

Statement of curatorial research and practice

Statement

My main research concerns the connections and relations between experimental music and visual art. Starting from the analysis of the works of important contemporary musicians (such as William Basinski and Thomas Köner), my practice focuses on how the experimental music, despite its not-visual aesthetics, can be extended as language in the contexts and spaces of visual art. With particular attention to the minimalist music, and its connections with the images (still and moving), my curatorial explorations aim to give continuity to the historical audiovisual experiments of artists like Brian Eno, Tony Conrad and La Monte Young, discovering new international profiles. My interest in the detection of talents is strongly related to the analysis of practices and languages which merge the use of digital media with traditional technologies and aesthetics. A basic topic of my research (and selection method) is represented by the study of the permanences of anthropological and geographical folk figurations within globalization, primarily, in the semiotics of contemporary multimedia artworks from definite regions.

My practice is often based on ongoing/generative curatorial processes.

Curatorial research and practice

2017 Aesthetic crisis of digital art

The digital art is living now a period of deep self analysis. In a side the democratization of the new media has opened the economic opportunities of self-production and dissemination of multimedia artworks, in the other side has conditioned the aesthetics of the works (and performances) through the expressive possibilities provided by tools used in their processes. Each software has a linguistic vocabulary, which influences the results of the digital artworks, and is connected with the trends of the digital market.

The low-time permanence of the technological tools/media in the global market, create a friction between the production of the final costumers (in this case the artists) and the technological contemporaneity. It is technically impossible, for a "middle budget" user, respect the aesthetic evolution of software and equipment.

Hybrid Digitalism

In the last years, the multimedia (and transmedia) art is always more related to the sense of the passage of time. The "softwaristic" experimentation, often, requires a large budget and team, in order to avoid the conditioning of the market into the globalized digital figuration. Developing a challenge with the future forms of technology is not anymore for everyone (as during the early 00ies/end of 90ies). Be into the future of the technological progress could be, now, even less democratic then before. In the early 10ies (2010/2017), a big group of multimedia artists, starts to research languages already out of time. Video and sound artists involved, into their research, obsolete technologies, avoiding the "gear acquisition syndrome", and presenting their audiovisual artworks as already old: out of the time and the short duration of the artistic trends. A new technical scenario emerges, producing multiples and very personal linguistic possibilities: experiments where the future and the past of technological equipment are balanced.

New Exoticism

Which could be the next step of the multimedia experimentation?

Absorbed the relation with the time, the hybrid-digital aesthetics could try to be not only out of time, but also out of space, in order to win the challenge with the "old-globalized" digital semiotics. In this scenario the permanence of the folk figuration, in the contemporary artistic life of each country, could represent a new target for the multimedia experimentation. The hybrid-digital creativity could obtain great results contaminating the renovation of the artworks by inserting, in the western mass imagery, new "exotic" elements, coming from traditional semiotics, and creating a new not-global geography of the art.

Experimental Music as Visual Language

The contemporary experimental music and visual art have always lived in continuous exchange and mutual observation, mixing experiences between the fields. Already in the 50ies, the intellectual research of important experimental musicians crosses the frontier of the visual art, finding a complementary dimension. The artistic production of John Cage and Morton Feldman, for example, went hand in hand with that of painters such as Philip Guston and Willem De Kooning. Cage himself had an important personal pictorial production, and helped the freeing of the role of the musician by electing him as an artist in its wider meaning. During the fluxus avant-garde, musicians like La Monte Young worked in the contexts of visual art. Famous minimalist composers have come to music after years of video artistic experimentation and visual studies (Tony Conrad and Phil Niblock). During the 80ies, Brian Eno produced works of videoart deeply related to his music, and, more recently, in the 00ies, great experimental musicians, such as William Basinski, Thomas Köner, Alva Noto (Carsten Nicolai) and Ryoji Ikeda, have been celebrated internationally

both as musicians and visual artists.

We can therefore consider the experimental music indelibly connected with the world of contemporary visual art, considering it as a legitimate form of artistic language, without necessarily digress in the field of sound art, and discovering the intimate visual production (beside the music masterpieces) of experimental composers and pioneers.

Biography

Marco Marzuoli (b. 1982, <http://www.marcomarzuoli.com/>) is a Città Sant' Angelo (Pescara, Italy) based independent curator. He permanently works as curator for the platform Lux (2014 – present, <http://luxmuseum.com/>), collaborate with Museolaboratorio (2007 – present, <http://www.museolaboratorio.org/>), and works in turistic and cultural management.

Marzuoli studied at the “Academy of Fine Arts of Perugia (Italy)”, obtaining a master's degree in sculpture (2007), subsequently continued his studies in cultural management by getting two masters in “Economics and Management of Culture and Arts” (University of Chieti-Pescara, 2008) and “EuroProject” (University of Chieti-Pescara, Italy, 2012).

As art curator, Marzuoli, worked for solo exhibitions of important international artists such William Basinski & James Elaine and Thomas Köner; collaborate with Richard Chartier, Christina Vantzou, Yann Novak, France Jobin, Lino Capra Vaccina, Giancarlo Schiaffini and many others. His curatorships have been part of events and festivals such as MaerzMusik, The Long Now – Kraftwerk, Berlin (DE) and Supermarket Art Fair 2014 – Kulturhuset, Stockholm (SW). In 2017 he won a grant, and has been selected, as curator in residence by MNAC National Museum of Contemporary Arts – Bucharest (RO).

In 2012 he has been selected for “Leonard Project”, as cultural manager in residence, by Municipality of Rethymno, Crete (GR). Marco as also been member of the team of Natural History Museum – London (UK, 2009 – 2010).

Marco is currently working for MNAC National Museum of Contemporary Arts – Bucharest (RO), in a program of individuation of young romanian artists to be launched in international contexts.