

alessandro gambato

portfolio

Alessandro Gambato

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→ **BIO**

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: Space A, Siddhartha Art Gallery, Nepal; Bevilacqua La Masa Foundation, Venice; CREA Cantieri del Contemporaneo, Venice; 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

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.

projects

1

2

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4

5

6

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8

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12

13

14

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17

18

19

In Defense of Pour Sound

Research, 2023 → ongoing

Experimental and research electronic music increasingly focuses on the use of top-notch technologies: hi-fi speakers, proprietary multichannel systems, immersive dome VR, AR, AI, etc etc.

This paradigm brings with it exclusivity; the message conveyed by an exclusive media can only be as exclusive.

Resistance for me means rejecting this paradigm.

For some years now, my research has focused on the use of recycled speakers. The speakers I bring back into use are characterized by an almost certain nonlinearity in their frequency output, each of them having its own color, derived from intrinsic limitations. My practice includes intervening on their physicality through preparations with objects of various kinds, resulting in modified sound emission characteristi-

HYPERLINKS

▷ [WORKS](#)

cs. I seek to stress the limitations and the purpose of these speakers by bringing them to work in extreme situations; re-enchanting them.

With an effort at abstraction, I try to apply to the domain of sound the considerations of Hito Steyerl, explained in his article In '[Defense of the Poor Image](#)'. Here he states that focus and resolution are the basis of the contemporary hierarchy of images, and that both can be identified as a class position. The concept is, in my opinion, applicable to the use of top-notch (perhaps proprietary) loudspeaker systems in the art-music field: leading to exclusivity for exclusivity's sake.

The reuse of inferior audio material thus becomes both message and targeting of the message itself.



Alessandro Gambato

None of us here got enlightened

Sorry to say

Not that we knew of



31.07 – 02.08
Siddhartha Art Gallery
Kathmandu, Nepal



Kiar July 2025

Passeggiata Preparata

Soundwalk + Web App, 2023/2024

w/ Federico Poni

Listening to a territory is one of the best ways to make a community portrait.

We propose Passeggiata Preparata as a moment of knowledge of the microcosm of an environment, combining listening with the aesthetic practice of walking, where with meticulousness and abstraction we will observe the landscape and listen to its sound counterpart, with exercises and instructions aimed at refining the practice of active listening.

HYPERLINKS

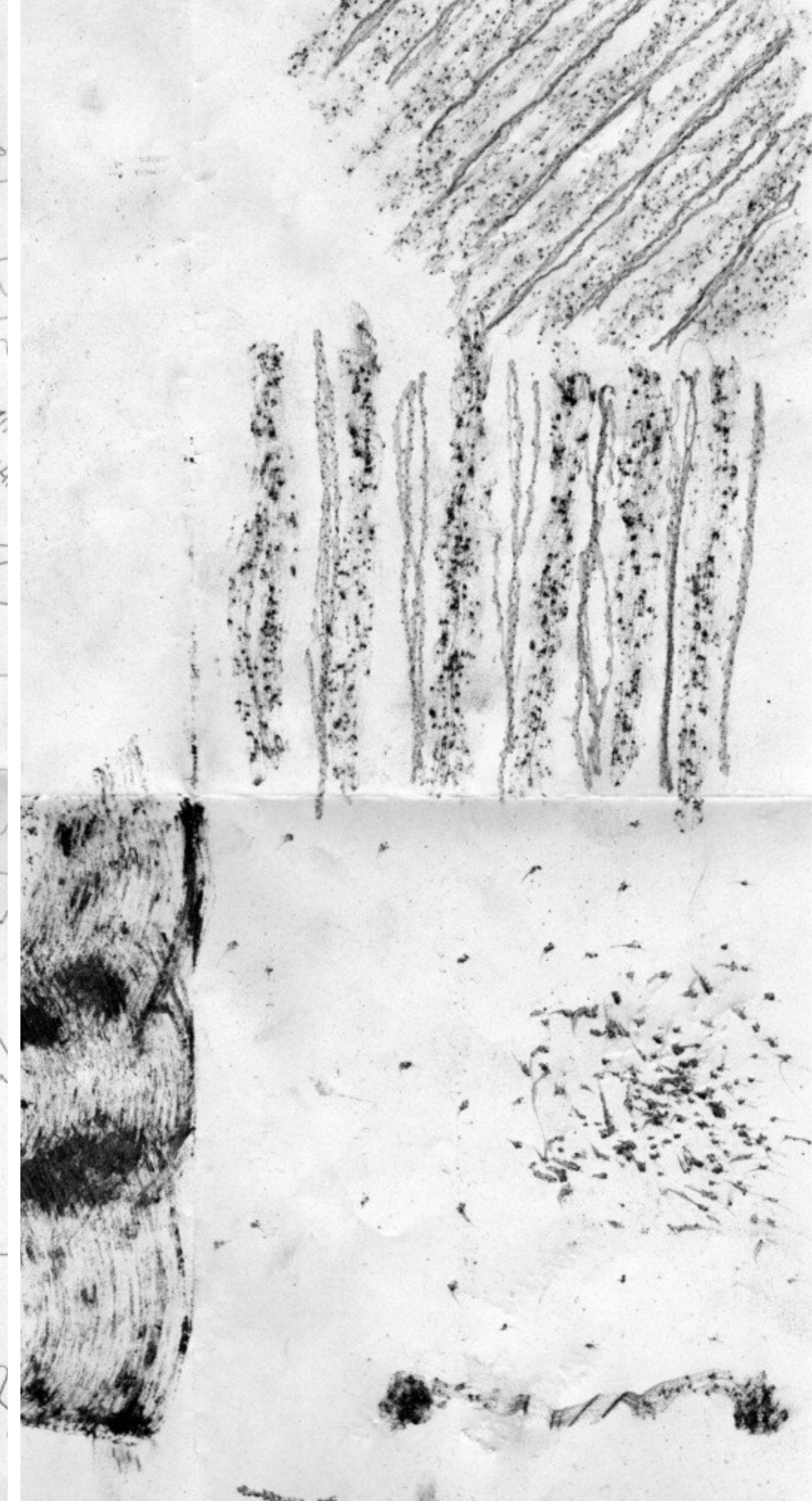
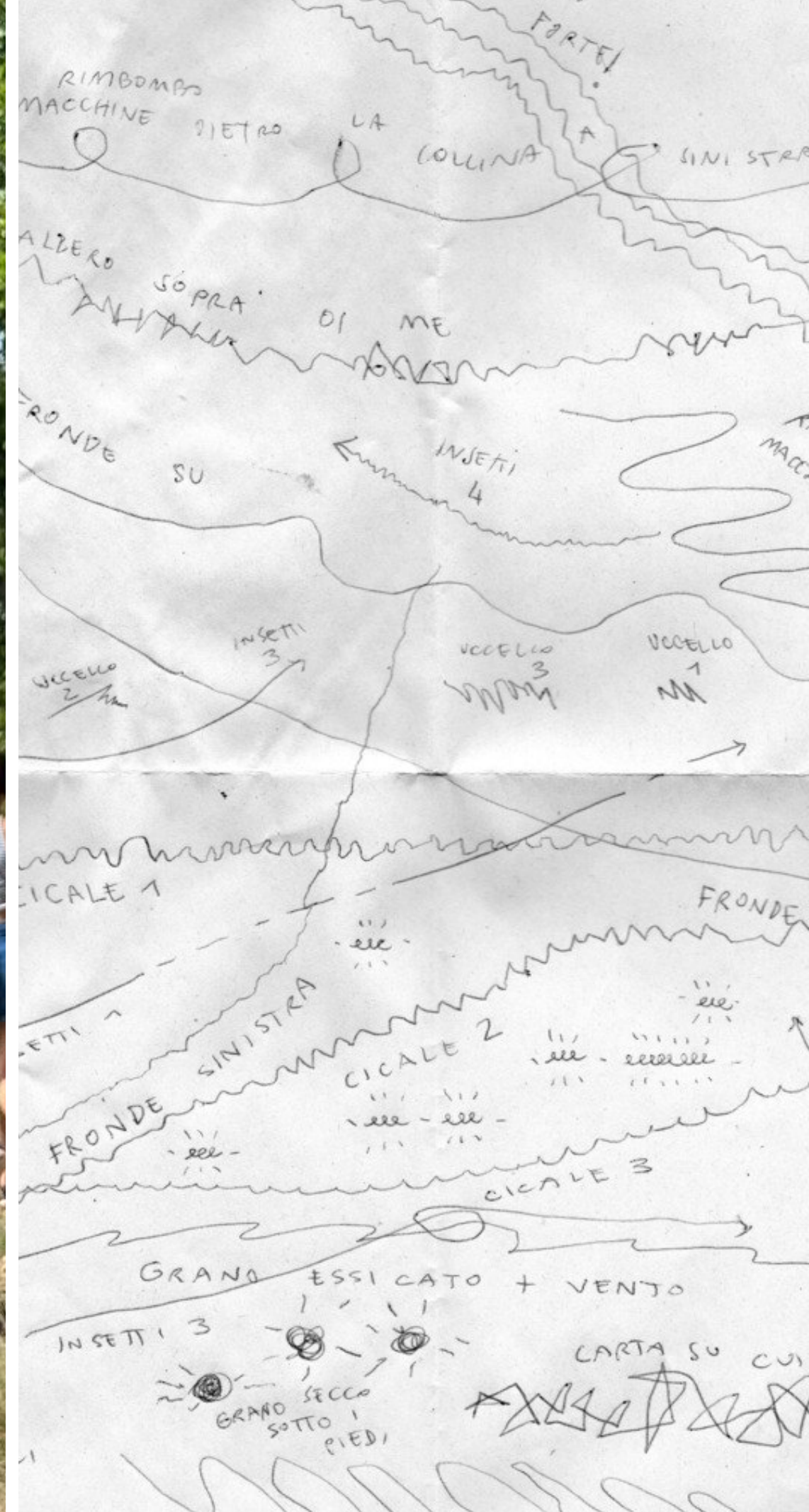
▷ [MATERIALS](#)

"Through sound, we are able to grasp the complexity and dynamism with which the territory reveals itself in different ways and different perspectives. Listening to it up close and in depth, in acoustic immersion, allows us to 'hear' its topologies, the dissonances, the harmonies, the resonances that vibrate and are activated at the very moment very moment in which these processes emerge, revealing the 'acoustemological' approach of knowing spaces and places."

(Ferrara e Pisano 2019)

▷ Web-App





Handwritten notes:

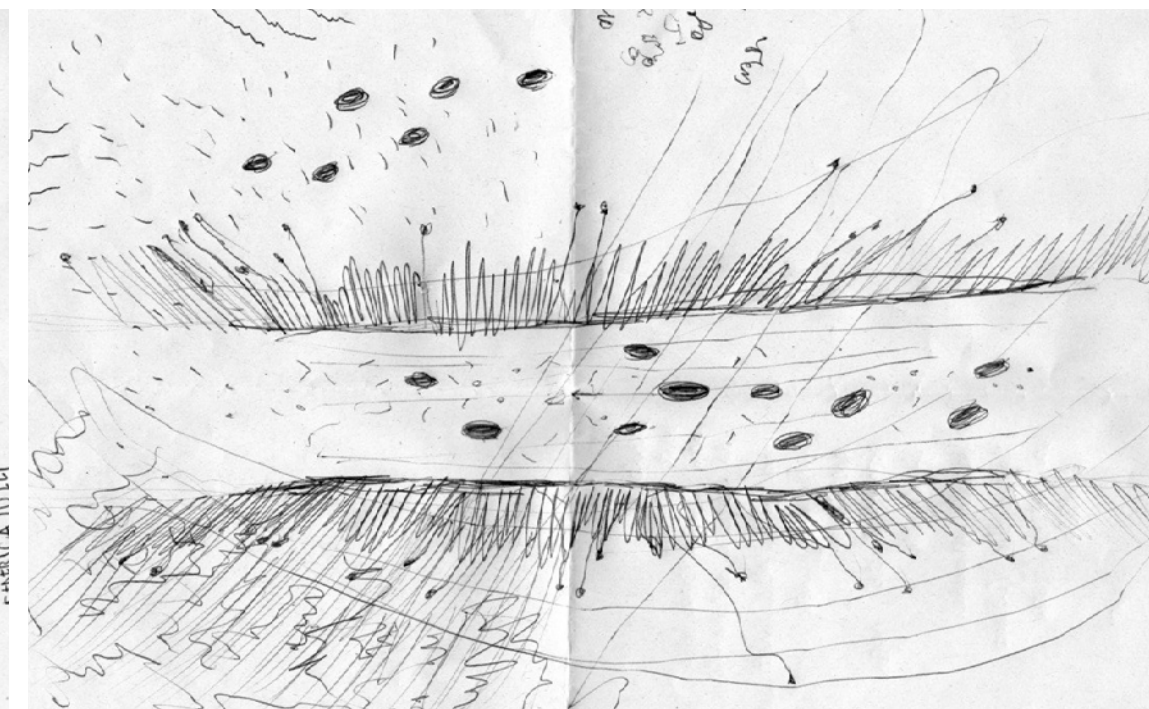
- VCDLINO
- PASSI
- PASSI
- PASSI
- PASSI
- CITATE
- CITATE
- N O SIA
- VERNO
- GALVA
- FRANCIO
- SCHNITT

(Faint handwritten notes at the bottom of the page)

la cicale DE
i patti del postero SX
la cervo DX
cip che si apre DX
scudo di macina no folo DX
rimasto indurito filo (che) DX
vecchio SX
nure cicale SX
foglio che si mostra mostrando DX
rimore di cicale SX
cicale intanto andare a ritmo no
nel cane allo strano SX (no) DX
fame che che si sfiorando DX
mosca SX
fiscare DX
vento nera foglie
sconfitto stile gaudy
grillo
gusto in montagna
vivacione del cadavere DX

gabb
supra
che
inizia a finire
corte
+
corte
animati
188

ardo
 lento e steso
 non rabbia tora sotto i ponti
 da lontano autunno
 macché e altri umetti uolanti
 angustia o uelle
 zolla
 pensare dentro i regni
 psichetico
 verde grande
 foglie che cadono
 acqua che corre
 quercia



È FRESCO ...

CIALE

BIALE

000 GALLETTO
GALLINE

STRADA

→ SI AVVICINA

000 CORNACCHIA M.
GATTO

STATI D'ANIMO — SITUAZIONI
PERCEZIONI
SENSAZIONI

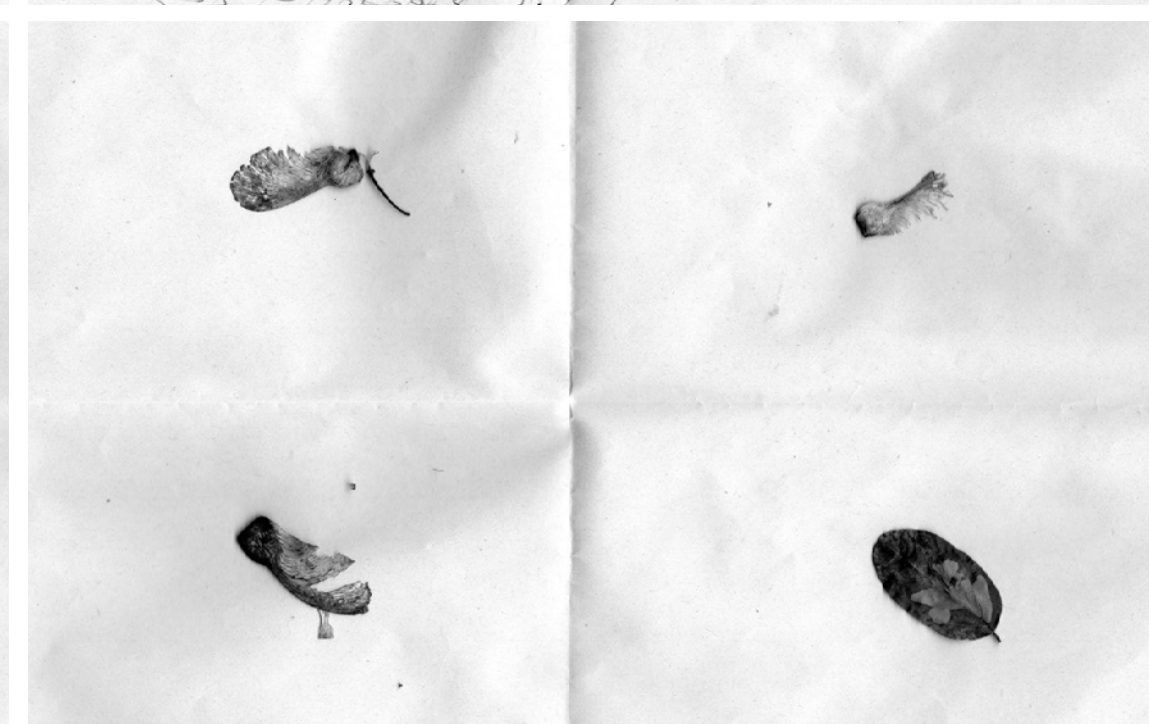
4. SUONI "ALTERNATI"
5. SUONI "MISTI"
C. VENTO

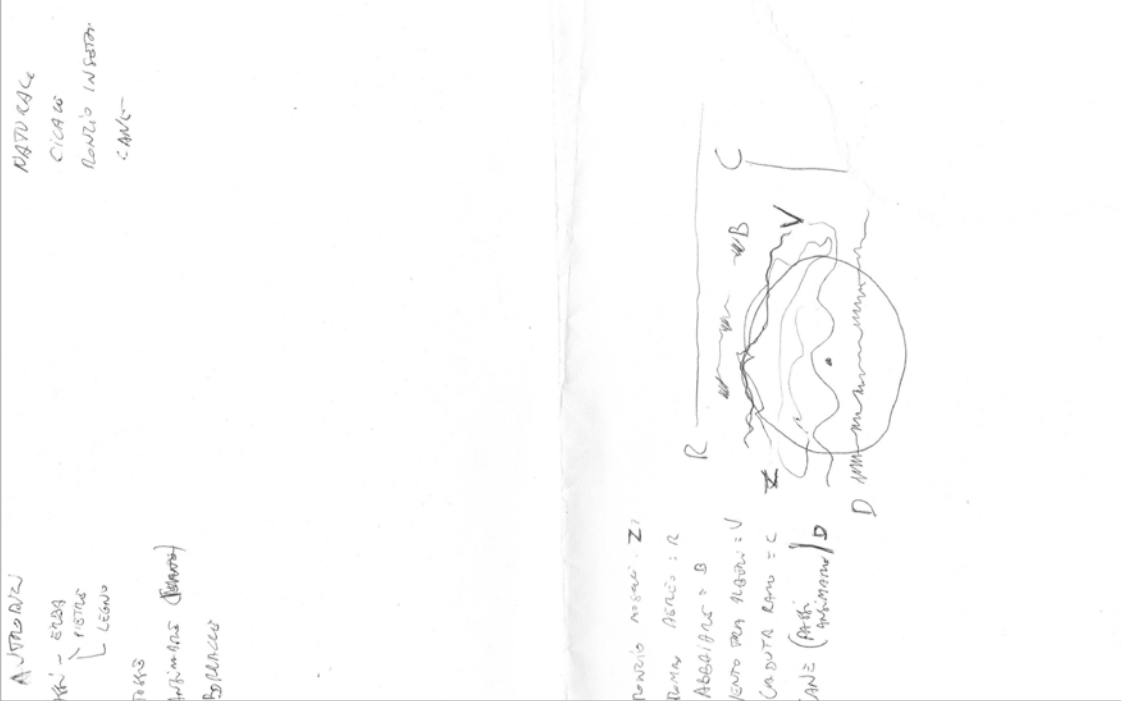
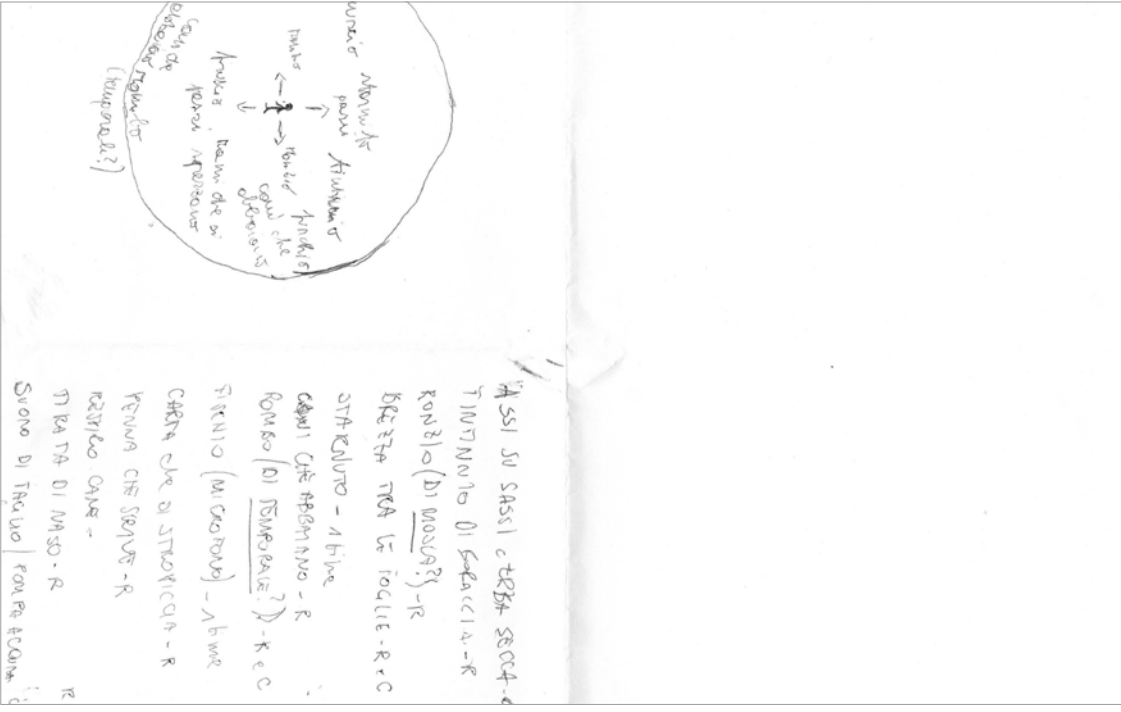
→ PAESE

— PRESENZA SUONI "ALTERNATI" — PERCEZIONE DEL VENTO
ANIMA
FRAGILE

— SUONI MISTI — PRESENZE.
ABITARE UN LUOGO GIÀ ABITATO
(SONO IL BENVENUTO?)

— VENTO — ~~DE~~ AVALIOSA M. ONIRICO
ATTUALE





Love Me Radically

**Solo Performance,
DIY prepared multichannel
sound system, 2023**

Love Me Radically
Solo Performance, DIY prepared multichannel sound
system, 2023

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.

HYPERLINKS

▷ [VIDEO](#)

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 a 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.







Music for Browsers

2020 → ongoing

Music for Browsers is a project based on the use of smart devices (currently smartphones) as instruments of musical expression.

The large-scale diffusion of these devices makes them suitable for use in various types of performance: from pieces written for smartphones alone to hybrid pieces for smartphones and acoustic instruments, and also participatory improvisations in which ideally everyone (equipped with smartphones) in the participating audience is a performer.

The title of the work plays on the ambivalence of the word "browser": on one hand the reference to the applications used to surf the web is very clear, representing the fundamental component of the experience, characterized by accessibility and immediacy of use. On the other hand, linguistically speaking, the verb "to browse" is:

HYPERLINKS

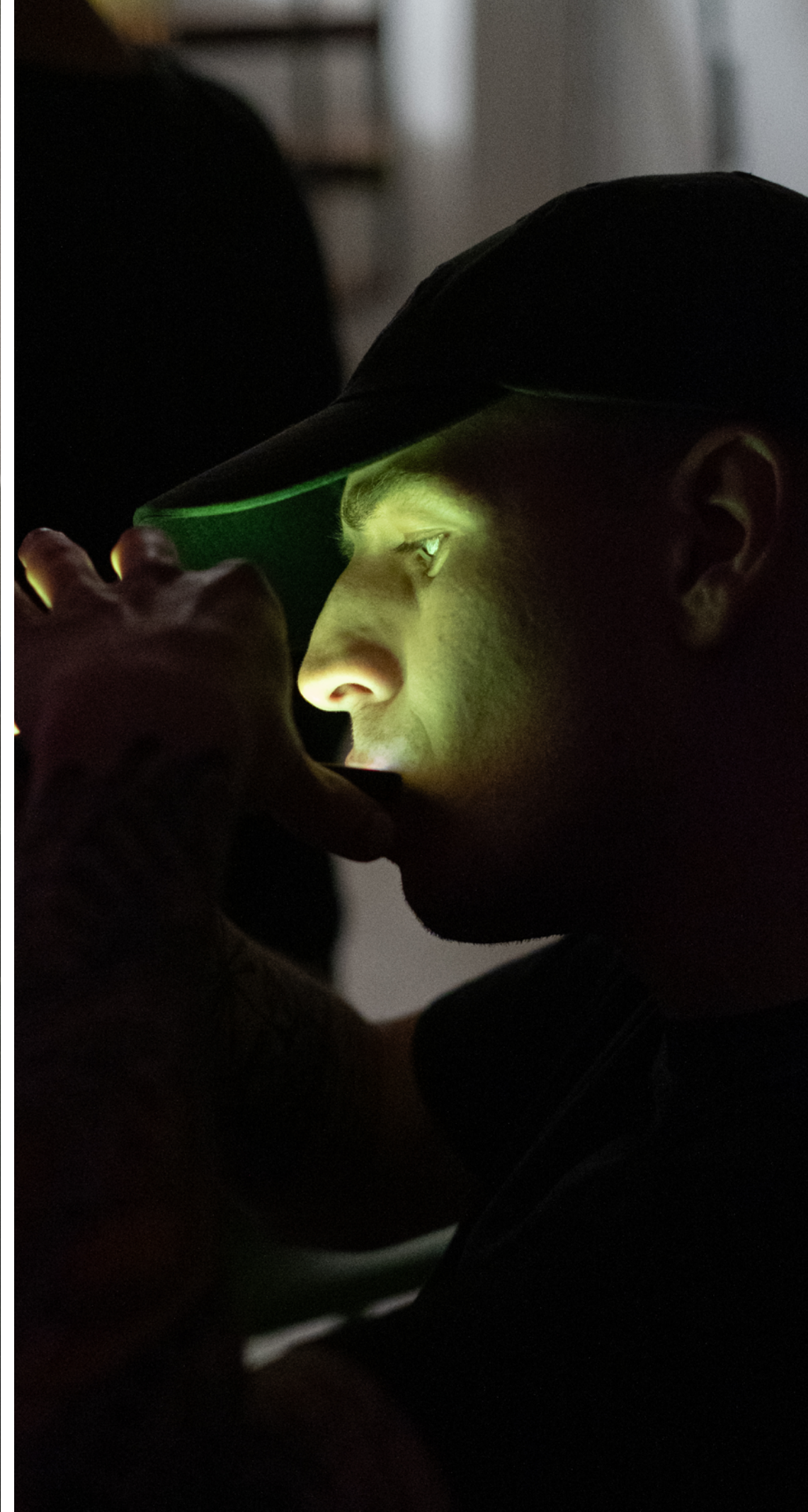
▷ [MATERIALS](#)

"To look casually for whatever catches your eye, rather than searching for something specific".

The resulting image is certainly stimulating in the context of performances that involve the audience and their smartphones as a sound source diffused in space.

In this project, an attempt is made to investigate and formalize a use of the Internet for creative-performative purposes, moving away from the dynamics that govern our daily use of the Web infrastructure. Moving away from pre-constituted patterns imposed by corporations that distribute online services, such a use prefigures itself as "hacking" or "customizing" the reality that the Internet generates, and the one we access through it.





Venice Mapping Time

Sound and moving-image installation

Ugo Carmeni, Venice Mapping Time, 2023

The exhibition “Ugo Carmeni. Venice Mapping Time”, curated by Daniela Ferretti with Dario Dalla Lana, promoted by the Veneto Regional Museum Directorate and the Superintendence of Archaeology, Fine Arts and Landscape for the City of Venice and Lagoon and under the patronage of the Patriarchate of Venice, was specifically conceived for the museum spaces and will be open to the public from 5 July to 26 November 2023, proposing a new perspective on the “stones of Venice” and highlighting their particular way of interacting with light.

The exhibition also includes a multimedia installation, designed by the artist and created in collaboration with Federico Poni (coding) and Alessandro Gambato (sound design), proposes a wider selection of images than the ones printed for the exhibition. The apparently random sequence of frames is actual-

Sound design: Alessandro Gambato

Coding: Federico Poni

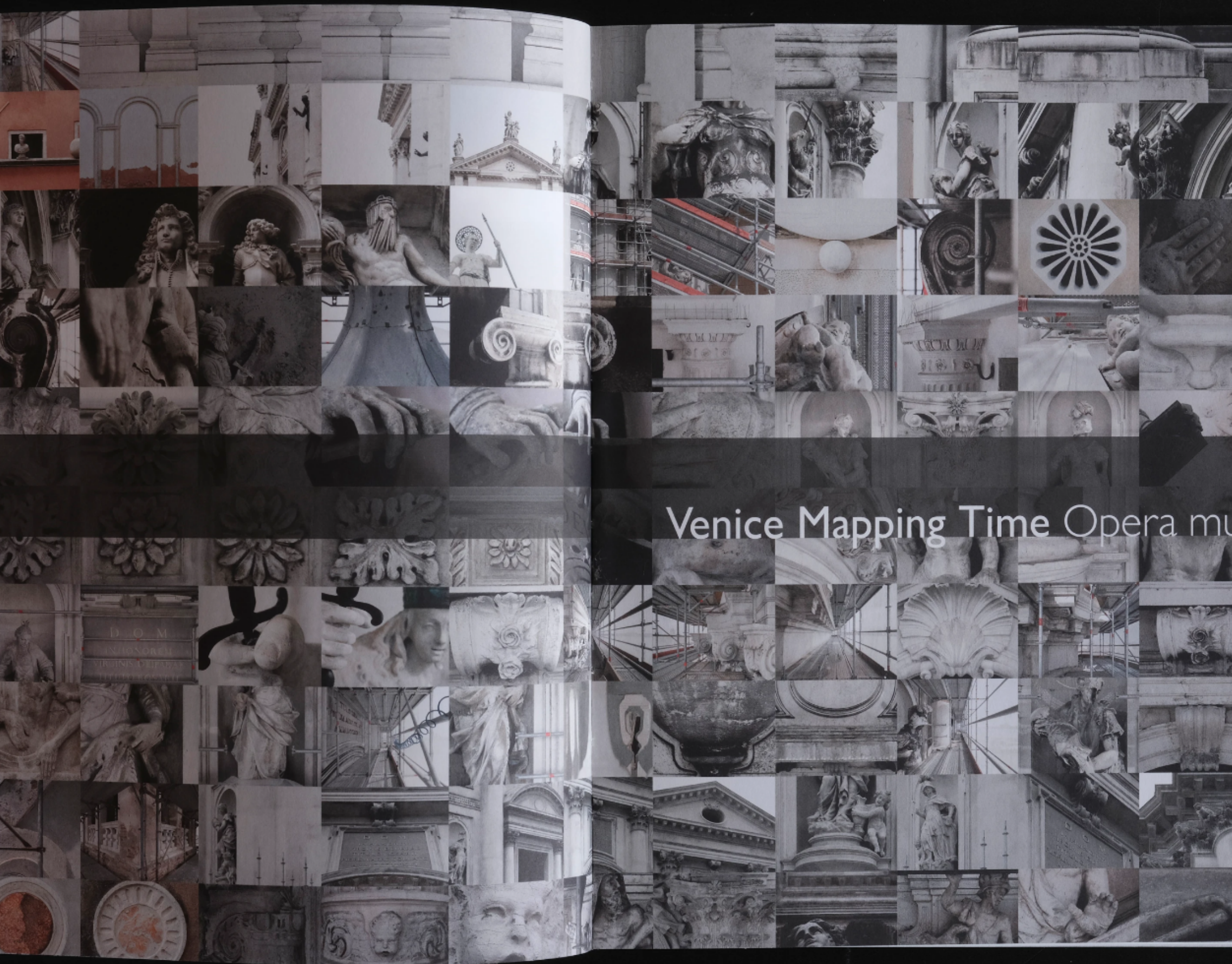
ly generated by an algorithm, specially designed to react to the presence of the observers, who are invited to connect their smartphones through a qr code to witness the ever-changing visual flow for the entire duration of the exhibition. An analogous device is used to determine the composition of the sound design. The resulting flow of images and sounds follows a random narrative, a personal journey into the intimate perception of the idea of Venice that seamlessly connects past, present, and future.

HYPERLINKS

▷ [VIDEO](#)







Con/te

A/v multichannel Installation/

performance machine learning, live
electronics, 2021
w/ Federico Poni

HYPERLINKS

▷ [VIDEO](#)

▷ [LIVE PERFORMANCE](#)

We have intended the disintegration in a literal way: the speech, treated algorithmically, is progressively deprived of the conventional meaning attributed to words and phonemes. To achieve full autonomy of the sound material itself. In fact, the generation takes place by altering live various parameters of the algorithms. Through a free improvisation we try to explore the destructive/demiurgic possibilities in relation to sound language/autonomous sound. The images generate feedback to the sound breakdown, segmenting the former Premier's face through machine learning.

The new images behave like a visual mantra, echoing the deprivation: even the name of Conte is canceled, it splits creating a tuple with a new meaning. Con/te (italian for With / you), but with the announcement of the lockdown the title lies...







Loveslicer

video

+ algorithmic generated audio, 2021

loveslicer is a work based on the narrative suspension of a porn film.

The original, frontal, one-way narrative is suspended toward a search for another meaning. Using only pre-existing material, the original narrative is gradually suspended toward a type of audiovisual content that is totally self-celebratory and devoid of the function of the source porn film.

In this work audio and video material are algorithmically treated conceptually the same way: the source material is "sliced up" following random trends, totally altering the chronological unfolding of the original narrative. At the same time about 1h of original video is collapsed into two and a half minutes, thus making the original dramaturgy unrecoverable.

HYPERLINKS

▷ [VIDEO](#)

psw: loveslicer

loveslicer is meant to be both a celebration and a harsh critique of commercial porn. A market strand that has lost any authorial value, relying on pre-established stylistic features almost as much as seventeenth-century opera. Starting from the first (and only) dialogue (almost unaltered), and slowly unhinging its dialectical-narrative meaning, it is meant to make fun of the clichés that the porn world has now absorbed, getting sucked into it in turn.

The title of the work plays also on the unbearable discovery that porn actors do not really love each other.







EVIL ANI

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