

# Poliarmonica

Luca Piovesan

(accordion + field recordings + pedalboards + electronics)

You can find a teaser of one set at [this link](#).

You can find one performance of the set at [this link](#).

Each performance is unique, and follows a residency in the space plus working with the community.

Duration: between 40 and 60 minutes (variable, contains improvised parts).



I am Luca Piovesan, accordionist, sound artist, sound engineer and researcher based in Brussels, and I would like to introduce you to my latest project *Poliarmonica*.

With a focus on relational and ecological listening, *Poliarmonica* inhabits the space between composition and improvisation, performance and site-specific installation, aiming to include the audience in shaping their own listening experience. As a result this work delves into recontextualization and displacement.

*Poliarmonica* is a seven-year long work in progress of experimentation in a path that integrates accordion, pedalboards, computer electronics, community and site specificity.

In this polyphonic and tentacular instrument, four different layers of sound are explored:

- the acoustic accordion, with its connotative memory of an instrument rooted in popular tradition, being projected towards the future,
- the pedalboards, which allow an expansion of performative, acoustic and poetic possibilities,
- the computer electronic (Ableton Live and MAXmsp) which adds a further level of sound synthesis and digital processing,
- a field recording part, which embraces the place and the community where the project is hosted.

## Residency

The *Poliarmonica* project expands to a residency, in dialogue with the community and the space, with a site specific output:

### *Phase 1: Listening with*

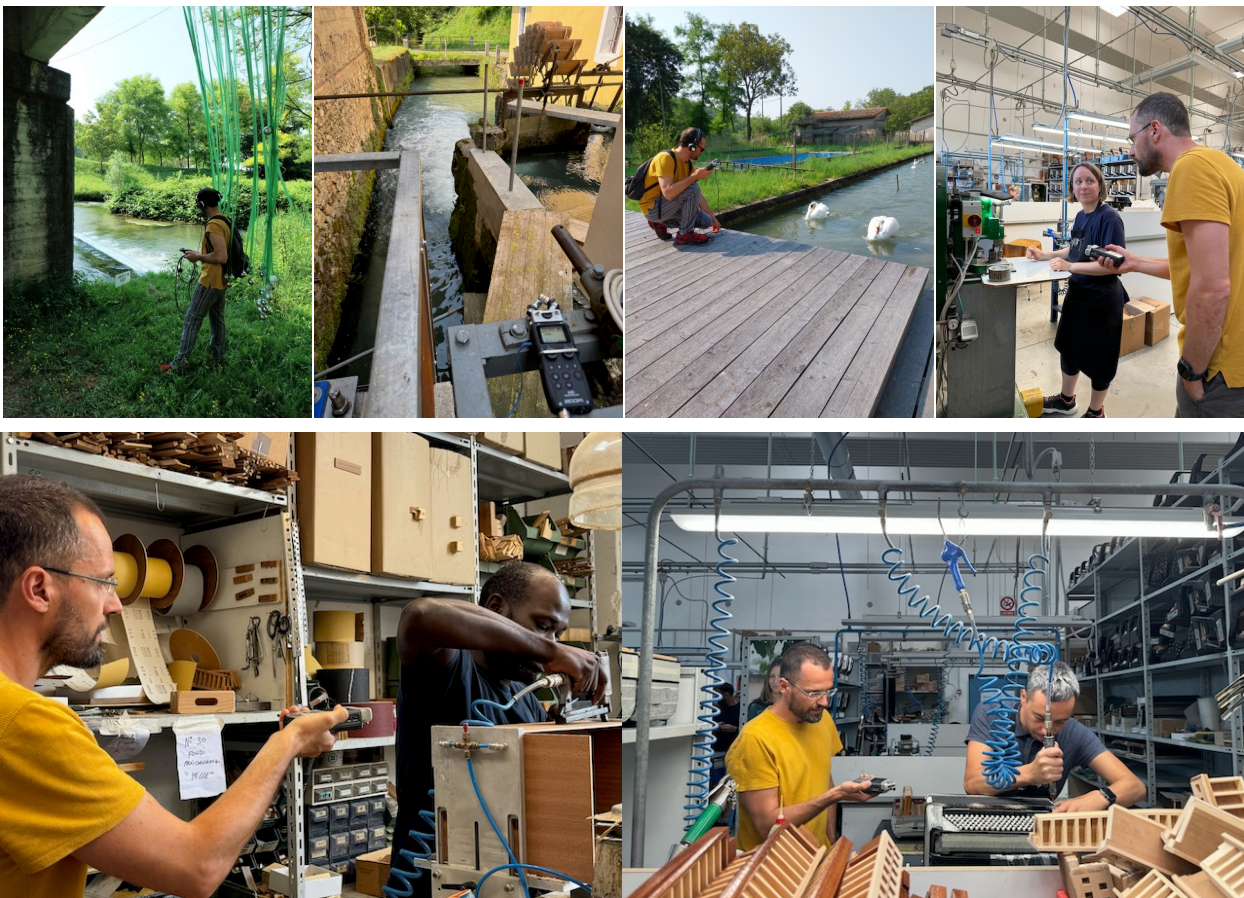
- We will invite the community connected to the venue to share what are the sounds of the space and its surroundings that most resonate to them

### *Phase 2: Recording*

- We will record them together, using a portable recorder

### *Phase 3: Restitution*

- We will activate the space by creating interstitial moments of listening: speakers diffusing the field recordings in the corridors, in the stairs, in the toilets. Listening spots that make space for the listening perspective of others, holding space for change
- Live set: I will embrace this multi-voiced plurality in my musical practice and will add my setup to it (accordion + pedalboards + a computer including and elaborating the field recordings through Live and MaxMSP) : my performance will be an open, transforming process, shared, horizontal, and possibly without a stage, in dialogue with the surrounding space and community



*The program illustrated in these pictures is the result of residencies at a water mill (exploring relationships between the sounds of water, the students attending the workshop, the community inhabiting the area, the living beings of the surroundings), and at Pigni's accordion factory (in dialogue with its workers).*



## **Luca Piovesan - bio**

I am a Brussel-based, Italian-born contemporary accordion player, sound practitioner, producer, and researcher with interest in participatory art methodologies, working at the intersections of art, social engagement, and climate justice.

I am engaged in green mobility projects as a bike mechanic in participative ateliers and as a bike trainer for newbies.

I am a deep believer in the power of listening, of empathy, of interconnection, of ecology.

I hold a Master's degree in accordion at Conservatorio G. Verdi di Milano, a Bachelor's degree in Literature and Philosophy at Università Ca' Foscari di Venezia, a diploma in audio engineering at Audiofficine, and I am finishing a PhD at the Vrije Universiteit Brussel, exploring horizontal processes of co-creation and challenging power-structures in contemporary music.

With my accordion I focus on the many possibilities of the instrument, holding space for possibilities to emerge with people with different lived experiences, exploring several repertoires and situations, sharing the joy and the energy of my kaleidoscopic instrument.

I am going through a process of deconstruction and unlearning of the musical world and practice I grew inside, questioning its verticality, self-referentiality, narcissism, and power structures: I acknowledge cultural variations through radical active listening, and my instrument serves to promote inclusivity and embrace communities and sites. I see performance as only one of the steps to encourage mutual understanding.

I developed a completely new instrument setup, the Poliarmonica, which helps me to re-position as a performer. It is made of (1) my accordion, which I hug since 30 years, (2) a set of analogue pedals and electronics tools which expands the sound and position it within a more current and vibrant sonic realm, all this in dialogue with (3) the field recordings from the community and the site I am living in.

With this same instrument I am restructuring my regular collaborations with [Promenade Sauvage](#) (with Maarten Stragier, electric guitar, Belgium), [A few minutes to silence](#) (with Andrea Mancianti, electric guitars and electronics, Finland), [Sadie Fields](#) (Canadian/British violinist based in Brussels), [Ictus](#) (Brussels), and [Raiz\(e\)](#) with [Michelle Agnés Magalhaes](#) (Brazilian pianist and composer based in Paris).

My goal in these collaborations is to share a fertile instrumental and listening practice, and a deep reflection on our practice in which we question, deconstruct, and rebuild musical roles, themes, collaborations, interactions with communities, gender and decolonial approaches.

I have performed in: Austria (Konzerthaus Wien, Wiener Festwochen); Belgium (Bozar, Brussels Philharmonic Orchestra, Théâtre National Wallonie Bruxelles, Ictus); Canada; France (Opéra de Lille, Théâtre National de Strasbourg, Théâtre de Montpellier, MC93); Germany (Bayreuther Festspiele); Italy (Teatro la Fenice, Teatro Massimo, Biennale di Venezia); Japan (Tokyo Opera City Hall, Yokohama Hall); Portugal (Teatro Nacional de Porto); România (University of Timișoara); Switzerland (Musical weeks in Lugano, La Via Lattea, Festival Archipel Genève); United States (Harvard University, Berklee College of Music, Boston University, Mata Festival NY, Minneapolis University, Metropolis Ensemble); The Netherlands.

You can listen to my latest albums [here](#) (Helsinki) and [here](#) (Palhaço, in solo), and my activity as a sound engineer and producer [here](#).

My website is [www.lucapiovesan.art](http://www.lucapiovesan.art)

**Tech ride**

- mixer with 4 line inputs (TS)
- PA system compatible with the space, with a balanced frequency response
- 4 jack cables (TS) from the mixer to the stage (my output is 4 line signals)

*On stage:*

- multiple electric socket, with 5 plugs
- 1 monitor speaker
- piano bench or solid chair (withour armrests)
- little table (at least 50x70cm)

*Lights:*

- The aim is to avoid a stage/audience division, thus lights should be diffused in the whole room (I am open to discuss the setting of the space in order to find the best solutions in loco and avoid spatial hierarchies)