

LaLaLaLaLaLaLa

Identity Tests

Opening Performance: September 9

Exhibition: September 2-20

The Biopoetics of Chiara Sibilla

by Anna d'Ambrosio

Where It All Began

My mother has spent her life “selling sound”, as my grandfather did. My father has spent his “absorbing sound”. I want to “shape sound” and give it a body and a different direction.

What I seek is not necessarily music or sound; it doesn't aspire to be either pure — sound freed from error — or melodic. Mine is a short circuit that breaks away from its natural function to discover another; one that is relational and generative. My sound-material is the word itself, logos, which renders the originary sound relational, transforming pure potentiality into lived narrative.

Giorgio Agamben uses the German verb *brachliegen* (to lie dormant) to describe a moment when the deactivation of being activates original potentiality. For me, in my work, these potentialities are originary because they are freed from their own function and thus open to reinterpretation and possibility.

These were the first words I read from the portfolio of Chiara Sibilla, a young artist born in Milan in 2003, and they stayed with me, opening a passage back to my university years and setting off a powerful identification with her.

LaLaLaLaLaLaLa, Identity Tests marks Chiara Sibilla's first solo exhibition in a gallery space. Enriched by critical text from Jacopo Uberti and with Davide Masciandaro serving as both artistic director and technical lead, this exhibition is a dynamic relationship between space, instruments, artworks, and people — a dialogue between the material, sculptural, and architectural dimensions of her works and the immaterial nature of sound, poised at the threshold between visual art and sonic performance.

Through her practice, the artist invites us to ponder the educational value of music and new technologies as they engage questions of expression, identity, and consciousness. Via installations, acoustic environments, and collaborative performances, Chiara Sibilla pursues experiments that expand the very concept of listening, advancing ongoing research into how the alteration of an instrument absorbs sound and returns it transformed, revealing unexpected nuances. As with artists such as Tarek Atoui, within Sibilla's microcosm listening becomes a language of learning and sound becomes a space for experimentation, connection, and improvisation — one that confronts us with

a choice: to exist fleetingly within the gallery space as a distracted passerby, or to inhabit it consciously and receptively.

Oil paintings, drawings, and sculptures in bronze, clay, terracotta, plastic, marble, and silicone, alongside wind instruments, populate the space as living entities, resisting chronological linearity and proceeding instead through return and transformation. The natural light filtering through the gallery's broad windows does more than illuminate the atypical forms of this sonic ecosystem; it becomes a part of it, a living and compositional material. The new econoART initiative by Amy.d Arte Spazio unfolds around "Listening Rooms", an active, participatory experience that invites visitors to engage creatively and to read art as a systemic practice that generates connection and meaning. The project is built upon materiality itself: an open process, fundamentally human and in flux, capable of activating relationships, strengthening bonds, and shifting the balance.

Through her inquiry into sound, the artist moves away from the inherited legacy of music and weaves it together with the transformation of musical instruments into "constructed" sound as a regenerative artistic practice, fully legitimizing sound, in its ontologically immaterial dimension, as a medium of visual art. By virtue of its "intermedia" nature, sound embodies (better than other materials) that contemporary sensibility which proceeds along "trajectories between languages, media, places, and histories" rather than remaining bound by categories still defined by the purity of the expressive medium.

With a polyphonic vision that looks less and less at isolated works and increasingly toward the construction of complex systems, the project asserts itself as both cultural apparatus and means of production, in which artworks and collective responsibilities become interdependent elements. In her creations and transformations, Sibilla does not experiment with matter so much as with its semantics, altering it to create new and unconventional aesthetics and sonorities — constructing a singular sensory landscape that encompasses the choir as well, designing a collective and visionary sonic experience.

The Works

“COMPOSIZIONE DI LA (A)” (Composition on La, or the note A, 2025): A single-key piano. It opens with the sound of a tuning fork, an instrument whose sole purpose is to produce the note A. A becomes a symbol of the practice itself, and thus the foundation of a process that is neither creative nor aesthetic yet gives rhythm, meaning, and return to the primal experience.

In the opening gallery, the monumental **“CHEESE - RITRATTO DI FAMIGLIA” (Cheese - Family Portrait, 2026, oil on canvas, 205x285 cm)** presents an intimate and personal portrait in which only the interior of the subject is visible. What emerges is a family biography: a photographic memory of what in the subject is not aesthetic, but secret. The open-mouthed smile exposes teeth, visible bone, laying the subject bare: for through the mouth passes everything, truth itself.

Two hundred clay instruments of varying sizes make up **“FLAUTI A PERCUSSIONE” (Percussion Flutes, 2026)**. Each is a tubular clay form, perforated to be grasped and struck. Positioned on the rear wall, they invite the viewer to take an active, participatory role.

“HARMONIC FIGHT” (2026) is a performance in which two modified harmonicas are held in the mouths of two boxers. As the boxers exert force, their breathing varies, and the composition acquires dynamism through sounds that are conceptually identical but formally distorted, ranging from *pp* to *ff*. A referee, rather than an orchestra conductor, directs and manages the performance. Following in the footsteps of contemporary experimentalists, in *Harmonic Fight*, the body and musical production become viscerally intertwined, a living translation of physical sensation.

“FLAUTO A QUATTRO MANI” (Flute for Four Hands, 2025) results from research into the reinterpretation of musical instrument structures. Here, an ordinary plastic recorder (the kind used in Italian elementary schools) is reinvented by doubling it. Playing it now requires two people positioned face to face, intermingling their breath. The harmony and accompaniment of this new music emerge from collaboration between two musicians who, in order to maintain balance, are in constant dialogue.

“OCARINA A POMPA” (Pump Ocarina, 2025): A sonic installation comprising a pump and bronze sculptures created in collaboration with Fonderia Andreis in Rozzano, Milan. The ocarinas, cast in bronze, transform the sound production into something metallic, creating a unique sound audible only when the instrument is operated slowly, patiently, repetitively, giving birth to a sonic hybrid. The performative gesture remains at a distance from the instrument: fragile, controlled, foregrounding the mediation between body, machine, and sound.

“BACI” (Kisses, 2020-2021): An installation in terracotta, among the artist’s earliest realizations.

In the final room, projections and performances mounted by Sibilla form a continuous sequence, playing on loop: here all of the artist’s fields of inquiry and experimentation come into view.

“COMIZIO ELETTORALE” (Election Rally, 2025): A video in which a propaganda message intended to persuade becomes incomprehensible, rendering its effort paradoxically ineffective.

“CHIROPTERA” (2024) reconstructs and maps the city through sound, drawing inspiration from the echolocation used by bats, a tribute to the silent and audible dimensions of Milan.

In **“CASA NUOVA” (New Home, 2023, video and installation)**, the tension of transition and transformation speaks to a love unable to bear its own weight. It references the tradition of post-mortem photography that portrayed the deceased in composed poses, as if still alive, preserving a final memory. The faces are also inspired by David Lynch’s *Rabbits*. The rabbit, once again, becomes a passage between worlds, concealing the identities of two bodies draped in flesh-colored linens, rendering the figures sexless and devoid of desire.

“CAVALLI E CONSAPEVOLEZZA” (Horses and Awareness, 2026): Born during an artist residency in Germany, this work marks the beginning of an inquiry destined to unfold across performance, video, and photographic works. At its center is a man who decides to abandon his human condition, become a horse, and move to Switzerland. Suspended between fiction and document, between real transformation and manifest impossibility, the project poses an essential question left deliberately open: we do not know if this man truly exists, nor whether he will ever succeed in becoming a horse.

Returning to the foundational concepts of this young artist’s poetics, her need for art as an instrument to recalibrate ourselves and our place in the world, to imagine ourselves “within”, proposes a contemporary exploration of sonic practices reproduced through physical media and audio systems. The works create an immersive, slowed-down experience in dialogue with the artist’s musical identity.

A polyphonic narrative unfolds, traversing and connecting all the spaces of the Milan-based gallery, bringing into relation diverse languages of contemporary practice around the theme of identity in the making. Chiara Sibilla’s exhibition is at once art show, sonic journey, and performance, all interwoven to offer audiences a shared imaginative world, refracted through multiple perspectives, highlighting both the experimental

vocation of Amy.d Arte Spazio and its identity as a site of research and cross-pollination between the arts.

*In his essay *The Ear and the Voice*, Alfred Tomatis wrote, “Human beings are sound, even if they don’t know it or have forgotten.” There is something magical about the moment when a child’s sounds begin to orient themselves towards language. At last, coos, la-la-ing, gurgles — those first sonic games and rudimentary communications — become syllables which, repeated and combined, take on recognizable forms of “near-words”, moving toward meaning.*

Over time, economART, a genuine social enterprise, has developed a practice of scouting as research, listening, and accompaniment, a broad, shared, and interdisciplinary approach to creativity. The project does not end with the final product. What matters is getting to the heart of the artist’s practice and understanding the profound motivations that drive it. Quality, the capacity to experiment, to work together, and to fail remain fundamental.