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**Massimo Bartolini. Due qui / To Hear**

A documentary about Massimo Bartolini's project  
for Italian Pavilion at the Biennale Arte 2024.

## TECHNICAL DATA

Country	Italy
Year	2025
Duration	40'21"
Format	16:9 color UHD
Frame rate	25p
Language	Italian, English
Subtitles	English
Trailer	<a href="#">Link trailer</a>

## SYNOPSIS

### ENG

The documentary *Massimo Bartolini. Due qui / To Hear*, provides an in-depth look at every stage of the production, set-up and installation of Massimo Bartolini's project for the Italian Pavilion at the 2024 Art Biennale. In dialogue with curator Luca Cerizza, the artist involves musicians, writers, performers, engineers, and artisans — including Caterina Barbieri, Gavin Bryars, Kali Malone, Nicoletta Costa, and Tiziano Scarpa — to bring a complex project to life, where art, music, technology, and engineering converge. The result is an immersive experience unfolding in the interior and exterior spaces of the Italian Pavilion, where music, sound, resonance and listening play a central role in a large-scale choral project.

As the film unfolds, we witness the conceptual organisation and technical realisation of the installation, where the voices of the protagonists clarify the various issues addressed and stimulate new reflections on the themes of listening, representation and audience participation.

### ITA

Il documentario *Massimo Bartolini. Due qui / To Hear* racconta da vicino le fasi di produzione, allestimento e realizzazione del progetto di Massimo Bartolini per il Padiglione Italia alla Biennale d'Arte 2024. L'artista, in dialogo con il curatore Luca Cerizza, coinvolge musicisti, scrittori, performer, ingegneri e artigiani - tra cui Caterina Barbieri, Gavin Bryars, Kali Malone, Nicoletta Costa e Tiziano Scarpa - dando vita a un progetto complesso e articolato in cui arte, musica, tecnica e ingegneria convergono. Il risultato è una grande esperienza immersiva che si sviluppa negli spazi interni ed esterni del Padiglione Italia, e dove la musica, il suono, la vibrazione, l'ascolto costituiscono elemento centrale di un grande progetto corale.

Nello svolgersi del film assistiamo al processo di organizzazione concettuale e di realizzazione tecnica dell'installazione, dove le voci dei protagonisti chiariscono le diverse istanze affrontate e stimolano nuove riflessioni sui temi dell'ascolto, della rappresentazione e della partecipazione del pubblico.

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## DIRECTOR

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### Matteo Frittelli



#### Biography

Matteo Frittelli began his professional journey specializing in cinematography and directing in the late 90s. His style is built upon a profound and contemplative narrative, characterized by a conceptual approach that leans towards lyrical suspension. Free from all rhetorical tension, his work focuses on subtle nuances, transforming every subject into a rich and penetrating exploration. Throughout his career, he has cultivated a profound interest in art documentation. Among his most significant works is the art film *La Personne De Georges Adéagbo*, presented in 2012 at the Triennale de Paris, at the Palais de Tokyo. Subsequently, in 2019, his documentary *Carlo Alfano: Tra l'Io e l'Altro* (Carlo Alfano: Between the Self and the Other) inaugurated the 24th edition of the Artecinema festival at the Teatro San Carlo in Naples. Recently, he directed a short film dedicated to the American artist James Turrell, presented in AlUla on the occasion of the artist's solo exhibition in Saudi Arabia and the documentary film *Marco Bagnoli. Radici nel cielo*, presented at the 30th edition of Artecinema. Since 2017, he has directed the Alto Piano studio in Milan, which he co-founded with his friend, the photographer Agostino Osio, spanning projects for the world of contemporary art, fashion, and culture.

Massimo Bartolini and Matteo Frittelli have been collaborating for many years, maintaining a continuous and consolidated professional relationship. Among their collaborations is the short film *The Black Circle Square*, dedicated to Bartolini's performative sculpture created for Emscherkunst 2016, which won an award at the Now You See Me festival at the Louvre Museum in Paris in 2017.

The film *Due qui / To Hear*, already presented at the Lo schermo dell'arte festival in Florence, was also screened at the Triennale di Milano during the *In reciproca attesa* festival.



Due qui / To Hear - Triennale di Milano, *In reciproca attesa*, 29th November, 2025.

## Filmography

### 2025

At the 30th edition of Artecinema, the International Festival of Films on Contemporary Art, he presented the documentary film *Marco Bagnoli. Radici nel cielo*, at the Teatro Augusteo in Naples.

### 2021

Matteo Frittelli is the producer of *The garden that doesn't exist*, a documentary film directed by Rä Di Martino and based on a subject by Noa Karavan Cohen, along with Alto Piano Studio and in co-production with Les Films Du Poisson. In the Frame Italia category of Sguardi Altrove Festival, the movie received a special mention for the SNGCI Jury Prize.

### 2019

His documentary *Carlo Alfano: Tra l'Io e l'Altro* opened the 24th edition of Artecinema Festival at San Carlo Theater in Naples.

### 2017

*Black Circle Square*, his short film about Massimo Bartolini's artistic work, wins first prize at Now You See Me Festival taking place at the Musée du Louvre of Paris.

### 2012

On occasion of the exhibition *Intense Proximity. Art as network*, curated by Okwui Enwezor, Matteo Frittelli is invited at the Triennale de Paris to present his documentary about the African artist *La personne de Georges Adéagbo*, filmed over four years between Benin, Italy, Spain and Germany.

## CREDITS

Director	Matteo Frittelli
Production	Alto Piano Studio
Editing	Fabrizio Farroni
DOP	Fabrizio Farroni, Alessandro Passamonti
Camera	Gabrio Bellotti, Andrea De Fusco, Fabrizio Farroni, Johannes Menghi, Alessandro Passamonti
Post Production	Filippo Prestinari
Editing Assistant	Cristel Girotto, Sathya Piatto, Alessandra Redondi,
Sound recording	Attila Faravelli, Filippo Tocchi
Audio editing and mixing	Luigi Chelli, Attila Faravelli
Executive Producer	Agostino Osio
Producer	Martina Maccagno
DIT	Andrea Favia
Data manager	Piergiovanni Turco
Graphics	Caterina Ghio
Translations	Arran Turner
Featuring interviews with	Caterina Barbieri - <i>Composer and musician</i> Massimo Bartolini - <i>Artist</i> Gavin Bryars - <i>Composer and double bass player</i> Luca Cerizza - <i>Critic, art historian and curator</i> Kali Malone - <i>Composer and organist</i>
Music composed for the exhibition	“Mute Vette A Reflection That Shines From One Mind Upon Another” - Caterina Barbieri & Kali Malone (organ) “A veces ya no puedo moverme”- Gavin Bryars & Yuri Bryars (voices & percussion). Set to music from the poem “A veces ya no puedo moverme”, drawn from the first volume (1958) of “Poesia vertical (Vertical Poetry)” by Roberto Juarroz. Recorded at Cosmogram, Venice (February 24–25, 2024)
Texts performed at the Italian Pavilion	“L’albero vanitoso”, fairy tale by Nicoletta Costa, performed by Margherita D’Adamo. “Discorso di un condannato alle piante” short story by Tiziano Scarpa, narrated by the author.
Musicians “Ballad for Ten Trees”, 2024	Edoardo Marraffa, Laura Agnusdei, Giulia Barba, Piero Bittolo Bon, Tobia Bondesan, Clarissa Durizzotto, Federico Eterno, Filippo Orefice, Guglielmo Pagnozzi, Ivan Pilat
Filming locations	Tomboli di Cecina Nature Reserve, Livorno Villa Fürstenberg International Sculpture Park, Mestre Former Church of Saints Cosmas and Damian, Giudecca Island, Venice Tese delle Vergini, Arsenale, Venice Massimo Bartolini Studio, Cecina, Livorno Massimo Drovandi Studio and Workshop, Quarrata, Pistoia

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## Massimo Bartolini



### Biography

The creative languages and materials that Massimo Bartolini employs in his practice are vastly diverse: his works range from performances involving temporary actors, the audience, or the architectural space, to drawings made over an intentionally long span of time; from large-scale public installations that often rely on the collaboration of other kinds of experts, to small, rough pieces assembled in the studio; from complex sound sculptures, to photographs and videos. Bartolini's work is thus characterized by a radical embrace of all kinds of media, which he adopts and reinvents in unorthodox ways. His path has been guided by a constant urge to probe and explore the languages of art, as if seeking the material best suited in each case to expressing a particular impulse and narrative possibility. Bartolini considers making and experiencing art to be a path to knowledge: about ourselves, about our relationship with the world, about how to interact with others. This path is often blazed by using, contrasting, and transforming different materials in surprising ways, to spark moments of revelation, pauses of wonder, and unexpected little epiphanies.

Bartolini is one of the best-known Italian artists on the international scene. He was born in 1962 in Cecina, where he lives and works; after studying architectural drafting in Livorno, he graduated from the Accademia in Florence in 1989. He teaches Visual Arts at NABA - Nuova Accademia di Belle Arti in Milan and the Accademia di Belle Arti in Bologna. Since 1993, he has been showing his work in many public and private spaces in Italy and abroad.

His solo exhibitions include: *Hagoromo*, Centro Pecci per l'Arte Contemporanea (Prato, 2022-23); *On Identikit*, CSAC – Centro Studi e Archivio della Comunicazione dell'Università di Parma (2020); *Manifesta 12* (parallel event) *Caudu e Fridu*, Palazzo Oneto (Palermo, 2018); *Four Organs*, Fondazione Merz (Turin, 2017); *Studio Matters+1*, Fruitmarket Gallery (Edinburgh, 2013) and S.M.A.K. (Ghent, 2013); *Serce na Dloni*, Centre of Contemporary Art Znaki Czasu (Toruń, 2013); *HUM*, AuditoriumArte (Rome, 2012) and MARCO – Museo de arte contemporáneo (Vigo, 2012); Museu Serralves – Museu de Arte Contemporânea (Porto, 2007); Ikon Gallery (Birmingham, 2007); GAM – Galleria d'Arte Moderna (Turin,

2005); Museum Abteiberg (Mönchengladbach, 2002); PS1 (New York, 2001); Henry Moore Foundation (Leeds, 1996); Paesaggi, Galleria Massimo De Carlo (Milan, 2016); *Afterheart*, Frith Street Gallery (London, 2012); Three Quarter-Tone Pieces, Magazzino (Rome, 2010).

Among his group shows, one should note: Biennale di Venezia (1999, 2001 parallel event, 2009, 2013); Biennal de València (2001); *Stanze e Segreti*, Rotonda della Besana (Milan, 2000); *Manifesta 4* (Frankfurt, 2002); Bienal de São Paulo (2004); Bienal de Pontevedra (2004); *Ecstasy: In and About Altered States*, MOCA Los Angeles (2005); Shanghai Biennale (2006 and 2012); Yokohama Triennale (2011); *dOCUMENTA (13)* (Kassel, 2012); Echigo-Tsumari Art Triennale (Tokamachi, 2012); TRACK (Ghent, 2012); *One on One*, Kunstwerke (Berlin, 2012); *The City, My Studio / The City, My Life*, Kathmandu Triennale (2017); *Habit Co-Habit*, Pune Biennale (2017); *Starting from the Desert: Ecologies on the Edge*, Yinchuan Biennale (2018); *Escape Routes*, Bangkok Art Biennale (2020); Setouchi Triennale (2022).

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## Interviews

The film's narrative is punctuated by the voices and thoughts of the various figures involved in Massimo Bartolini's project in dialogue with curator Luca Cerizza for the Italian Pavilion presented at the 2024 Art Biennale.

Below is a brief biography of the interviewees in alphabetical order.

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### Caterina Barbieri



### Biography

Since her breakthrough album *Patterns of Consciousness* (Important Records, 2017), Italian composer Caterina Barbieri (Bologna, 1990) has worked with modular synthesis and expanded electro-acoustic formats to explore the physical and meta-physical effects of sound on the listener. Subsequent albums have been met with growing critical acclaim: the razor-sharp rave melodies of *Ecstatic Computation* (Editions Mego, 2019), then *Spirit Exit* (light-years, 2022) which incorporated a “big- ger universe of sounds”: monumental and intimate, unerringly futuristic yet capable of evoking deep primeval energy. Marking an important evolution in her music, *Spirit Exit* was described by critics as a “record of spellbinding songcraft.” Barbieri’s probing electronics have never been contained by the album format, however. Her practice, informed by an education in classical guitar and electro-acoustic composition at the Conservatory of Bologna and Stockholm’s famed center for sound art, Elektronmusikstudion, relies on live performance as means of compositional development, as if it were a “living organism.” Barbieri has played a slew of the world’s most important music festivals and has presented her work at prestigious venues such as London’s Barbican Centre, La Biennale di Venezia, Haus Der Kunst in München, Berlin’s Volksbühne, Mexico City’s Museo Anahuacalli, Ruhrtriennale, Philharmonie de Paris, and Festival de Cannes, among many others. Barbieri’s work is ultimately rooted in her own philosophy of what she describes as “radical immanence.”

This refers to sound hitting the ear, being transduced into electrical impulses, and making the listener vibrate with the air around them – thus connecting with their immediate environment in unexpected ways.

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## Gavin Bryars



### Biography

Gavin Bryars (Yorkshire, 1943) began his musical career as a jazz bassist. In 1966, he abandoned improvisation, moving instead into experimental music and working with the composer John Cage. Bryars's first major composition, *The Sinking of the Titanic*, alongside his seminal work *Jesus' Blood Never Failed Me Yet*, established his reputation worldwide as a prominent figure in minimalist and experimental music.

Bryars's list of works is extensive, including numerous operas, vocal works, concertos, and ballets, such as *Biped* with Merce Cunningham. His work with Philadelphia-based choir The Crossing brought a Grammy win for The Fifth Century and led to his largescale vocal piece *A Native Hill*. Influenced by his time teaching in Fine Art departments in the 1970s, where collaboration was key, he regularly collaborates with visual and literary artists.

He has worked with figures such as Juan Muñoz (A Man In A Room, Gambling), Robert Wilson (Civil Wars, Medea), Etel Adnan, and, most recently, Massimo Bartolini for the retrospective exhibition *Hagoromo* (Centro Pecci, Prato 2022- 23).



## Biography

Luca Cerizza (b. 1969 in Milan) is a curator and critic based in Turin and Milan. Since 2006 he has taught Museology and Curatorial Studies in the MA program at NABA - Nuova Accademia di Belle Arti in Milan. Author of *Alighiero Boetti: Mappa* (London: Afterall, 2008/ Milan: Electa, 2009) and *L'uccello e la piuma: La questione della leggerezza nell'arte italiana* (Milan: Et al. Edizioni, 2010), Cerizza has had a long career as an art writer, focusing above all on minimalism, post-minimalism, conceptualism, and art from the 1990s to the present. His most recent essays are on Vincenzo Agnetti, Mel Bochner, Svenja Deininger, Massimo Grimaldi, Katharina Grosse, Henry Martin, and Kazuko Miyamoto. He has edited a volume of criticism by Tommaso Trini (Milan: Johan & Levi, 2016), and the most complete monographs to date on Diego Perrone, Gianni Pettena (Milan: Mousse Publishing, 2020), Massimo Bartolini (Rome: NERO Editions, 2022, with Cristiana Perrella), and Kazuko Miyamoto (Milan: Silvana Editoriale, 2024, with Zasha Colah and Eva Fabbris).

Over the last twenty-five years, Cerizza has organized exhibitions at a wide range of venues in Italy and abroad. From the out-set of his career, he has shown a keen interest in the intersection of the visual arts, music, and sound, working with musicians such as Bellows (Giuseppe Ielasi, Nicola Ratti), Fun Club Orchestra, Ryoji Ikeda, Carsten Nicolai, Walter Prati, Starfuckers, Vert, and Mika Vainio. The projects he has curated over the last decade include solo exhibitions by Tomás Saraceno (Museo di Villa Croce, Genoa, 2014, with Ilaria Bonacossa), Kazuko Miyamoto (The Japan Foundation, Delhi, 2015), Gianfranco Baruchello (Raven Row, London, 2017), Tino Sehgal (OGR, Turin, 2018), the ongoing project Vincenzo Agnetti. *NEG: Suonare le pause* (Padiglione de l'Esprit Nouveau, Bologna 2021/Fondazione Antonio Dalle Nogare, Bolzano, 2022), and *Massimo Bartolini: Hagoromo* (Centro Pecci, Prato, 2022-23, with Elena Magini). With Zasha Colah, he curated the solo show by Prabhakar Pachpute (National Gallery of Modern Art, Mumbai, 2016), the main exhibition at the third Pune Biennale (Pune, India, 2016), and the exhibition-conference *Campo Umano* (Fondazione Antonio Ratti, Como, 2019).

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## Kali Malone



### Biography

Kali Malone (Denver, 1994) composes with a rare clarity of vision. Her music is patient and focused, built on a foundation of evolving harmonic cycles that draw out latent emotional resonances; letting go of expectations about duration and breadth offers a space for reflection and contemplation. In her hands, experimental reinterpretations of centuries-old polyphonic compositional methods and historical tuning systems become portals to new ways of perceiving sound, structure, and introspection. Malone's music for pipe organ, choir, chamber music ensembles, and electroacoustic formats has quickly risen to international critical acclaim. She has performed extensively at concert halls, churches, festivals, and contemporary art spaces worldwide. Her commissioned work and residencies include the INA grm – Groupe de Recherches Musicales, La Biennale di Venezia, the Art Gallery of New South Wales, and Lafayette Anticipations - Fondation Galeries Lafayette. Kali Malone relocated to Sweden from the United States in 2012 and is currently based between Stockholm and Paris.

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## STILLS

Stills from the documentary *Massimo Bartolini. Due qui / To Hear*,  
Matteo Frittelli, 2025.  
Courtesy of Alto Piano Studio.

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