

Juan Cantizzani

Portfolio 2017



Lucena (Córdoba), Spain 1978.

He explores on the dimension of listening and the role of subjectivity as elements of transformation.

By developing site-specific installations, live performances, curatorial or research projects, he is involved in several art projects working on the field of vibration, space and perception.

<http://juancantizzani.es>

Infinite Simulation

Sound interventions for specific contexts | 2017 – ongoing



“Infinite Simulation” is a new work of interventions that address the potential of the imperceptible, the unpredictable, the unknown, the invisible and subtle of the evolution of a cause, confronting it up from that point to the apprehension of its dynamics and exchanges as field of transformation.

Actions that make up over time different happening narratives by means of variations, interruptions or alterations of common situations, emerging new situations that coexist with existing ones, in some cases subtle, almost imperceptible to establish other perspectives on the social qualities, their limits, forces or meanings.

<https://juancantizzani.es/if>

Grados de movimiento

Site-specific exhibition for sound sculptures and audiovisual devices | 2016 – ongoing



Sound sculptures and audiovisual devices series that try to generate meaningful dialogues, small stanzas, small aesthetic declarations, to reveal almost imperceptible physics, levels, degrees of movement between the visual and sound domain, which articulate time at same way that describe space.

Ultimately, the project seeks to contribute to the construction of new subjectivities, such as the transformation of the culture of goods by the culture of values.

<https://juancantizzani.es/grados-de-movimiento>

Enhanced Listeners

Sound interventions on public space | 2015 – ongoing



Following a narrative sonification of the location, the performance goes over the continuum between the mimesis and the contrast with the visual scenery. It explores the spatial simultaneity of occurrences and events, the hidden textures and rhythms of that particular place, immersing the audience into a continuously evolving experience.

A series of outdoor sound performances which aim to create sensory experiences of specific locations by making a new aural layer for them. The sounds produced are based on recordings from that environment and the real-time input from microphones spread over the area. These are processed and mixed during the performance using a multichannel sound system, creating a new acoustic space within the existing one.

<https://juancantizzani.es/enhanced-listeners>

SPS-Spatial Perception Studies

Solo intervention for simultaneous spaces and sonic devices | 2009 – ongoing



SPS “Spatial Perception Studies” is a series of site specific studies that explore perceptual and spatial behavior from sound and listening. How sound is able to cross over constructed space, how this space can transform sound source characteristics, how sound at the distance transforms our listening perception or how the own architecture or location at space of sound systems can be used as creative or compositional element.

SPS is presented as a sound intervention, developing studies on the poetics of space and time, looking for possible dialogues between architecture, spatiality, listening and immediate surroundings.

The project’s ideas come from proposals and concepts developed by artists and researches and composers as: **Toshiya Tsunoda** on “o Respirar da Paisagem”, **Alvin Lucier** “Wind Shadows”, “Empty vessels”, “Small Waves”..., **Pascal Battus** and his “Sound Massage”, **Salvatore Sciarrino** on “Lo Spazio Inverso” or **Maryanne Amacher** on ” City-Links “.

<https://juancantizzani.es/sps>

Transient Lapse

Site-specific sound installation | Lekstraat - Schenkkade tunnel.
In collaboration with Pablo Sanz
Den Haag, The Netherlands, 30 June – 7 July 2012.



A shifting aural topography based on the daily rhythms and the resonant architecture of a pedestrian and cyclist tunnel. The sound changes over a twenty-four hours cycle, interacting with the existing soundscape and movements of passersby. The result is an added aural layer which is perceived as not having physical origin and belong to the site. Exploring the threshold of perception, the work aims to induce a switch of focus, a momentary lapse in the urban transit experience.

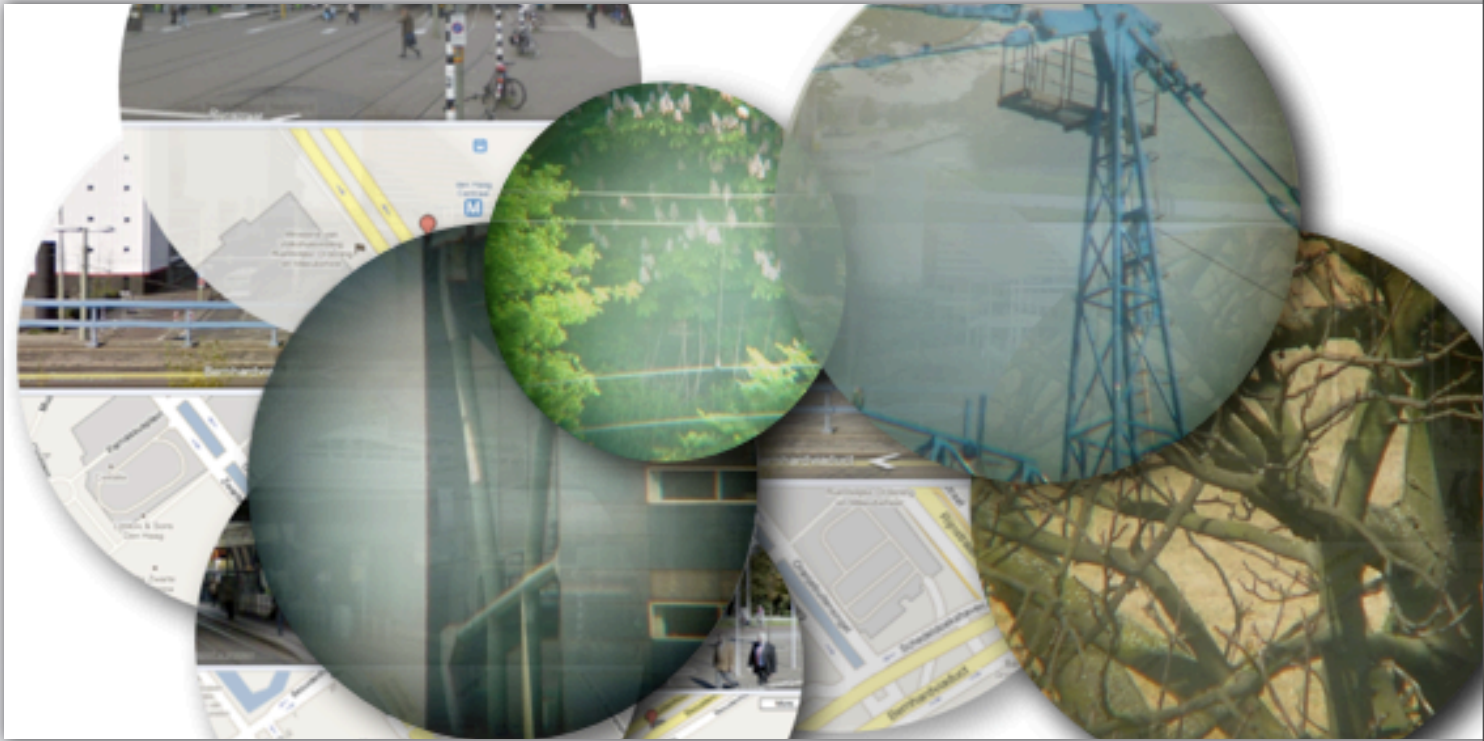
The project draws inspiration from the notion of ‘Rhythmanalysis’ proposed by Henri Lefebvre, on which he outlined a method for analyzing the rhythms of urban spaces and their effects on the inhabitants of those spaces. The spatial behavior of the sound and the overall cyclical structure are based on the rhythms of the site, accompanying, contrasting and extending them.

Technically, the work is based on a custom software developed with the programming environment Max/MSP, combining scores and algorithmic processes. The materials employed are computer-generated sound based on an analysis of the resonant characteristics of the tunnel and processed recordings made through the structures which form the site. Eight independent audio channels are spatialized through purpose-built speakers disguised along the tunnel.

<https://juancantizzani.es/transient-lapse>

Imperceptible Sounds Observatory

Site-specific sound installation - Sound map | Several locations. 2010 - Currently



ISO “Imperceptible Sounds Observatory” is a site-specific project that explores acoustic behavior in solids and its relationship within the environment in which coexists. The work considers the public space and its elements as a huge complex vibrational-sound transmitter to explore and expose.

The practices and experiments conducted so far on acoustic behavior in solid media are limited. What forces manage their movements, patterns or transformations?

It is presented in public space as an extension of our senses, as an information bank of acoustic behaviors that make up our physical environment, trying to open several perspectives between sound, visual observation and space.

<https://juancantizzani.es/iso>

Sounding Site [TABACALERA]

Site-specific sound installation | Sótano Sur, CSA La Tabacalera de Lavapiés.
In collaboration with Pablo Sanz
Madrid, Spain, October 2010.



8-channel audio, tactile transducers.

A listening environment based on the specific physical properties of the basement area where it was installed, in the former national tobacco factory known today as 'La Tabacalera de Lavapiés'. The work activates and renders audible the space, exploring resonance, spatial and material aspects of the site.

The source audio material used in the composition is a combination of transformed recordings of the empty space, acoustic measurements, ultrasound and additional recordings of activity in the building. The installation uses a custom made diffusion system consisting of hidden transducers which are strategically attached to several objects and structures belonging to the space.

<https://juancantizzani.es/sounding-site-tabacalera>

MASE - History and presence of Sound Art in Spain

Research project | 2006 / 2012-Currently



MASE seeks to continue the research on sound art in the Spanish state initiated in 2006. MASE proposed to establish fundamental lines of work for a three-year period from 2012 to 2014 to help create a space for critical reflection and reference for future study on sound art in Spain. This was reflected in a new website (<http://mase.es>), a publication and several public presentations.

The research lines developed during this proposed work period addressed various issues concerning sound in the context of art and sound as art in other contexts: music and cinema, the field of phonography, formats and distribution, or archives and collections of sound art in the Spanish context. As a result a number of articles were generated which now comprise this publication and are also accessible online at the project's website.

MASE endeavours to investigate and present key aspects of sound art in Spain, and in so doing gather a plurality of views, open to discussion, which will let the project become a reference, both at home and abroad, thus contributing to the enrichment, encouragement and dissemination of creation and artistic research in Spain.

<http://mase.es>

Andalucía_Soundscape

Online project | 2008 - Currently
www.andaluciasoundscape.net

andalucía_soundscape)))

Proyectos Mapa Blog Recursos Acerca de Contacto

Proyectos

nombre año lugar categoría autor

58 Procesiones

Autor: Duncan Whitley-James Wyness / Lugar: Sevilla / Año: 2007-2008 / Categoría: Social

playlist

info

- 58 Procesiones

Encina Milenaria

Autor: Juan Cantizzani / Lugar: Llanos de Don Juan / Año: 2009-2010 / Categoría: Naturaleza

playlist

info

- Escenas 1
- Caminzando bajo su copa 1
- Testimonios 1
- Interior Encina 1
- Nocturno Milenaria. Brisa de verano
- Acariciando su corteza

Histórico Cultural Acústico

Autor: Juan Cantizzani-Mariam Caballero / Lugar: Andalucía Provincias / Año: 2008-2012 / Categoría: Histórico

playlist

info

- Piedra acequia puerta del Vino. Alhambra
- Puente Patio de los Naranjos. Mezquita
- Catedral de la Asunción. Jaén
- Reja muralla Alcazaba. Málaga
- Enredadera acequia Generalife Alhambra
- Puerto de la Bahía de Cádiz.

Mapa

Autor: Varios autores / Lugar: Andalucía / Año: 2009-2010 / Categoría: Varias

playlist

info

- Stupa Karma Guen Velez. Málaga
- Exterior Catedral de Sevilla
- Campanas Lucena
- Las Cebollas las papas. Lucena
- Estorninos Plaza de la Trinidad. Granada
- Playa Rincón de la Victoria. Málaga

Podcast

Autor: Varios / Lugar: Andalucía / Año: 2008-2010 / Categoría: Podcast

playlist

info

- Mensajes fuera de lugar. MI LUCENA

Online project which aims to be a vehicle of knowledge, promotion and re-discovery of Andalusian community, its culture, people, architecture and heritage, under the action of listening, using network as a media to generate, host and disseminate the content it provides.

The project contains several sections that are based on artistic listening practices and opening up new avenues of knowledge through aurality, with the main sections called Projects and Map.

Project's section intend to accommodate specific work projects, research, personal or thematic works, created especially to be disseminated online.

The map section is a shared public network where any person or group can position and insert their field recordings bringing collectively new elements to the definition of the territory through it's soundscapes.

www.andaluciasoundscape.net

Sensxperiment

International Creation Meeting | 1999 - Currently
Lucena - Córdoba, Spain.



International creation meeting celebrated it's first edition on 1999, since then it's aim is to examine and disseminate a serie of artistic works based mostly in the use of audiovisual media with a special emphasis in topics related to the exploration of the surrounding, intimate and physical qualities of sound.

The project is framed within the international area, working with artists from different geographical areas, mostly from Europe but also from Asia or United States with names like Francisco López, Mark Bain, HC Gilje, Justin Bennett, Maki Ueda, ILIOS, Dallas Simpson, Bruce McClure, Pierre Bastien, Pascal Battus, Optofonica, Synchronator, Cremaster, Ramón Barce, Rafael Aguilera Baena, Andi Rivas, Marina Vargas, Isidoro Valcarcel Medina, José Antonio Orts, Lamia Naji, Christine Spengler or Lugan.

The activities are held mainly in Lucena and Córdoba (Spain).

www.sensxperiment.es/eng

Interviews

Dissemination and research practices | 2009 - Currently



These interviews try to diffuse the work and artistic practices developed by current artists with the purpose to inquire about their work processes, thoughts, ideas or work techniques.

Interviews take place in several locations and contexts including names like Rafael Baena Aguilera (2009-ongoing), CHS Architects (14-07-2011), Justin Bennett (24-09-2011), Maki Ueda (08-10-2011), HC Gilje (21-10-2011), ILIOS (05-11-2011), Bruce McClure (06-11-2011), Dallas Simpson (11-11-2011), Pascal Battus (11-11-2011) or Mark Bain (12-11-2011).

<https://juancantizzani.es/interviews>

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