakers / mixer.





Bio (Eng)

Venetian performer, composer and sound designer born '97. He trained technically at SAE Institute Milan, first obtaining a Bachelor of Arts in Audio Production and then a specialization in Sound Design for Performing Arts with Giorgio Sancristoforo. He graduated in Electroacoustic Music Composition in 2024 at the Conservatoire C. Pollini of Padua and is attending the master's course in Electroacoustic Improvisation at the G. Martini Conservatoire of Bologna.

Some of his works have been exhibited/performed for, among others: Some of his works have been exhibited/performed for, among others: Habitat, Cà de Monti, Tredozio (FC); Altinate S. Gaetano Cultural Center, Padua; Palazzo Grimani Museum, Guggenheim Museum, Venice; Tempo Reale, Florence; Koninklijk Conservatorium, Den Haag; Pase Platform, Venice; Chigiana International Music Festival, Siena; Szene Zeigen, Festival für Darstellende Künste, Laucha, (De); NABA (Nuova Accademia di Belle Arti) Milan; ArtNight Venice; Ventunesimo, Turin; Rehegoo Fashion and Music Awards, UK; Berlin Short Film Festival, Berlin (DE).

Statement (Eng)

His research is primarily aimed at free improvisation and participatory music, using both traditional and innovative media. Interested in the social dynamics that sound creates, modifies or stimulates among people, his work ranges between performance and sound design for various media.

Currently his practice explores the use of smartphones as a crowd-sourced creative tool. In open participatory performance or closed traditionally notated pieces.

While in his performative research more and more space finds the use of the speaker as an autonomous device on which to act actively, directly and physically for the generation and modulation of sound material.

A common trait in almost all of his works is the rejection of the technological state of the art in music, toward a (re)use of media of a sustainable kind and as free as possible from elitist and economic constraints.