



MA [questions] is a series of interviews with sound artists, architects, visual artists and thinkers, contemplating the relationship between sound and architecture, and the use of silence and empty space in contemporary art practices. Curated by Fabio Perletta, Luigi Turra and Gaia Martino.

# ANDREA BORGHI

*Sound Artist*



The tangibility of sound seems to be a prerogative of your artistic language, so much so that it is clear that you pay attention precisely to showing sound, physically revealing it in its more material and tactile, and therefore visual, aspects. Of Tadao Ando's work, we are interested in the relationship between the concreteness of the materiality (the solidity of cement) and the spatiality of the emptiness permeating the environment. Considering the focus of your research, what is your point of view on the relationship between empty space (as in Lucio Fontana's spatial conception) and its physical manifestation from a contemporary sound perspective?

**Andrea Borghi:** The relationship with matter for me is ultimately a relationship with reality. Reality understood as a physical, tangible, concrete experience. Instead, I envision space, or rather I feel it, as a cessation of forces, a pause, an interruption, but as a matter of fact not empty. Empty space, as well as silence, actually do not exist. Instead, what we perceive as an empty space is populated by sounds, lights, dust and suspended matter. Let's think about sound as vibration in a physical medium, so in empty space it cannot propagate. In fact, in empty space sounds are not transmitted. Materiality and spatiality. One exists in relation to the other. So, I'm thinking of another relationship, in this case of a linguistic type: the word "concrete" refers to the building material that best represents our time. Duality is a preeminent concept in the work of Tadao Ando and, in some ways, also inspires my research. Architectural space and acoustic space. In the musical tradition we find the

same relationship between sound and matter, positive and negative, shape and resonant space; think about how important the material used is for the sound of an instrument, for example the kind of wood and the shape of a string instrument or the size and skin type of a percussion instrument. Today it's possible to investigate these relationships more deeply through electronics. In my personal idea sounds are emanated from a specific material and its acoustic propagation in space describes its characteristics, its conformation, extending physical properties to the acoustic dimension. Material is used to shape sound. The immateriality of sound describes tangible material, their interpenetration. A poetics where technology is the means to investigate the categories of time, sound, direction, light. And this becomes an opportunity to go beyond matter, transposing it on a visual and aesthetic level.

**Andrea Borghi** (1974 Pietrasanta, Lucca) is a sound artist and electro-acoustic composer. His work focuses on the relationship between sound and matter. His practice is based on research processes, oriented and multidisciplinary and includes sculptural objects, installations, obsolete media and electronics. In the series named *Discomateria* he resorts to the use of glass, resin, metal and, more recently, marble as primary substrate for the production of sounds with a growing body of graphic / sculptural works.

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