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Exhibitions, installations, etc



Performance of *Spazio Per Azioni Luminescenti* at Hem Hem, Zaandam

Spazio Per Azioni Luminescenti

Het Hem, Zaandam, The Netherlands

The North Sea Channel dock at Het HEM is bathed in a golden glow, awash with the fading light of the setting sun. This is a heterotopic corner of the Netherlands: an industrial landscape populated by cranes, shipping vessels and, nestled into the riverbank, a former munitions factory turned contemporary art centre. Inside, Het HEM's military history affords an ominous atmosphere. From the 200 metre long underground shooting range in the basement to the permanent installation by Erik and Ronald Rietveld constructed out of material used in bullet production, the mechanisms of war haunt the building.

Tonight, as part of their Close Range music residency, Het HEM is occupied by the collective Tutto Questo Sentire (TQS), who – together with musician Coby Sey, light artist Charlie Hope and DJ/

producer Elena Colombi – are presenting *Spazio Per Azioni Luminescenti*. Formed in 2014, TQS are comprised of experimental opera singer Olivia Salvadori, composer and cellist Sandro Mussida, and video and sound artist Rebecca Salvadori. Taking shape as a performance, *Spazio Per Azioni Luminescenti* is inspired by the afterglow of creative encounters – the dying embers that linger when the curtain has fallen. In the steadily dissipating sunlight, this thematic framework seems entirely apt.

The audience assembles, either standing or taking a seat in the semi-circle of arranged chairs. It's now almost completely dark and I can barely see the figures positioned in parallel to the looming white metal girders that make up the factory's infrastructure. Colombi opens with a low hum emitted from her Soma sound machine, the oscillations reverberating up through the floor. Hope

beams an orange hue (a shade sampled, as I learn later, from the colour of the sky outside) across the walls. Voices echo: snippets of conversations between the artists involved, Het HEM's director and curators. The words are only half-decipherable ("I've always wanted to get out of structure... is it more to do with creating a moment...?") Sey, together with Olivia Salvadori, projects a penetrating note. Their blended vocals rotate around the room, emanating up to the high-vaulted ceiling. This is partially an effect of their virtuoso skill as vocalists as well as a quadrasonic microphone set up specifically to match the installation space's exact measurements.

Slipping into the surreal and uncanny, *Spazio Per Azioni Luminescenti* toys deftly with spatially: utterances appear to bounce past my face and into the shadows. Illuminated by her laptop screen, film maker Rebecca Salvadori

plays out fragments of her videos while Mussida draws a slow, haunting wail on his cello strings.

Binding together classical elements with synthetic production, quotation field recordings with Salvadori's otherworldly soprano, gives shape to a lucid, placeless soundscape. The lights begin flashing, swivelling like a lighthouse beacon, before turning suddenly to black. Splintered across these diverse creative practices is a shared sense of resonance.

Despite their varied backgrounds, the ensemble is interlinked through soundwaves and now through the blanket of silence that has fallen. There's a pause before the crowd bursts into applause. Turning to my friend next to me, I ask the cliché question, "So, what did you make of that?" He replies, "I need some time to think." I know what he means. We sit a while, letting the experience wash over us. Hannah Pezzack

Indigo Sum