



THE EMILY  
HARVEY  
FOUNDATION

Francesco Fonassi, *Tre modi del ragno* (2013)

## *Orgue Expressif*

*The modi del ragno*

Said to be capable of expression – as a mathematical calculation or a living being's mind is – an *orgue expressif* is a two-octave free-reed musical instrument playing along nonlinear aerodynamics. Allowing for the experience of a *difference tone*, it is also used to sense the degrees of inharmonicity—and hints at what always resists being part of a concluded whole, be it musical or of social nature.

At the Emily Harvey Foundation Francesco Fonassi chooses to stand on the ambivalent threshold between expression and its absence, playing an electronic harmonium – or *orgue expressif* – with and against a prerecorded voice delivering "Instructions in Self-Hypnosis" to a docile subject placed at the supposedly passive end of a relationship of power. If social and political forms of power are well too familiar with the dynamics of suggestibility, it remains however possible for the hypnotized subject to enter into resonance with the other pole of the dichotomy :

*A vibrating passivity now comes about, blurring the distinction – or unloving distribution – between activity and passivity itself.*

*Orgue Expressif. Tre modi del ragno* (Orgue Expressif. Three Modes of the Spider, 2013) will be counterpointed visually by moving and still images of the hallucinatory environment of an unexpressive act. Not unlike a spider lying in its hole, the artist inhabits a passive space rendering himself sensitive to – and capable of generating – the gesture's vibrating fringes.

*Untitled (potential)*, acoustic test, 400 hz 12 bar (2'49", 2010), *Everest fm 100.1* (15", 2011), *Ir, shoot for isolation*, sonic acts series (4'12", 2010), *Kollaps, Aufstieg*. AV for solo voice (5' excerpt, 2012) will play as a *coda*.

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**The Emily Harvey Foundation**

Friday, April 19, 2013 | 7:30-9pm

Broadway 537 – New York

NY 10012

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**Francesco Fonassi's** work focuses on the dynamics of listening and on the mechanisms for auditory perception, investigating their limits and potential in intersubjective terms. The emission, displacement and degradation of sound environments interrupt and manipulate the timeline of the perceiving body. The deed of watching emerges out of blinding, whereby sculpture and installation become channels where the performative act unfolds in its various possibilities, opening a rift in the matter of duration. Beside this he researches on improvisational music, video and writing, collaborating with artists in different fields. Among his most recent shows are the personal exhibition *Kollaps, Aufstieg* (MACRO, Rome, IT, 2012), and the participation in *Theater of Life* (CoCA, Torun, PL, 2012). He is presently artist-in-residence at the Palais de Tokyo, Paris.

*Orgue Expressif* is curated by **Chiara Vecchiarelli**

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*The Instructions in Self-Hypnosis* (1978) is a cassette recording by **William S. Kroger**

*Suggestione* was written in 2011 by **Andrea Cavalletti**