

Alessandra Eramo

S O U N D / V O I C E

/ P E R F O R M A N C E

portfolio

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Alessandra Eramo is an artist, vocalist and composer who works with sound performance and installation, sound poetry, video and drawing, exploring the latent acoustic territories of the human voice and noise as a socio-political matter.

She develops live performances and artistic projects that address issues of the body, memory and identity, often using participatory actions, field recordings, site-specific modes, and experimental approaches to composition. Central to her artistic practice is the extension of the voice in all its forms and implications in sonic and visual contexts. Her current research focuses on the invisibility and the materiality of the voice, the tension between vocality and writing, performative rituals and trance-like states through singing.



Selected works

P E R F O R M A N C E &
I N S T A L L A T I O N

NOCTURNE RITUAL

Sound Performance, 20' - Video 4K, 8'48"
2024

Performance:
Sound, Drawings: ink on paper, 30cm x 40cm
each
Wood branches, ink

Performed at:
Errant Sound Berlin (DE)
11 February 2024

Supported by the Berlin Senate through the
Work Fellowship for New Music and Sound Art 2023



Nocturne Ritual is a performance and video work that stage a song and dance based on memories of dreams, sonic suggestions of nocturnal listening on the threshold between sleep and wakefulness, such as listening from a balcony or window, between inside and outside, an ecosystem of urban and nature sounds intertwined with melodies. A simple action, an obstinate dance, as a spreading gesture that triggers rituals and immortal stories in an exposure of an indefinite time. Placing herself on the threshold as a listener, Eramo tries to bring together human and natural sounds, dreamed and real sounds, moving in the magical sense of the infinite and the sacred. Through the use of voice, text and field recordings, the video and performance work presents shifting creatures of the night in a multifaceted chorus of emotions and relationships.



Video still from *Nocturne Ritual*

Video, text and music composed and performed by Alessandra Eramo, 2024

Voice, field recordings, electronics: Alessandra Eramo

Lyre-harp, e-bow: Irene Selma Büchler

Technical direction, camera, editing and grading: Jérémie Pujau

Costume design: Don Aretino



Video still from Nocturne Ritual



PHOTOS: GOLO FÖLLMER



"Sea Movement" Graphic score for Nocturne Ritual, pencil and graphite on paper, 21 x 29,5 cm, 2024

SOFFIO

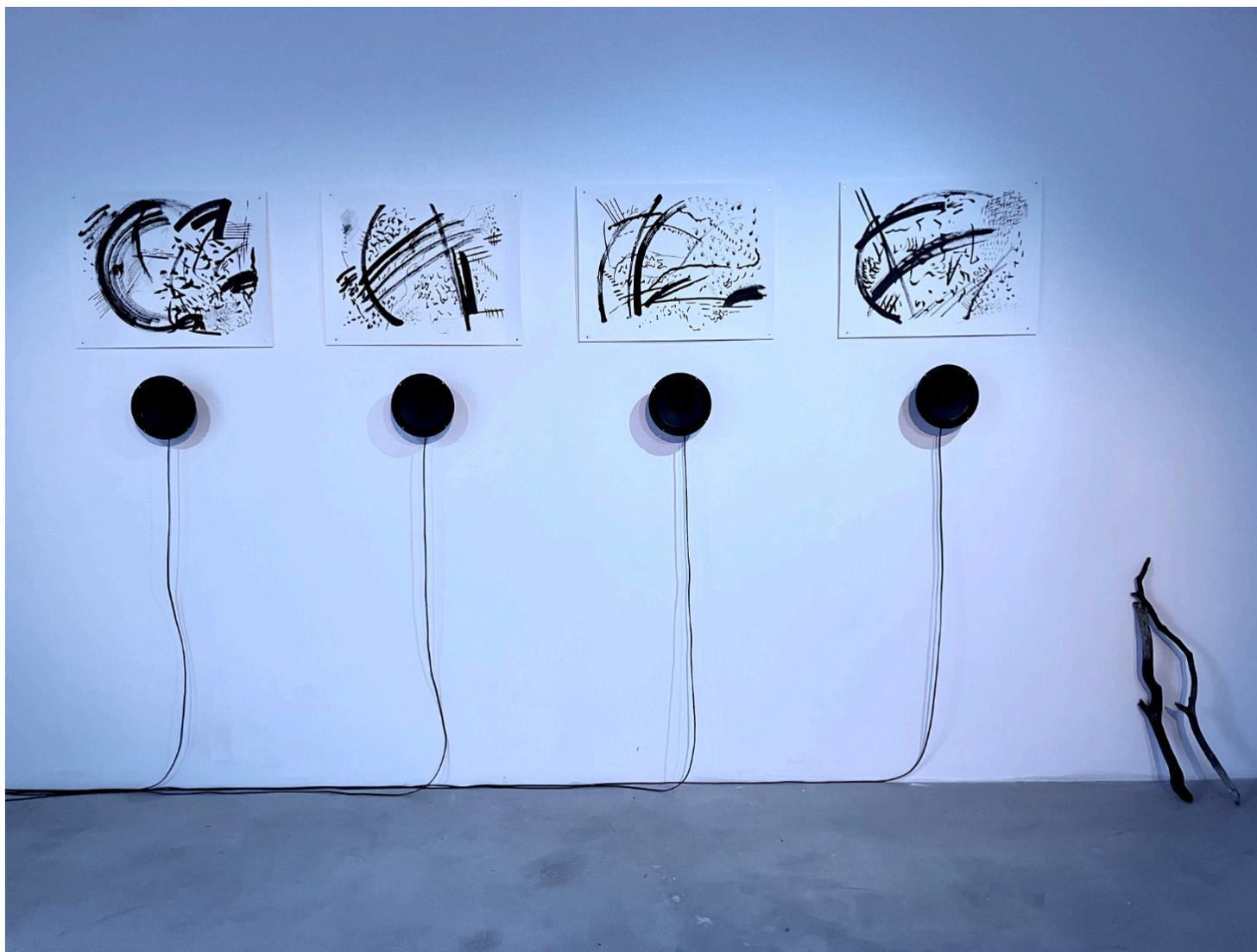
Installation
2023

Sound: 2 channel, stereo, 6' loop

rawing: ink on paper, 50cm x 65cm each
Wood branches, ink

Exhibited at:
"Mezz'aria. La strana apertura della ricerca sonora"
Museo del Novecento e del Contemporaneo
Palazzo Fabroni, Pistoia (IT)
20 May - 15 August 2023
Group exhibition

Curated by NUB Project Space and Gabriele Tosi



The voice is "flow and sigh, it is an active part of the body, it is body itself". The voice is at the center of Alessandra Eramo's research.

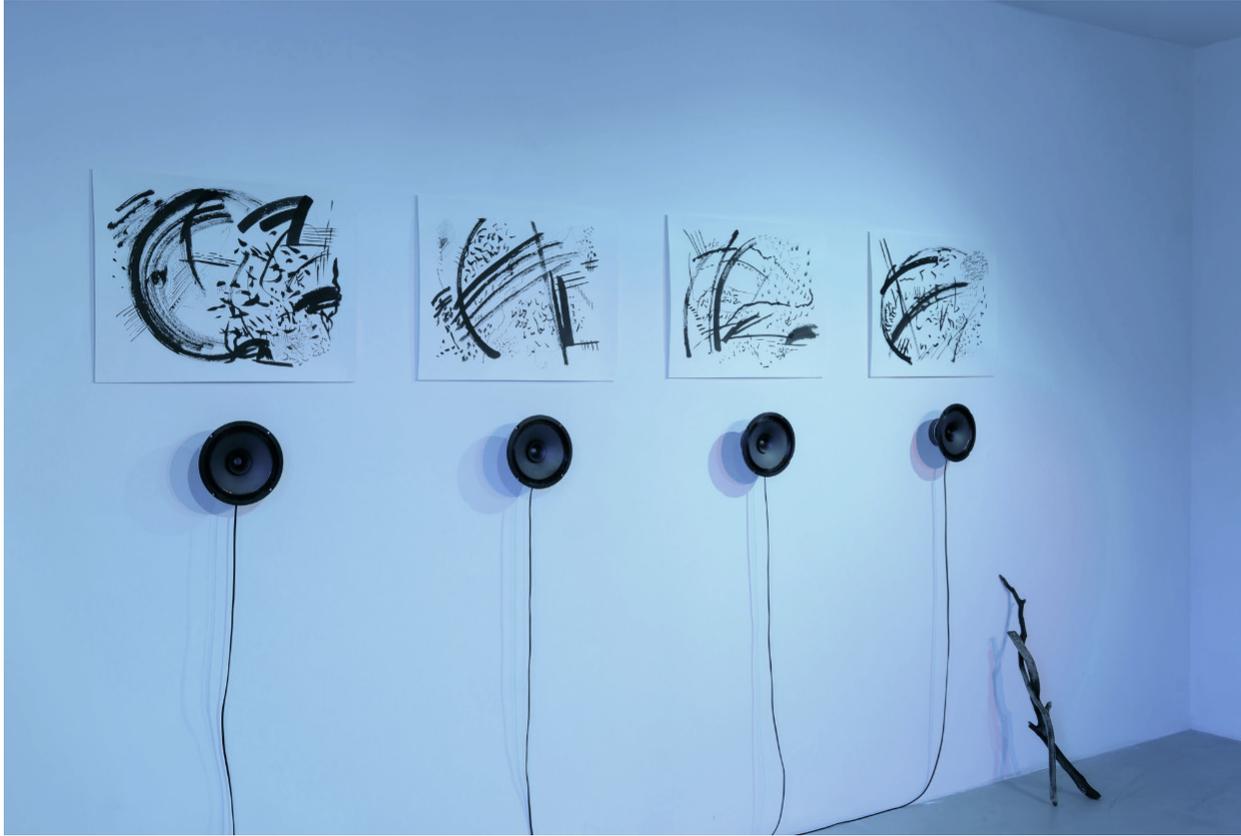
Whispers emanate from the wall and spread through the rooms, showing the soul of an invisible but audible body, while creating a dynamic movement between the inside and the outside. "Soffio (*Blow*), a passage of air, a passage of an inner substance. Voice. Intangible substance that becomes matter."

Out of the living voice, the sound installation employs feedback and reverberation to deconstruct the words. In facing the installation, it is not as important how much the spoken words mean as how they sound. In Eramo's work, the vocal body then becomes sign and memory. "I consider my drawings as graphic scores of audio traces, they record the gesture of my body while I'm singing and drawing."

Gabriele Tosi, curator







CANTO NOTTURNO

Sound Performance
for Choir and Field Recordings 27'
2022

Performed at:
Fermento - Territori Suoni Moltitudini
Brancaleone Rome (IT)
11th December 2022

Curated by Piersandra Di Matteo/Short Theatre



PHOTO: MARIA GIOVANNA SODERO



PHOTOS: MARIA GIOVANNA SODERO



Starting from the imaginative power of the night and the mysterious sounds it offers, exploring the state between sleep and wakefulness, the Choir listens and interprets "with all the cells in the body" the urban soundscape on the border between real and imaginary, fluctuating between present and resonances of the memory of places.

Through the aesthetic and political practice of listening to space, vocal improvisation, storytelling, the use of extended vocal techniques and the recording of environmental sounds, in *Canto Notturmo* the Choir stages the semi-hidden and semi-audible crepuscular acoustic suggestions from the urban space, and creates a vocal dramaturgy of songs, noises, lullabies, prayers and invented languages.



PHOTO: ELEONORA MATTOZZI

LA SANTA MONICA

Sound Performance 28'
2021-2022

Performed at:
KORA Contemporary Arts Center
Castrignano de' Greci, Lecce (IT)
21st July 2022

Experimentik Tik Berlin (DE)
curated by Seiji Morimoto
16th February 2022

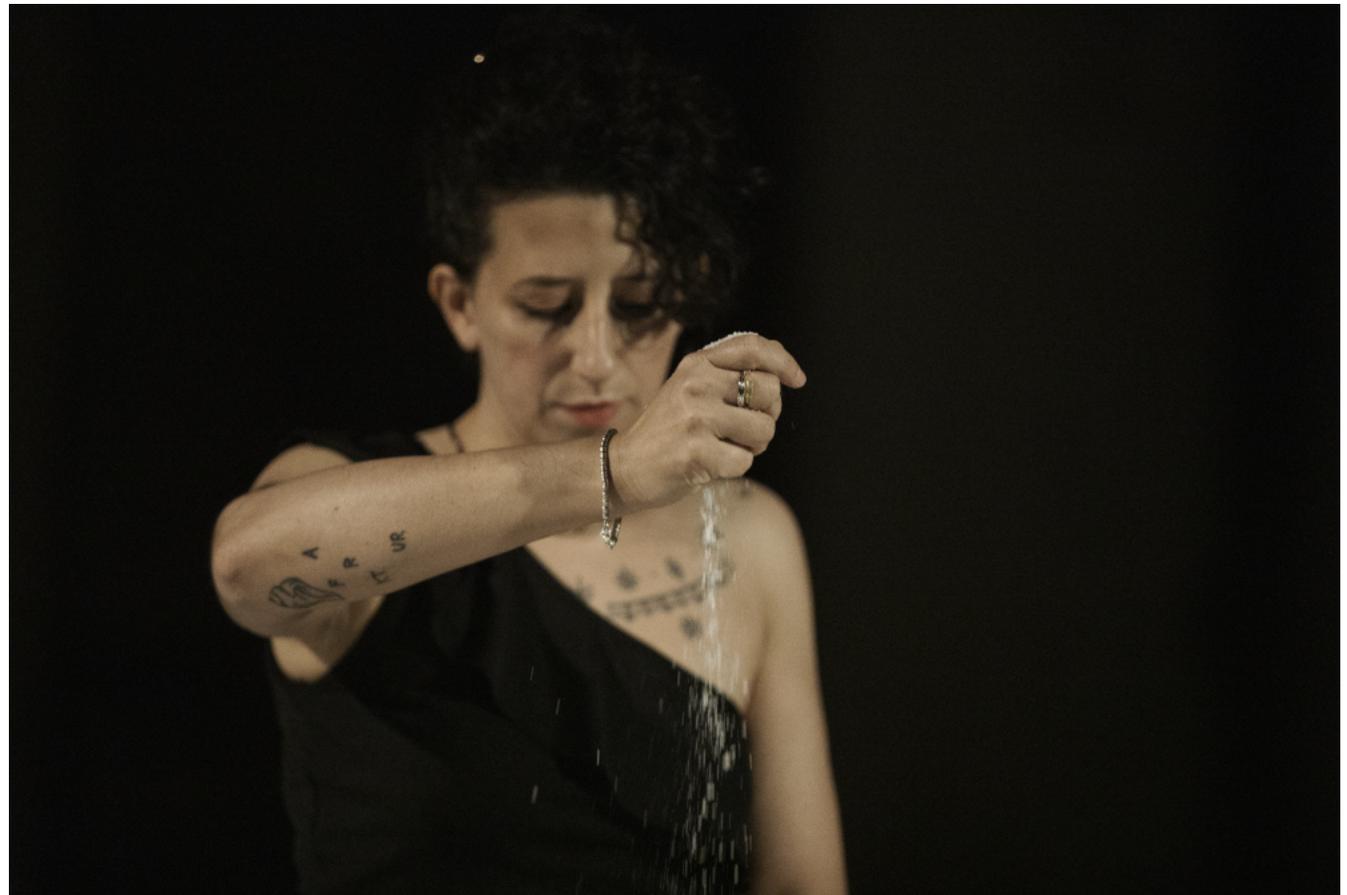


PHOTO: GABRIELE ALBERGO

Voice, mystery and the magical interpretation of sounds heard from the balcony and from the street are at the core of "La Santa Monica", an ancient ritual of divination in Puglia in southern Italy, practised by Alessandra Eramo's great-grandmother. A dog's barking, the whistle of a distant train, the cry of an owl, the voice of people walking down the street, all sounds heard are signs revealing a destiny. Activating the memory of this archaic practice of invocation and interpretation of the reality, Eramo's sound performance aims to create a profound collective listening experience through the use of voice, field recordings, electronics, text, drawing and sea salt. In the Performance, salt, a rough-sounding purifying element, is transformed into a sound object, evoking the sound of sea water as a distant memory.



The recordings she made during her residency in Castrignano De' Greci - primarily the ubiquitous birds chants, which is a sign of nature's reconquest of the village, women's stories about the birds, as well as Eramo's singing form together a new soundscape in a collage of hypnotic noises. The voice becomes a space between the public and the private, between the distant and the near, between the inside and the outside. The body is exposed in a ritual "on the threshold", in stasis and in movement, creating a circular itinerary surrounded by drawings / musical scores, transcriptions of the sounds recorded and listened to.



PHOTO: GABRIELE ALBERGO





PHOTO: GABRIELE ALBERGO



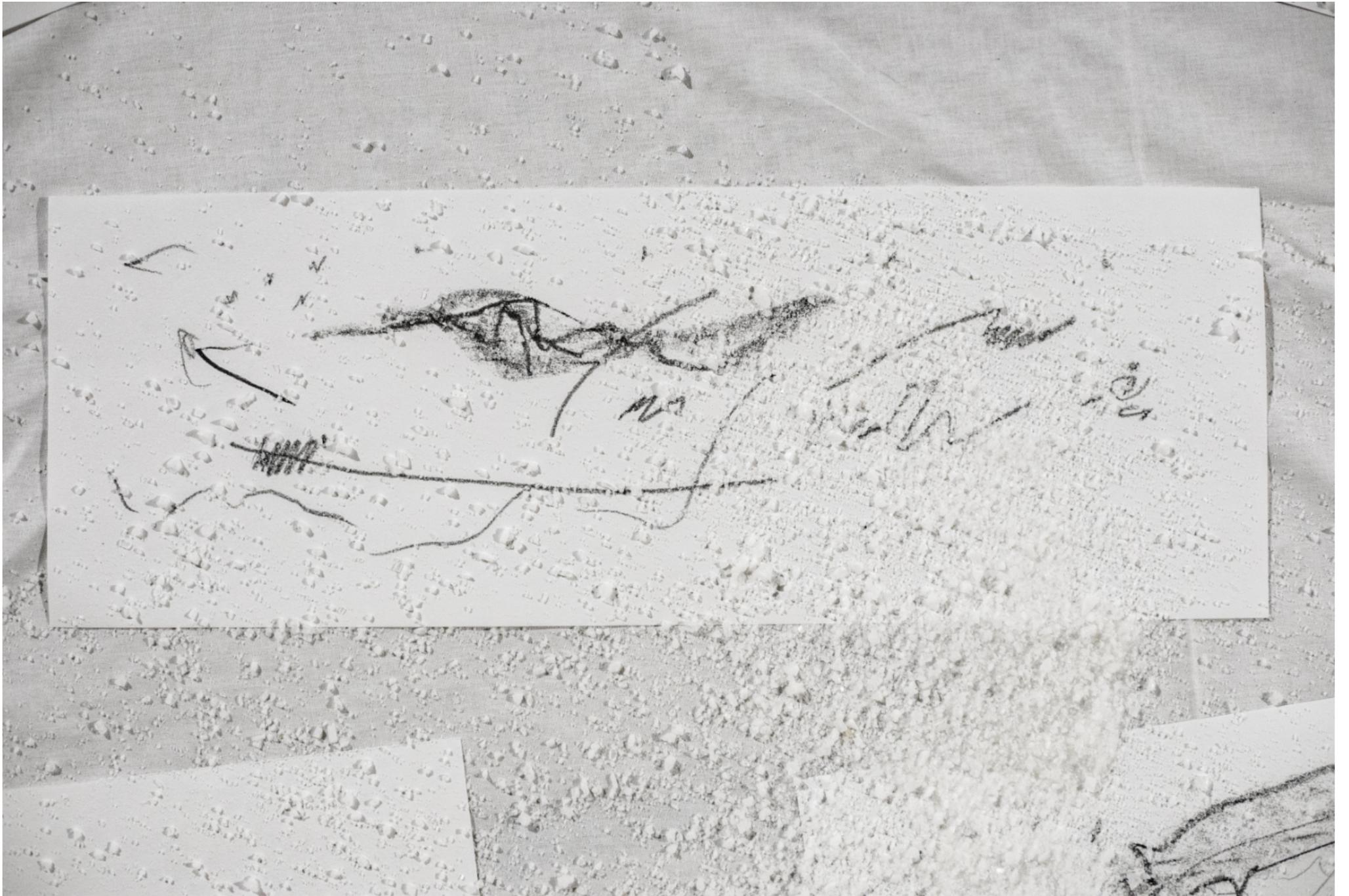


PHOTO: GABRIELE ALBERGO

BAR BAR

Composition 24'
Sound Performance 35'
2020-2021

Exhibited at:
Festival des Gestes de la Recherche Grenoble (FR),
Curated by Radio Papesse, Simone Frangi
and Katia Schneller
24th November 2020

Centrale Fies Dro (IT) "Thank You For Coming"
Curated by Barbara Boninsegna and
Marco D'Agostin
29th May 2021



Bar Bar is a sound composition and live-performance focussing on the voice in relation to noise and surroundings. It makes use of sound, language and misunderstanding as means to materialize and transform a state of isolation. The voice as ephemeral, tactile, vulnerable object moves from the inner to the outer space, surpassing the borders of the marginalized body in a hyper-productive world. At a time when avoiding physical contact and keeping the distance to each other have been normalized, an inner soundscape is exposed as an attempt of empathy and proximity. Through fragmented words, non verbal vocalizing, melodic singing and noise from everyday life enviroment, the piece evolve into a babbling force shaping a new sonic field beyond cliché.



PHOTO: ROBERTA SEGATA





PHOTO: ROBERTA SEGATA



TANZ SEDIMENT

Installation

Sound, Video - stereo HD 6'38"

**Drawings - graphite on paper
dimensions variable, 2019**

Exhibited at:

“Ultrasanity. On Madness, Sanitation,
Antipsychiatry and Resistance”

SAVVY Contemporary Berlin

14th December 2019 - 2nd February 2020

Group Exhibition curated by Bonaventure Soh

Bejeng Ndikung, Elena Agudio.

In cooperation with IfA





Taking inspiration from Tarantella music and dance, in her new work “Tanz Sediment” Alessandra Eramo explores the freedom that resists in the female voice by creating a trance music ritual, evoking sonic memories like a river sediment. She traces the wild, natural and vulnerable voice, which is not only an instrument, but it is an archaic sonic territory to be disclosed in the modern human body. An hypnotic sound collage that includes extended solo voice, female choir and glossolalia, a traditional Apulian female work song, frame drum, the text in ancient Greek from the Euripides tragedy “The Bacchantes”, field recordings at a wild park and former deserted industrial area in Berlin.



Originally commissioned by Deutschlandfunk Kultur, Klangkunst Program 2020 as radiophonic work, "Tanz Sediment" materialised as a multimedia installation presented at SAVVY Contemporary in the group exhibition "Ultrasanity" in Berlin.



PHOTOS: HANNES WIEDEMANN



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PHOTOS: DANIELA WOLF

Tanz Sediment - Live Performance, 10 September 2021
at Kunstverein Wagenhalle Stuttgart for the group exhibition "Mothers, Warriors and Poets"

Percussion: Antonino Secchia

CONTEMPLATION ON SARMENTO RIVER

Sound Performance, 20' - Video HD 12'21"

Exhibited and Performed at:
Dystopie Sound Art Festival, Kleiner Wasserspeicher
Berlin (DE) 21-30 September 2018

Supported by Berlin Senatsverwaltung für Kultur und
Europa, Errant Sound Berlin.

Broom flowers video footage in Val Sarmento:
Lucrezia Lidia Fabiani.
Stories from Val Sarmento: Mariangela Fabiani,
Grazia Ferrara, Caterina D'Agostino.
Video editing advisors: Maria Iorio, Raphaël Cuomo.
Video and Field Recording assistant:
Wendelin Büchler





Video still from Contemplation on Sarmiento River

“Alessandra Eramo reconstructs the sound of a dry river using her singing voice and the movement of water and stones. The presence/absence of water becomes a metaphor for the mass emigration of southern Italians. The Sarmento, running through the region of Basilicata, is a “fiumara” river, or rivulet, which typically flows through southern Italy’s mountainside. Although flowing with abundant water during the winter months they usually run dry during summer, the riverbeds changing into



an immense grey expanse of stones. Recent decades of human intervention have significantly changed their natural equilibrium and their soundscapes. Today these watercourses are transient, just like the human desert left behind by the inhabitants when they left this region in search of a better life. The sound of the absence of water, of stones, broom flowers, bird song and valley stories is the artist’s contemplation on the Sarmento River, where she spent part of her childhood with her grandmother. The video and performance create a sonic scenario as a ritual of hope for the future of the river.”



PHOTOS: COSTANTINO CIERVO



A/TEM

Sound performance, 15'

Drawings, ink on paper, dimensions variable

Video HD 2'50"

2018 - Ongoing

Presented at:

- "Hold Your Breath" group exhibition,
Kira A. Princess of Prussia Foundation,
Italian Culture Institute Brussels (BE),
20 May-10 June 2021
- DotlandII group exhibition, Ex-Zigarettenfabrik
Wilmsdorf, Berlin (DE), curated by Peninsula,
3-5 October 2018
- Erratum Milan (IT) solo show, curated by Sergio
Armaroli and Steve Piccolo, 16-26 April 2019

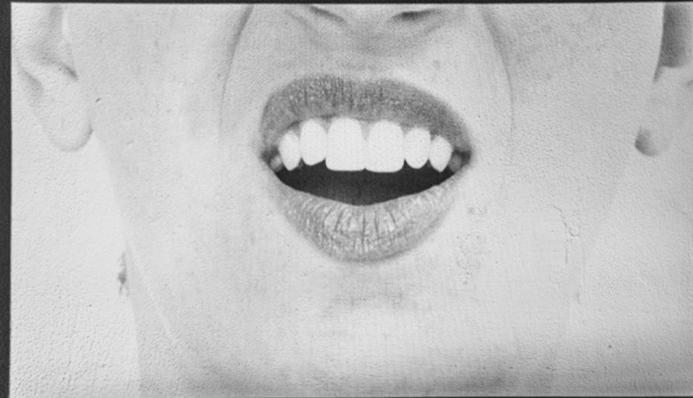




PHOTO: LUISA MIZZONI

The voice is ephemeral. How can I make the presence of my voice visible? A crucial aspect of my ongoing artistic research is the tension between orality and writing. The deep exploration of the voice as a medium and instrument brings me to a physical acoustic experience in singing. The voice can be expanded into something else, it can be transformed or symbolized, it can become a drawing and a graphic score, and it can be recorded for the eternity. I am interested to find connections between opposites, creating a dialogue between the sound of the inside and the outside, like the breath.



For A/TEM (the German word “Atem” means Breath) I sing abstract sounds with my voice such as an interrupted breath, and I create abstract, automatic drawings. Although these can be read as graphic notation, the drawings are much more than a visual representation of the voice: Detached from visual-acoustic hierarchies, voice and gestural drawing are inseparably connected in a hand-mouth coding with its endless possibilities of interpretation and translation.





PHOTOS: COSTANTINO CIERVO

Installation view,
Italian Culture Institute Brussels
Kira A. Princess of Prussia Foundation



PHOTO: SAM GILBERT

MIGRATORY ECHOES

Sound Performance/Installation, 2017 - 2018

Multichannel sound, 8'54" in Rome;
Stereo sound, 14'02" in Thessaloniki.
Cardboard boxes, drawings - pen on paper,
dimensions variable



Exhibited/Performed at:

- ArtQ13 Rome (IT), "Home-Less" group exhibition, 13 May 2016

- 6th Thessaloniki Biennale of Contemporary Art (GR),
from 30 September 2017 to 17 January 2018

Supported by Goethe Institut Thessaloniki

“What sounds come to mind when you think of your home, your homeland?”



“Migratory Echoes” is a work based on a simple question - in form of a brief interview - which I asked to Italian expats in Berlin about their “Heimat” - a German word, untranslatable into Italian or English, which means Home, birthplace, or homeland, but from a personal perspective, alluding to nostalgia for the place of origin or of belonging. I’ve been recording the interviewees’ voice in the public space and then I created a text-sound composition where word, onomatopoeia and noise evoke real or imaginary sounds from the present, the past or an undefined time.

With “Migratory Echoes” I’m interested to dismantle the idea of belonging to a “Homeland” to shape a new and bizarre concept of genealogy. The sound of “home” is revealed in its lightness, breaking through to a new territory: a soundscape of enigmatic beauty. For the performative installation I interlace my voice with the recorded voices, through singing, slow gestures, loudspeakers and a cardboard box, graphite pencils and sheets of paper.

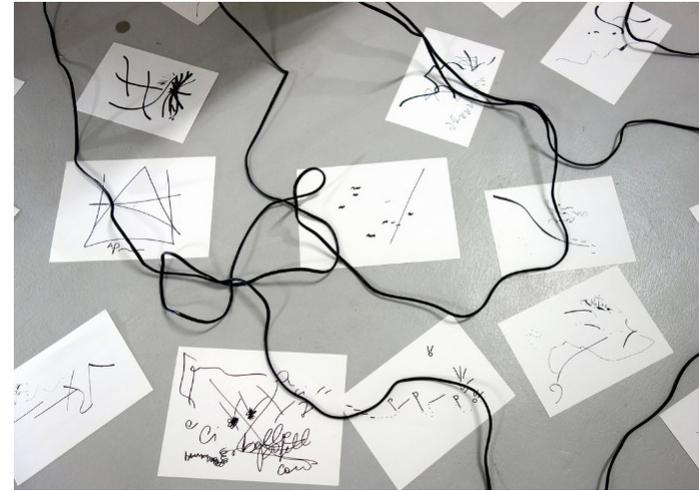




PHOTO: LAZAROS GREKOS

THESSALONIKI

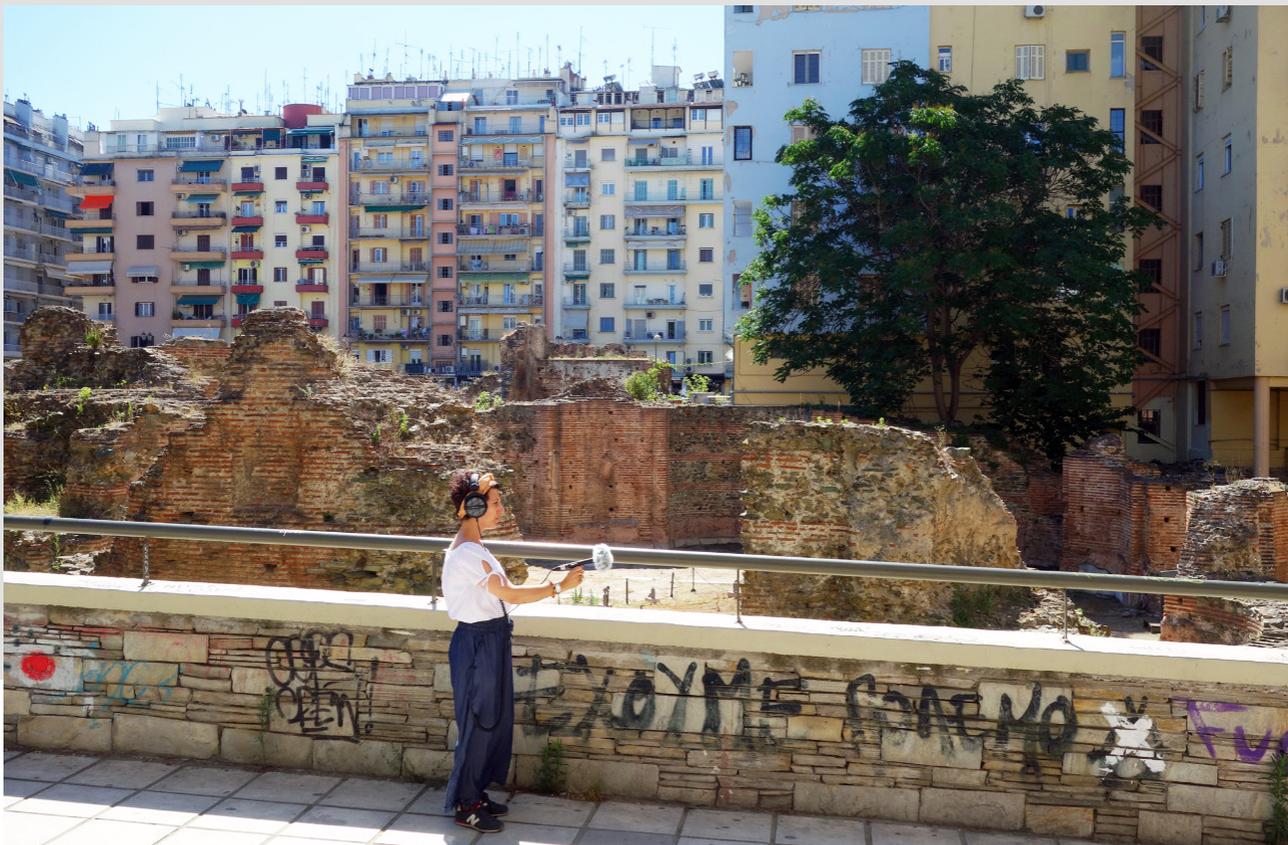
“Alessandra Eramo was invited to take part in the residency program of the 6th Thessaloniki Biennale of Contemporary Art in order to continue her earlier sound performance Migratory Echoes. The work is based on the following question: “Which sound come to mind when thinking about your home or motherland?” The response offered by the people of diverse origins, all temporary or permanent residents become the raw material to create a

new textual sound composition which become both a collective and personal archive of voices, silences, breaths and discourses on the past: memories and dreams of dislocated migrants. In addition to these sonic remnants, Eramo’s new work, Migratory Echoes: Thessaloniki, presented at Mount Athos Center as part of the main exhibition of the Biennale, also makes use of fragments of the oldest book ever found in Europe, the Derveni Papyrus, kept

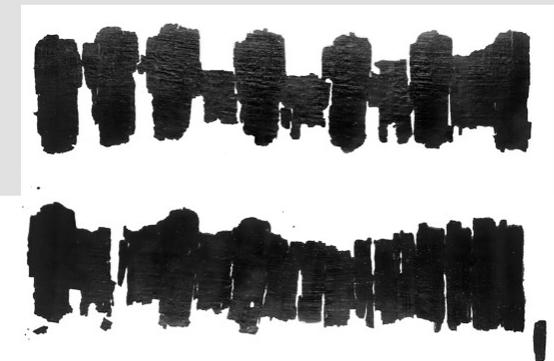
in Thessaloniki’s Archaeological Museum and which in 2015 was registered on the UNESCO Memory of the World Register because it reflects universal human values. One of these is the value of safety - the safety provided by the stable social environment that allows everyone to survive and thrive. This “migratory echo” reconnects us with core values, which has once again become the object of our demands, hopes and aspirations.”

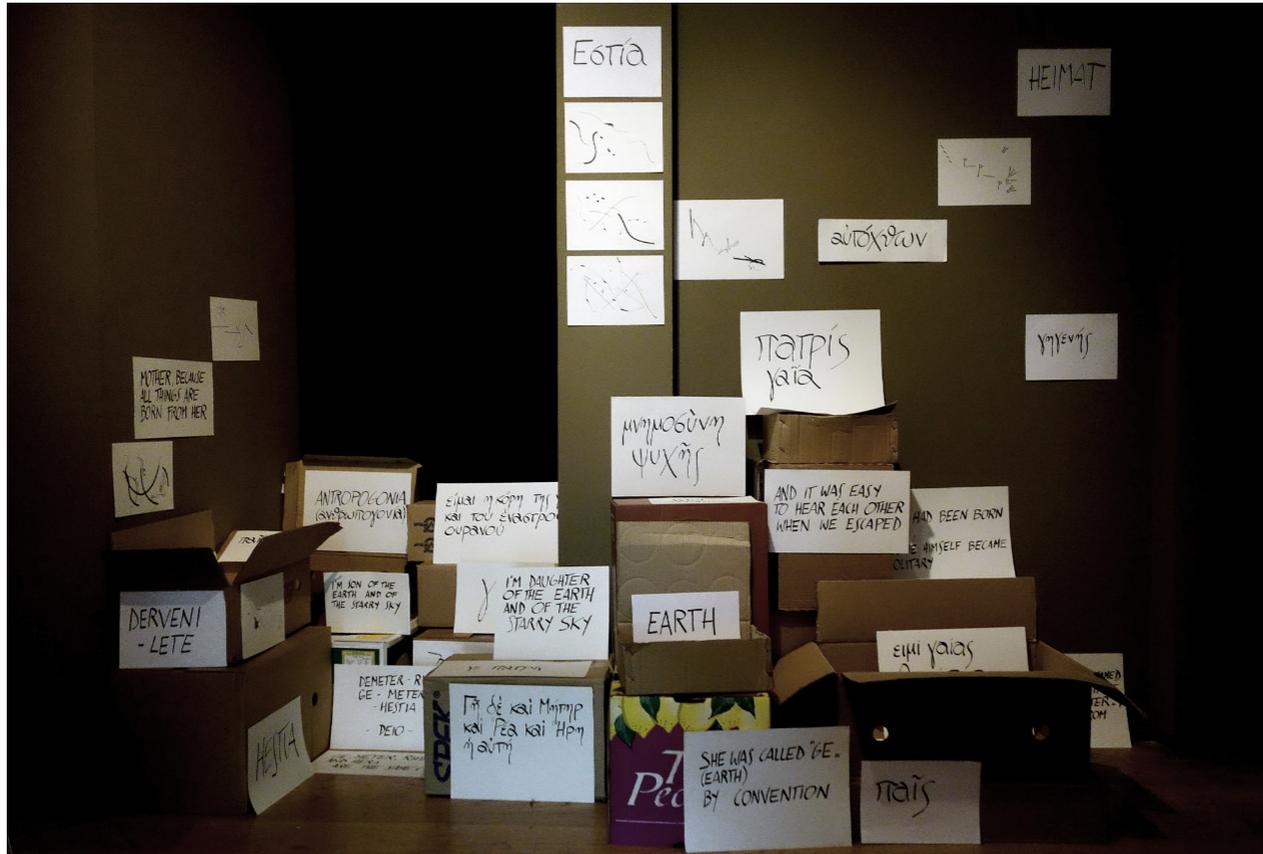
Syrago Tsiara - Curator and Director of the 6th Thessaloniki Biennale of Contemporary Art

PHOTO: WENDELIN BÜCHLER



DERVENI PAPYRUS – FRAGMENT IN THE ARCHAEOLOGICAL MUSEUM OF THESSALONIKI





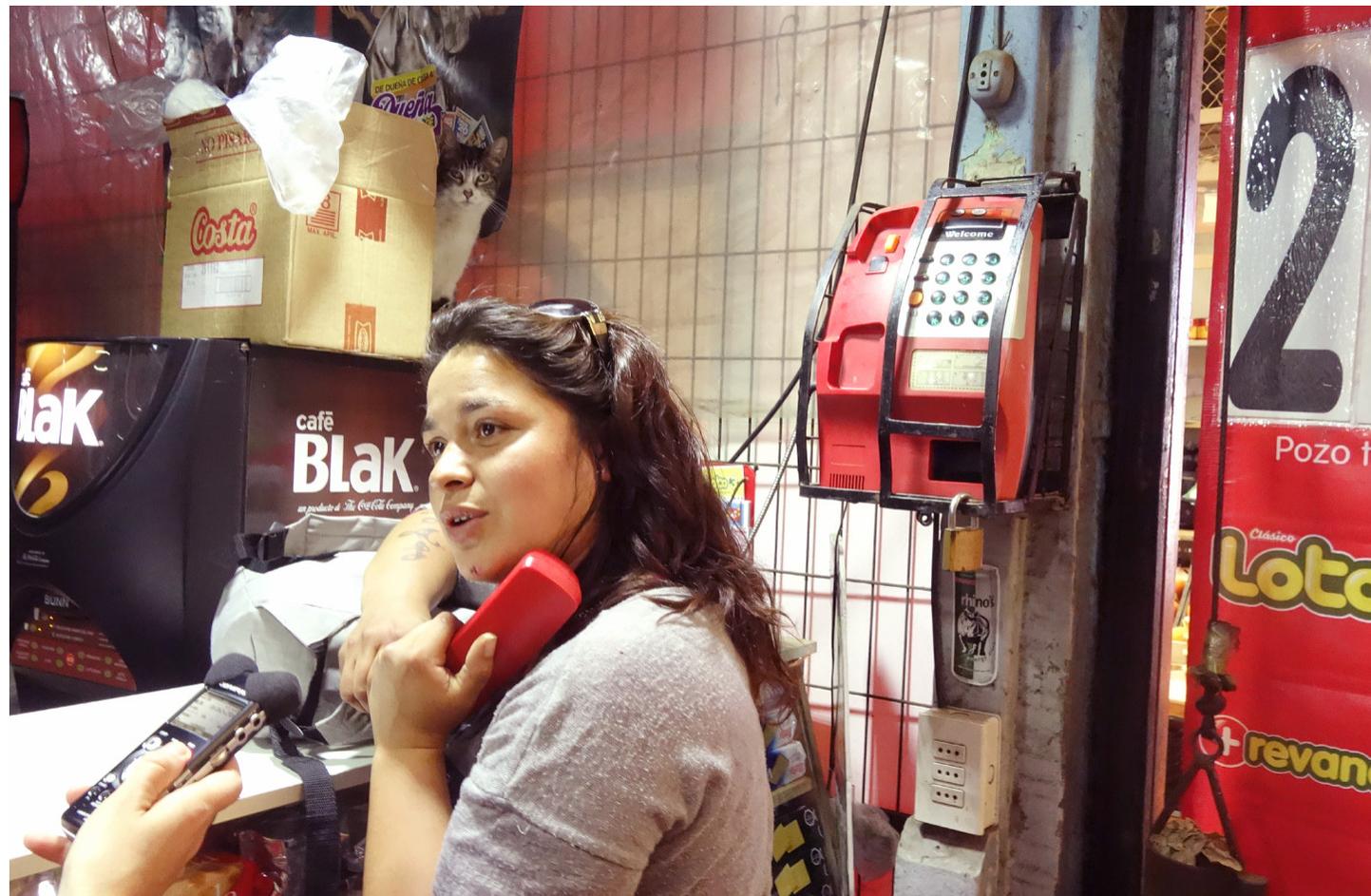
Specifically created for the exhibition “Imagined Home” at the Mount Athos Center, the installation “Migratory Echoes: Thessaloniki” includes a text-sound composition with recorded voices of Greek migrants in Berlin, Greek and migrants in Thessaloniki as well as migrants at the Lagkadikia refugees camp. Also, the work includes drawings and words on paper in Ancient Greek as an interpretation of the Derveni Papyrus about the “genealogy of the soul”.

3 PLACES WHERE I CAN SING: SONGS FOR VALPARAÍSO

Performance in the public space, 2016
Duration variable

Performed at:
Tsunami Festival de Arte Sonoro 2016,
Valparaíso (Chile)
in frame of the Artistic Residency Tsunami Festival,
10 November-10 December 2016

Supported by Goethe Institut Munich
Special thanks to Peter Cusack and Wendelin Büchler



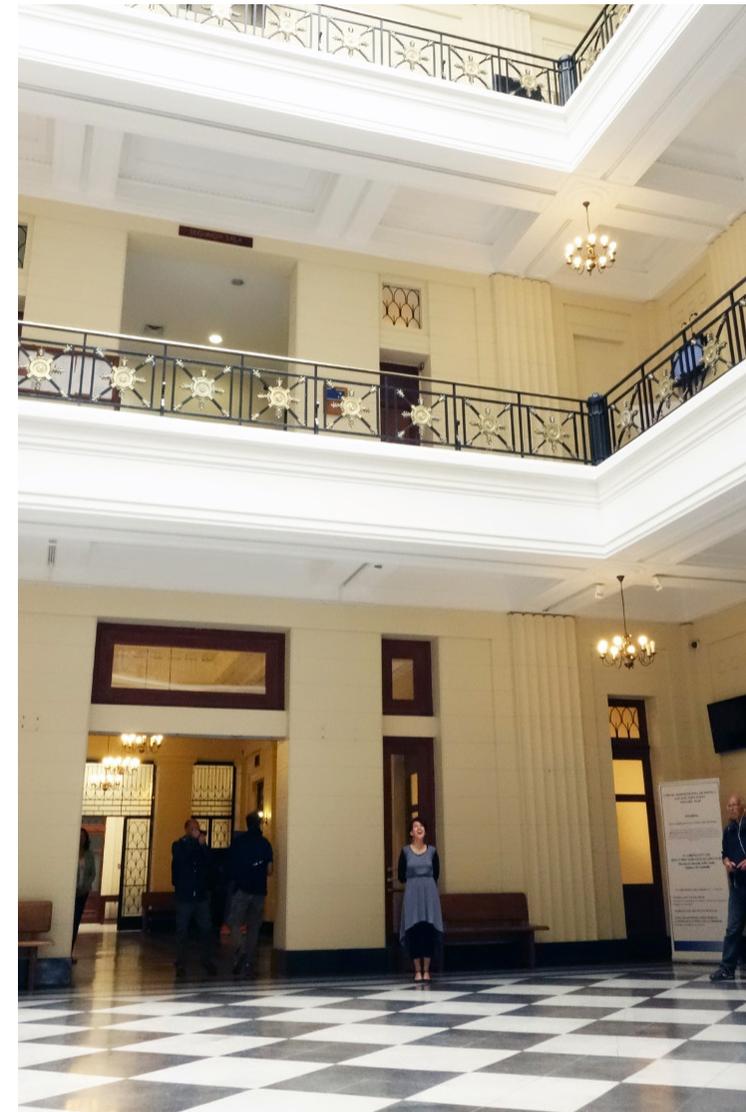
The project investigates the sonic memory of the inhabitants of Valparaíso, who I interviewed about songs related to the city. From the recording of this process, I create a sound composition and I intervene in various places of the city specifically selected for their symbolic connotation, also using my voice. The performance aims to generate a new and bizarre oral history of the present, connecting the collective sonic memory of the inhabitants and my voice to the public space of the city.



PHOTO: NELSON CAMPOS

During my residency, the songs I've collected were two: La Joya del Pacífico and Valparaíso. Everybody in Valparaíso knows these two songs. Like a real and petulant anthem, these songs express a strong sense of belonging and love for the city. Furthermore, I recorded the sound of howling stray dogs, as a constant soundscape of Valparaíso. The sound composition I performed in the public space included the recorded voices of Valparaíso's inhabitants singing the same songs, and the recording of stray dogs. It sounded to me like a new "Frankenstein" creature: shy voices, out of tune, pleasant, strident, drunk, girly, sensual voices melted with the reality around. Multiple voices, diverse voices, singing in a broken and disorganized choir, wild but sweet, like Valparaíso.

I selected 3 places where to sing and perform, which for me clearly represented the power in different forms

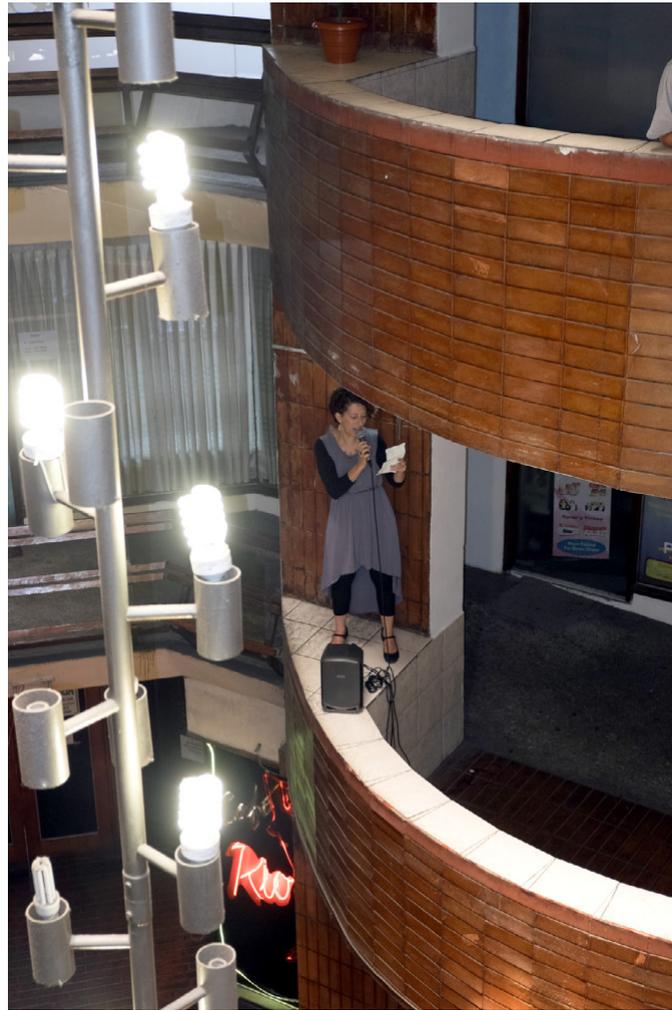


PHOTOS: NELSON CAMPOS, JEIMER GAMBOA, WENDELIN BÜCHLER



Plaza Sotomayor / Palacio de Justicia (Sotomayor Square/Palace of Justice) impressive and majestic place where once there was the sea. Now there's a huge square where is located the palace of "Armada de Chile" ("Chilean Navy").





PHOTOS: WENDELIN BÜCHLER

Galería Beye “Caracol” a shopping centre in a typical 80’s Chilean architecture, it was built during the Pinochet era, now in decline, it is a melancholic place.

Congreso Nacional (National Parliament) a huge building located between a church strongly damaged by an earthquake, and a big shopping mall under construction. Congreso Nacional reminds me of a fascist building in my hometown Taranto, built in the shape of “M” for Mussolini.





PHOTOS: WENDELIN BÜCHLER

MNEME

Composition for Voice and
Field Recordings, 5'43", 2014

Performed and exhibited at:
- MuseRuole Festival 2014, Innsbruck (AT)

- Museum FLUXUS+ Potsdam (DE)
29 November 2014

- Errant Bodies Celebrates! Free Berlin No.2
Berlin, 10 October 2015



"FEUERLAND" PAINTING BY KARL EDUARD BIERMANN (1847)

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quando
hei

posso ascoltare
quale lingua

WUI - WUI

BRRRrrr " ICK BRRRrrrrrr " ICK BRRRrrrrrr ICK

der Wind
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dass geisterorte
noch gedächtnis haben

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dein gedächtnis
sein
ihr gedächtnis MNN EME

memoria
memoire
mneme
mmmmm meee mm

Written and recorded in May 2014 at ex-industrial areas in Berlin:

- Wiesenstrasse 55 Wedding "Wiesenburg Ruins" former homeless asylum (in 1940 the Metal Foundry of Moabit moved in)

- Corner Volta-/Hussitenstraße Wedding, former "Assembly Plant AEG" (General Electric Society)

- Herzbergstrasse 55 Lichtenberg, former "Margarine Factory Berolina" (founded in 1909)

Focusing on the idea that ex-industrial places can still show ghost-sounds, memory and present melt into each other in a new soundscape through our imagination and personal experience.

ROARS BANGS BOOMS

7 VARIATIONS FOR VOICE AND ONOMATOPOEIA

Performance, 35', 2013 - 2015

Performed at:

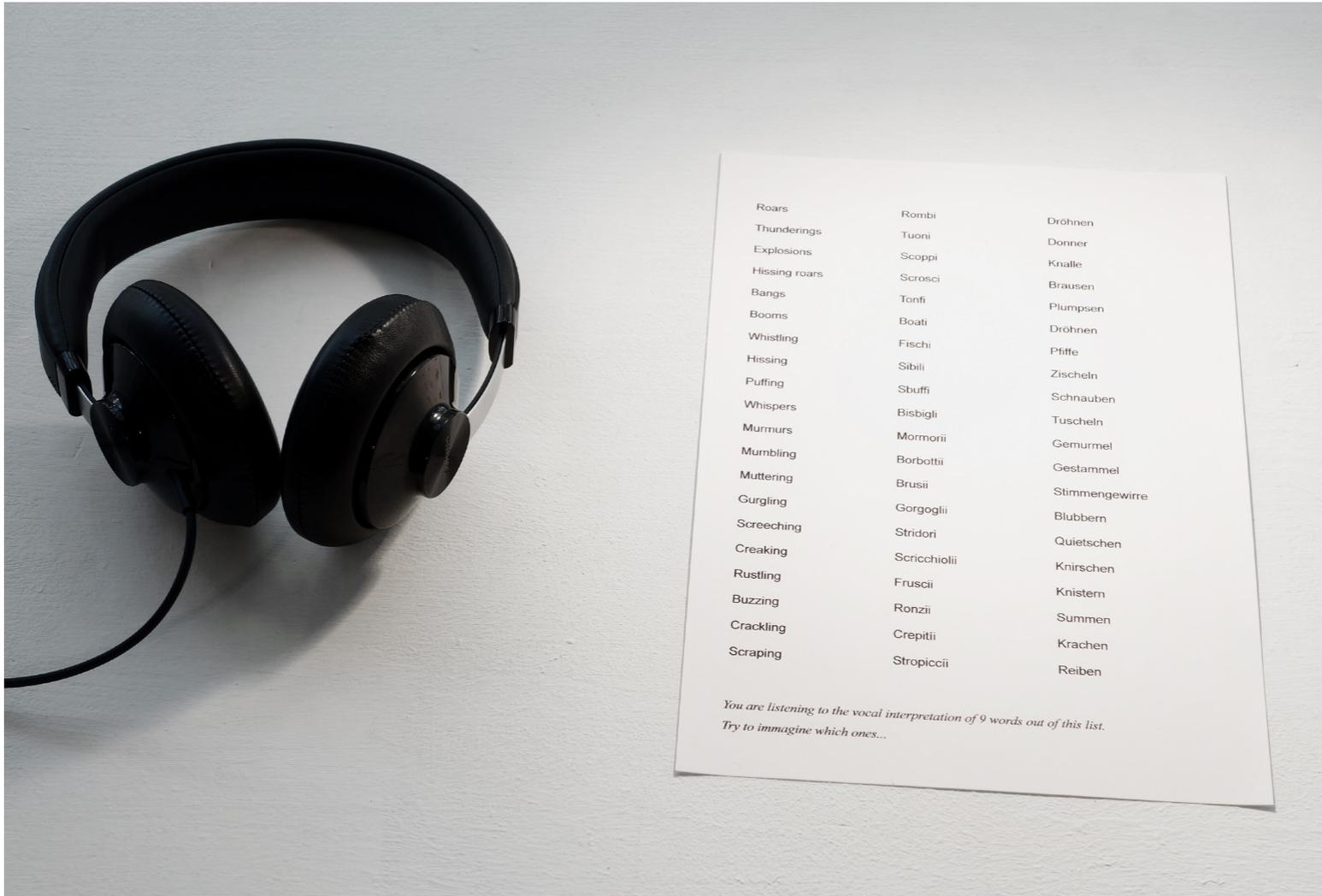
- Neue Musik St. Ruprecht, St. Ruprecht Church Vienna (AT)
- Školská28 Prague (CZ)
- Geh8 Dresden (DE)
- Museum FLUXUS+ Potsdam (DE)
- MuseRuole Festival 2014, Innsbruck (AT)
- Errant Bodies Berlin (DE)
- University of Bari Aldo Moro, Ex-Caserma Rossarol, Taranto (IT)
- Echo Bücher Berlin (DE)
- Galerie Haus am Lützowplatz Berlin (DE)





The variety of noises is infinite. If today, when we have perhaps a thousand different machines, we can distinguish a thousand different noises - tomorrow, as new machines multiply, we will be able to distinguish ten, twenty, or thirty thousand different noises, not merely in a simply imitative way, but to combine them according to our imagination.

from "The Art of Noises, Luigi Russolo, 1913



Roars	Rombi	Dröhnen
Thunderings	Tuoni	Donner
Explosions	Scoppi	Knalle
Hissing roars	Scrosci	Brausen
Bangs	Tonfi	Plumpsen
Booms	Boati	Dröhnen
Whistling	Fischi	Pfiffe
Hissing	Sibili	Zischeln
Puffing	Sbuffi	Schnauben
Whispers	Bisbigli	Tuscheln
Murmurs	Mormorii	Gemurmel
Mumbling	Borbottii	Gestammel
Muttering	Brusii	Stimmengewirre
Gurgling	Gorgoglii	Blubbern
Screeching	Stridori	Quietschen
Creaking	Scricchiolii	Knirschen
Rustling	Fruscii	Knistern
Buzzing	Ronzii	Summen
Crackling	Crepitii	Krachen
Scraping	Stropiccii	Reiben

*You are listening to the vocal interpretation of 9 words out of this list.
Try to imagine which ones...*

Thunder, Whistles, Booms, Grumbles, Snorts...: These onomatopoeic words recall the different sounds of the modern industrial landscape. As part of the Manifesto of Futurist Music “The Art of Noises” by Luigi Russolo, they are the starting point of this performance work: 101 years later I have written seven variations for human voice in which noise not only becomes a Leitmotiv in music, but it also turns into musical material itself. I embody these noises, I hear them, I perceive them as urban soundscapes of the present, I transcribe these sounds in drawing and interpret them with my voice and with my body in order to reveal their beauty, while playing with the expectation and imagination of the audience.



PHOTOS: WENDELIN BÜCHLER





SE DIO VUOLE

(GOD WILLING)

Sound Installation, Objects, 2014
multichannel, 9'

Exhibited at: Sound Art Exhibition
“Correnti Seduttive”
at Palazzo Galeota Taranto (Italy)
1-4 March 2014





The sound installation “Se Dio Vuole” (God Willing) has been created in September/October 2013 during the artistic residency “Correnti Seduttive” in Taranto (Italy), the city where I was born. A beautiful place with the sad destiny of being a major centre of the European steel industry and a NATO base; a place of social tension, high emigration and disastrous environmental problems with one of the highest industrial disease rates in Western Europe.



PHOTOS: WENDELIN BÜCHLER

This work is dedicated to Mar Piccolo (the “Small Sea” bay of Taranto), its inhabitants and the fishermen who work there. It expresses my need to look once again at this place of incomparable beauty, the central place of Taranto that was forced to irrevocably change its traditional working patterns and purpose as mussel cultivation because of water pollution from industry and the navy. For this work, I focus on field recordings and “found objects” from Mar Piccolo and on the musicality of the Tarentinian dialect, dealing with my own relation to my place of birth. As a visual element I employ a rough material of great

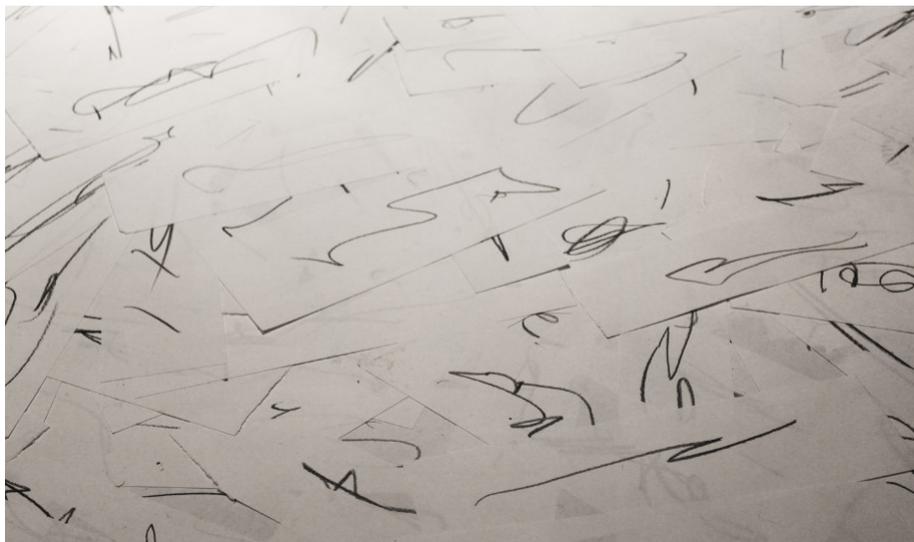
historic resonance and of cultural importance for the whole Jonian region: A’ Zoc’, the ropes made of sparto grass, used for more than 2000 years for mussel cultivation. This object is here transformed into a sound sculpture: In a tangle of ropes there are four black loudspeakers playing a vocal composition which is based on the guttural sounds of the Tarentinian dialect and on words in Ancient Greek whose linguistic heritage is present to this day in Tarentinian dialect. Despite the attempts of philologists, the sound of Ancient Greek remains unknown. Hence I tried to “give a voice” to words of pain and hope:

biaia: violence, violent acts
taras, tarantos: Taranto, from Taranto
tarantinos: Tarentinian
ofeleia: help, support
ota, ous: ear, ears
kataftora, katafteiro: ruin, defect, destruction, carnage, death
kataugazo: illumination, resplendence
eleferamenos: cruelty, injury, devastation
elpis, elpidos: hope, hopeful



Two other loudspeakers in the corners of the room play a melodic chant I wrote and performed, which is inspired by the music of the easter procession, traditionally played by a marching band, and with an original field recording made on Mar Piccolo's wharf, where the ear-splitting drone of the steel industry contrasts dramatically with the chant of the seagulls. In the connecting room on a pedestal there's a poetry written during the residency in October 2013, which I dedicated

to the Taranto Vecchia Island. On the other pedestal there are "found objects" from Mar Piccolo: small and humble treasures as a one euro coin, a seashell and a still sealed surprise bag purchased for one euro at the fair in honour of the Saints Cosma e Damiano. At the pedestal's base 300 paperstrips with my original drawings are piled up and scattered, building a sea of signs: Gestural and graphical transcriptions of the Tarentinian phonemes, scores of my mother tongue.





T H A N K Y O U



PHOTO: PAU ROS

W W W . E Z R A M O . C O M / I N F O @ E Z R A M O . C O M