



ENRICO MALATESTA

Vibrare Colpi Benandanti



site-specific residency

from August 5th
to September 8th 2013

5-to-7 opening

Thursday August 22nd 2013

www

enricomalatesta.com

With the project *Vibrare Colpi Benandanti**, Enrico Malatesta aspires to beget complex polyrhythmic segments that spawn from the contact between objects and percussion instruments, whose vibration emphasizes elements such as dynamics, intention or time signature.

Malatesta analyzes the feedback potential and the morphological differences between the objects, which results in the advent of micro-sonic gauges between the multitude of objects in contact and by means of specific gestures. The objects are left to freely vibrate in the space, while engaging in an independent rhythmic activity.

The performer's gestures determine the conditions under which the instruments' polyrhythmic activity appears, dismissing the « musical » intention and bringing forward a spatial intention that modifies the acoustic reality of the performance's environment.

Born in 1985, Enrico Malatesta is an Italian percussionist working in the field of contemporary music. He studied at the Cesena Conservatory (Italy) in classical percussions. He collaborates with different musicians and sound artists, such as Christian Wolfarth, Seijiro Murayama, Guiseppe Ielasi, Luciano Maggiore, among others ; and he is one of the founding members of the group Glück where he works along side with Burkhard Beins, Michael Vorfeld, and Ingar Zach. Malatesta took part in multiple residencies and collaborations, such as Qo2 (Belgium, 2011 and 2012), Hotel Pupik (Austria, 2011), A.I.R. Krems (Austria, 2012), Careof/Fabbrica del Vapore (Italy, 2012). He performed in concerts throughout Europe, Japan and South Korea, and his work was released by the labels Presto!?! Records, Second Sleep, Senufo Editions, Entr'acte, Alku, Balloon and Needle. Enrico Malatesta's personal research aims to redefine the role of the percussionist in different contemporary spheres, by studying the acoustic dimension and the material quality of the percussion instruments.

* The title of the project is a pun alluding to, one on side, the Benandanti – an agrarian cult of fertility in Italy during the Renaissance, whose members engaged in shamanic activities ; and on the other, the indication ben-andanti, used in classical scores.

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Source : Nataliya Petkova (418) 529-2715