

Tania Candiani

A selection of works



FOUR INDUSTRIES

Four Industries, 2020
Three-channel video, with quadraphonic sound

Four Industries is a three-channel film wherein an all-female choir recites sounds associated with major industries of the late 19th and early 20th centuries: metal casting, meatpacking, printing and woodworking. Filmed in a historic brewery in Cincinnati, the resulting a cappella chorus is rhythmic and repetitive, recalling the pouring, pounding, cutting and hammering associated with the manufacturing of goods. By using the human voice to emulate mechanized sounds, Candiani reminds us of the corporeal impact of labor—the bodies that were required to support the processing of raw materials during America’s Industrial Revolution. The film further demonstrates the mechanization imposed upon workers through the movement of the camera, which poetically mirrors machine trajectories, assuming the methodical up and down movement of the printing press, or the side to side sway of milling and sanding in the woodworking industry.





MONUMENTOS EFÍMEROS

***Monumentos efímeros / Ephemeral monuments*, 2019**

Artista X Artista

Photographic series

Havana, Cuba

The sports facilities in outright deterioration in the city of Havana, Cuba, are the starting point of this visual essay in which the ideas about the modern architectural movement, sport as an ideological flag and the abandonment of public infrastructure intersect.

Monumentos efímeros (Ephemeral monuments) trace correspondences between the physical and emotional resistance of athletes to the collapse of their environment.

<https://vimeo.com/338015003>



EL SONIDO DE LA LABOR

El sonido de la labor / The sound of labor, 2019
Curator: Ibis Hernández Abascal
XIII Havana Biennial

As a sonata in its different movements, this project integrates into its structure three pieces that could function with relative autonomy but reach their highest poetic-symbolic dimension in the condition of a single work.

This project insists on the encounter and interrelationship between the visual arts and the sonic elements associated with the universe of labor.

DEL SONIDO DE LA LABOR. CANTOS DE TRABAJO (FROM THE SOUND OF LABOR. WORK SINGING)

The trinitarian tunes are a unique modality within the complex Afro-Cuban musical manifestations exclusive of the city of Trinidad, in the province of *Sancti Spiritu*. They are the product of the encounter between the guajira tradition, the artistic practices derived from the Bantú and the melodic twirls coming from Spain. Between the stanzas and melodies that are preserved through the veteran bearers, there are some that are identified as work songs in the cane fields. It is precisely this repertoire on which this chapter of the project is based, consisting of a video installation and a live action. Filmed in the *Valle de Los ingenios* with the voice as the protagonist, this work travels through the landscapes that were once sugarcane plantations sustained by the work of the slaves. The Watchtower, the ruins of the barracks, the rancher's farm are staged for this sound action that appeals to memory. For the live action, the Tonadas Trinitarias choir ensemble, in collaboration with the Solfa choir of the *Schola Cantorum Coralina*, perform the work tunes on the ground floor of the *Galbán Lobo* Student Residence. These building walls are covered by mural paintings that refer to the process of cultivation, extraction, and commercialization of sugarcane.

<https://vimeo.com/338008936>



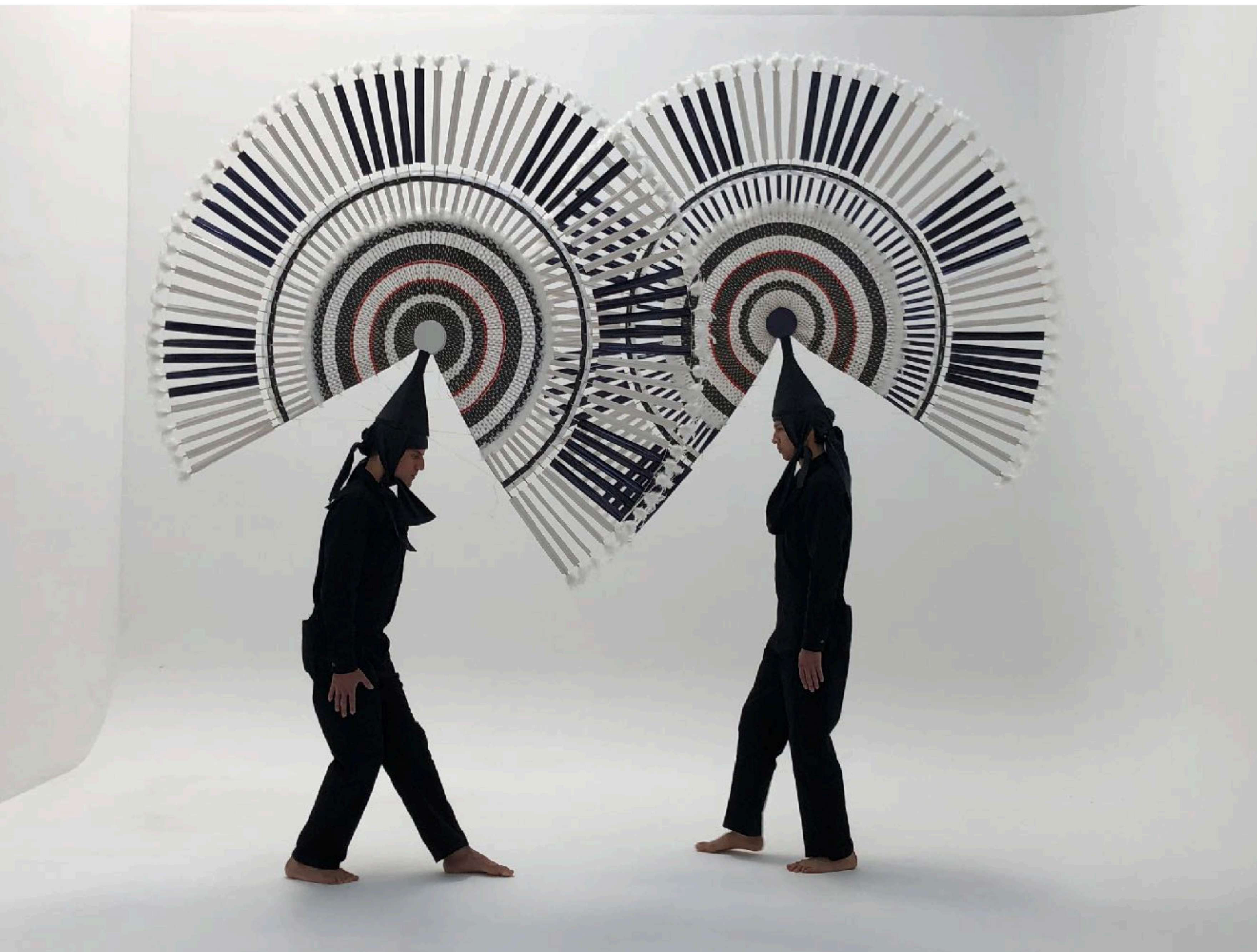
DEL SONIDO DE LA LABOR. LA LECTORA (FROM DE SOUND OF LABOR. THE READER)

The reading in the tobacco shops was introduced in Havana in the middle of the 19th century. This initiative took the text to the factories to alleviate the long and tedious days of the cigar rollers. It turned out that this knowledge was leaving an ideological deposit and turned the tobacco sector into a seasoned collective and liable to the ideas of independence.

This work starts with the idea of transplanting the trade of the tobacco shop reader to another work context: the garment factory. Located in the heart of downtown Havana in a street-level mansion, the Quitrín artisan development center, conceived from the beginning as a community project to train and rescue the traditional arts of clothing, was founded by Vilma Espin who undertook great battles for the emancipation of women. It is in this place that every day in the workshop, a selection of feminist texts and literature written by women were read aloud to accompany the work of the seamstresses.

DEL SONIDO DE LA LABOR. UNO NUNCA VE LO QUE SE HA HECHO SINO QUE VE LO QUE QUEDA POR HACER (FROM THE SOUND OF LABOR. ONE NEVER SEES WHAT HAS BEEN DONE BUT WHAT IS TO BE DONE)

The *encaje de bolillos* (bobbin lace) is a technique of textile lace that consists of interweaving threads that are initially wrapped in bobbins to handle them better. As the work progresses, the fabric is held by pins stuck in a pad, which is called mundillo. The pounding produced by the bobbins in the weaving process creates a constant sound, rhythm, and precision. It had its climax between the 16th and 18th centuries. Keeping this tradition alive is a task of resistance as nowadays is at risk of disappearing since the mechanization of textile work leaving artisans almost unemployed. In this piece of the process, the weaver Adriana Martínez Silva, worked on a large-scale lace with the bolillo system embroidering a phrase that implies another type of work (care work). The piece shows the work process, the meticulous invoice and its sound as a poetic action in construction.



REVERENCIA FROM THE PENACHOS SERIES

Reverencia. From the Penachos series, 2019

Variable dimensions installation composed of HD video (color and sound), drawing with ink on paper and two penachos (headpieces).
212 x 180 x 21 cm each penacho (bamboo, reed, wood, plastic ribbon, paper and feathers)

This piece recaptures the *Danza de Los Quetzales* in a new installation composed of video, objects, and live activations. The dance of the *Quetzales* is one of the few ceremonial dances that survived the evangelization crusade in the Mesoamerica and is still danced in the *Nahua-Totonaca* region located between the Mexican states of Puebla and Veracruz. Although nowadays it is sometimes performed for the public appreciation, the religious prohibition did not manage to deprive it of its ritual character. The dancers honor the sun and ask for divine favors such as good weather, abundant harvest, and health as it is a dance engaged in benefiting the agricultural labor. The score of the dance is composed of greetings to the four winds so that the farmers have protection from the elements coming from all directions.

For those reasons the dance is very solemn, organized in parallel and crossed lines of movements of zapateados (a sort of tap dance), twists and reverences. The reverence is the significant movement of the dance; it is when the dancers bow to each other and the elements, curving their bodies and their heads that carry the “penachos.”

The piece proposes a reinterpretation of the symbolic meaning of the movements of this dance, based on reverences of gratitude and plea, and draws a historical connection with the national representations during the World Fairs of the last century.

<https://vimeo.com/337896482>



ARPA EÓLICA

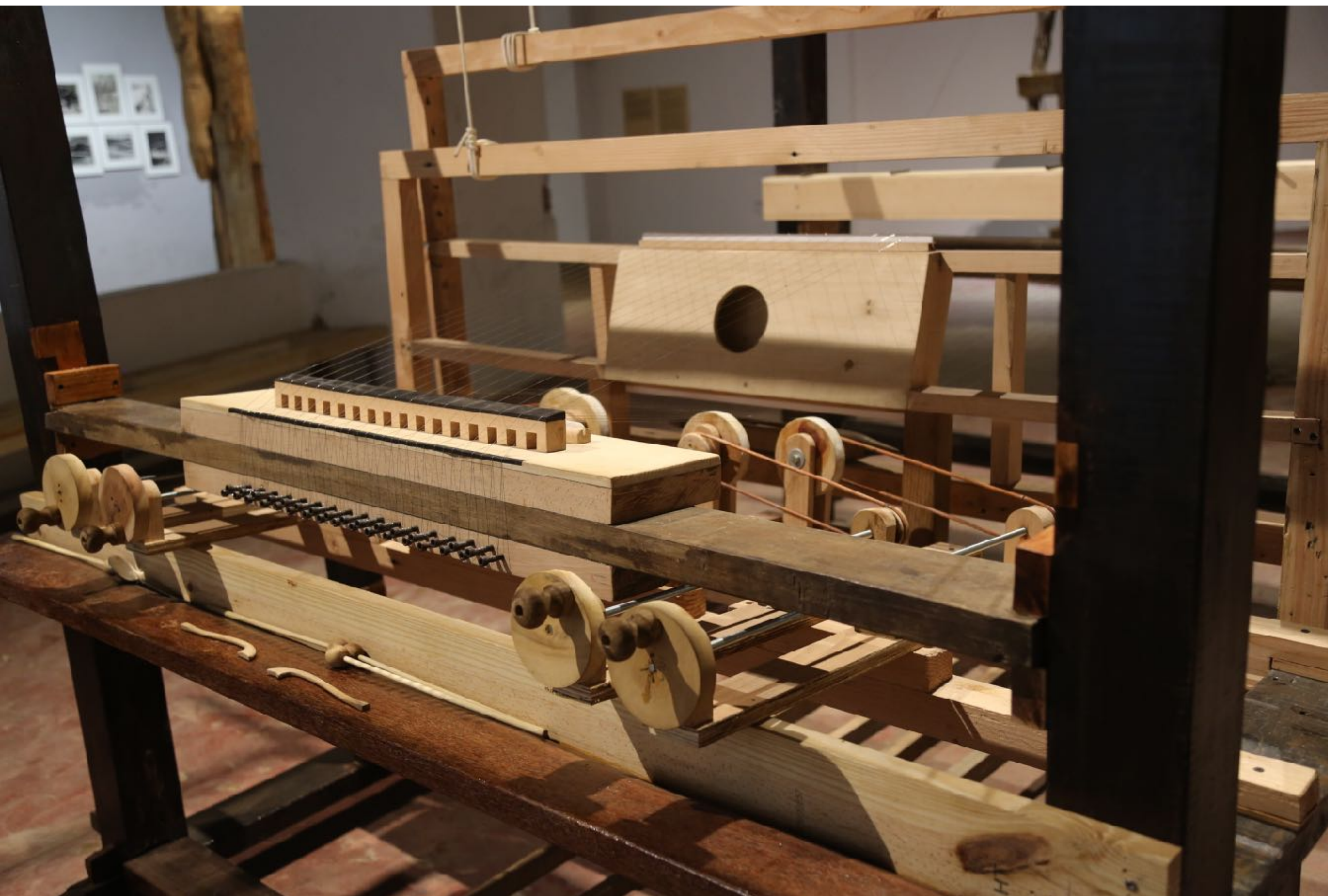
Arpa Eólica/ Aeolian Harp, 2018

Installation

Villa del Valle in Ensenada, Baja California, Mexico

An aeolian harp was installed in the middle of the landscape of the *Villa del Valle* in Ensenada Baja California, Mexico, which generated a sound when the wind passed. An aeolian harp (also wind harp) is an instrument named after Aeolus, the ancient Greek god of the wind, composed of a resonance box with strings stretched along two bridges. The only string instrument that only plays frequencies harmonicas.

The quality of the sound depends on many factors including the length, the indicators and the types of strings, the character of the wind and the material of the resonant body. There is no percussive aspect to the sound like that produced by a wind chime; instead, the crescendos and decrescendos of harmonic frequencies are played in rhythm to the winds. The harp is triggered by the vortex effect called the Von Kármán Effect, the movement of the wind through a string causes periodic vortices downwards, and this alternate vortex causes the string to vibrate.



STRING LOOM

String Loom, 2018

Artist Project Support: Embassy of Mexico in India

Kochi Muziris Biennale 2018

Sound installation. Made in collaboration with Carlos Chinchillas. Constructed in Aspinwall House by Carlos Chinchillas, Ranesh Reju and Vinay Murali.

String Loom is a musical instrument assembled on a loom, the disposition of the strings resemble the setting of the thread in a loom frame. The instrument has a total of 69 strings arranged in three different sets: 17, 16, and 36 strings, with the purpose to find different timbres in the sound, since each set of strings is mounted differently.

A set of 33 strings is mounted in the position of the warp, resounding by means of two soundboards and two different bridges. These bridges separate the strings in two groups.

The first group of 17 strings has a bridge is similar to that of a sitar, with a square shape and made of bone, which result in small interferences. These strings can be played by hands, plectrum and diverse objects.

The second group of 16 strings, has a similar bridge to that of a guitar. These strings are played mainly by a set of four wheels that rub two strings each, the other strings, even if they are not played, will act as sympathetic strings or off resonance.

A set of 36 strings is located at the back of the loom simulating a weaving pattern. The disposition of the strings follows to that of a traditional harp, anchored to a resonance box and tensed at the other end. The strings cross over without touching and can be played by two means: beaten by small wooden balls operated from the position of the weaver, or from the oposite side, using the fingers, hands palms, plectrum or diverse objects.

<https://www.youtube.com/watch?v=iUoitb5PpjM>



ASENCIÓN CAUTIVA

Ascensión Cautiva/Captive Ascension, 2018

Curated by Itzel Vargas

Museo Universitario del Chopo, Mexico City.

Fireproof fabric, nylon, burner, propane gas, fire, wicker basket, counterweights/latex camera, helium gas, video and sound.

Balloon: 800 x 400 cms.

Installation: 22 x 50 mts.

This project makes direct reference to the history of aeronautics and the building that houses the Museo Universitario del Chopo whose structure was originally built to present the Industrial and Commercial Exhibition of Düsseldorf, Germany in 1902 and then was transported to Mexico City. In the beginning of 19th Century, the Universal Exhibitions showed the technological and industrial advances, frequently offering ascensions of captive balloons, which were part of the collective spell offered by the avant-garde.

For Captive Ascension the balloon was removed from the landscape to elevate it inside a building whose aesthetic represents modernist optimism and its celebration for the potentialities of technology revealing an act of anachronism.

The balloon was build on site, in a sewing workshop that was installed in the museum gallery. The day of the opening, for an only day, the balloon ascents were made filling it off air and heating it with fire. The following day, a chamber was placed inside the balloon shape and filled with helium.

The balloon remained captive, floating in the middle of the room, until the closing of the exhibition.

The project integrates a series of data and anecdotes that connect with the history of aeronautics in Mexico and the building that houses the Museum.

<https://vimeo.com/282324368>



TALLER DE CONFECCIÓN

Taller de Confección/Sewing Workshop, 2018

Curated by Itzel Vargas
Museo Universitario del Chopo, Mexico City.
120 hours of labor of two women seamstresses, cardboard patterns, cutting table, industrial sewing machines, fireproof fabric, cloth roll holder, work tools.
Installation: 22 x 50 mts.

The sewing workshop was the first of the three phases of the “Captive Ascension” project. During this first phase two industrial sewing machines, a cutting table, a cloth roll holder, and work tools were installed; in addition to 18 real-scale cardboard patterns which were suspended halfway up in the Central Gallery of the Museum.

During the time the workshop was installed, two seamstresses specialist in making aerostats, traced, cut and sewed the balloon.

In the most recent projects Tania Candiani have looked for ways to show the movements of manufacturing and work, seen as a rhythm and a series of strokes, which I call “Labor Choreographies”.

I understand them as a type of drawing in the space formed by the repetition of gestures, such as a dance instruction.

Putting into operation a workspace within the Museum allows me to bring the public closer to this understanding of manual work as an act of beauty and precision.

<https://vimeo.com/255619853>



SYRENY

***Syreny/Sirens*, 2018**

Curated by Aleksandra Ksiezopolska
Laznia Centre for Contemporary Arts
Gdansk, Poland.

Site specific choir performance of a musical score based on sound of ships sirens, cries of sailors, wind and water.

Interpreted by the 441Hz Choir.

Video installation.

This sound action is based on the interest in using the sound of the voice (specifically with choral groups) to interpret, replicate or deconstruct sounds that are not typical of the human voice, such as sounds of machines, of nature, of mathematical processes , mechanical and / or digital. *Syreny* (Sirens) starts from the idea of replicating, with the voices of the men and women that compose the 441Hz Choir, the sound of the sirens of the ships. A live action was made in the port of Nowy Port, which for years has ceased to be important and with it, it has imprinted a halo of nostalgia and abandonment in the whole neighborhood, in which the choir "sang" the arrival of the boats back to the dock.

The recorded voice thus becomes a tool to build sound codes, fictions based on the potentiality of the voice to create a grammar of estrangement.

<https://vimeo.com/251828383>



CUATRO ACTOS

Cuatro Actos/Four Acts, 2018
Curated by Alejandra Sarria
Espacio Odeón, Bogotá, Colombia.
A project with 120 collaborators. Handcrafted theatre curtains on site, pulleys, ropes, four live actions, four monitors with records of the actions, 1 video projection, and sculptural installation.

Cuatro Actos is a project in which Candiani approach the theatrical language, its mechanisms and its communication codes as a strategy to reveal and hide a specific construction of reality. The whole approach is based on the interest in the mechanisms that build a staging. In this case, the curtain was chosen as the element that opens the representation (to the voice that says), and that hides the artifices that make up a work. Pulleys, ropes, counterweights, a whole system to open and close the mouth of the stage.

The project focuses on the idea of reveal and hide, embodied in the same curtain, and employ a series of actions to highlight some processes of historical and political concealment that have been recurrent in Latin America.

The exercise of opening the curtain is a way of unveiling but also of resisting, of "getting up" as a way of confronting the official version and insisting on other truths, other narrations and other discourses.

Cuatro Actos was presented as a piece in process composed of three parts: the work of making the curtains open to the public; an scenario in which four collaborative actions occurred within the curtains; and the documentation of each of those actions. The four actions or acts were developed in collaboration with national artists and are directly linked to the relation between sound and language disruption, machines and artefacts for communication, reading and writing, spoken and written text, education, roles of gender, translation and interpretation mechanisms and the remixing of different data and processes; all this was put in dialogue with the interests and practices of each of the invited artists.

*In the image, the First Act.

First Act	https://vimeo.com/251828383
Second Act	https://vimeo.com/275008666
Third Act	https://vimeo.com/275967158
Fourth Act	https://vimeo.com/275988169



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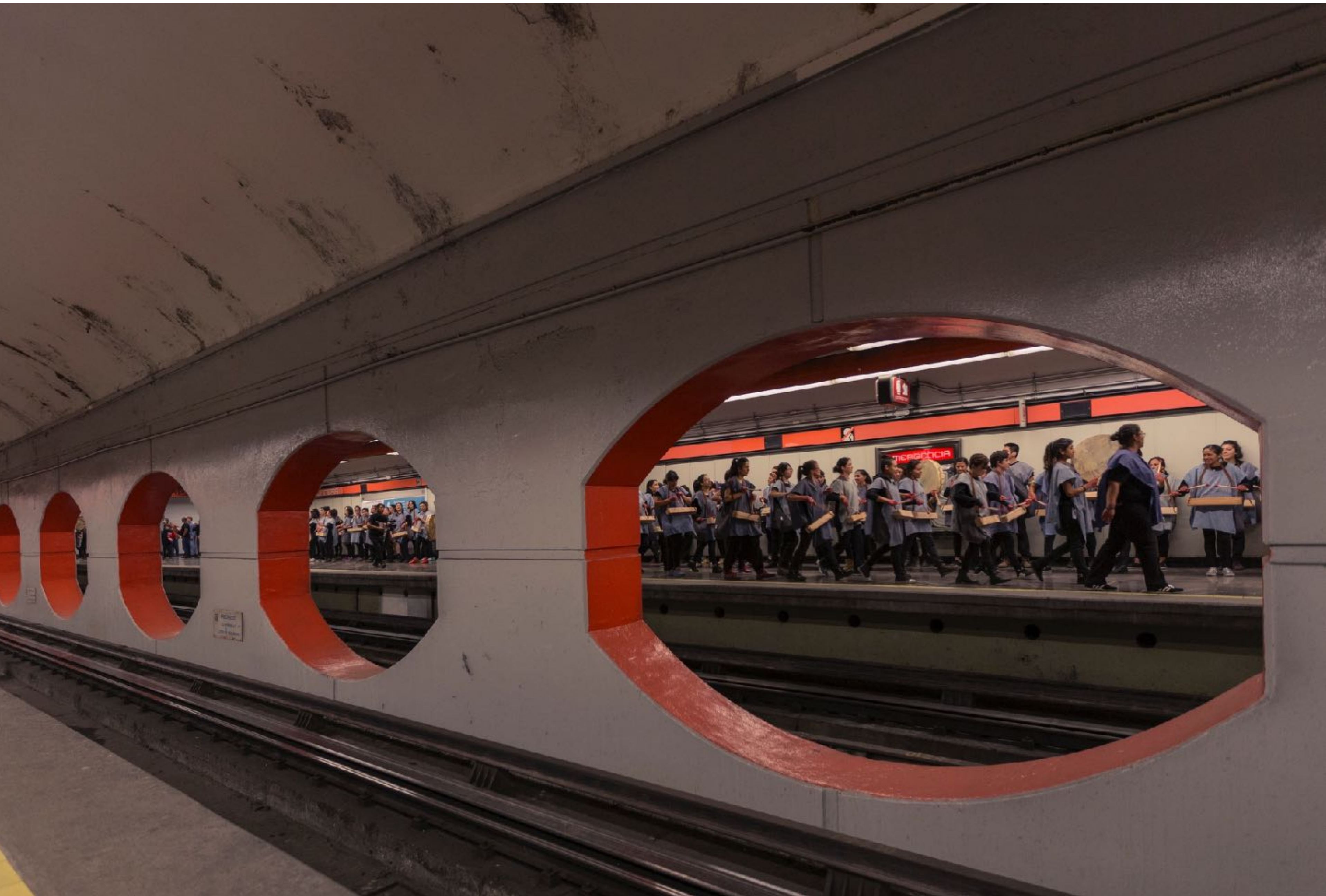
The exhibition as such was built over its five-week duration, during which there were five specific activations on stage: the choreography of the work of the seamstresses during the making of the four types of curtain; and the four actions in collaboration with local artists.

At the end of the project, the four videos of each of the acts were shown together, (they were added immediately after happened, one by one); and the installation of the curtains moved from the stage was finally finished.

The video piece “*El principio, el paréntesis y el fin, el telón*”, was installed since the project begin, and works as a prologue.

*In the image, the final installation of the curtains.

<https://vimeo.com/266880510>



PULSO

PULSO/PULSE, 2016-2018

Curated by Jessica Berlanga Taylor

Alumnos 47 Foundation

Mexico City Subway (Sistema de Transporte Colectivo);
Mexico City.

Sound action, 195 women, 195 drums (October 2016)

Three channel video installation. Duration 00:11:43. Audio
5.0. Color

Pulso was a collective and simultaneous sound action that consisted in touring the Metro System percussing pre-hispanic drums that symbolically refer to both the noise of rivers and the ritual meaning of those instruments. To make an action in the whole extension of the subway there were called as many women as there are stations. 195 women who moved in groups, throughout the Metro network, marking the pulse with the beat of drums. During the research on the sonorous possibilities that Tania Candiani undertook, she found a ritually meaningful pre-Hispanic drum used for ceremonies by the settlers of the Valley of Mexico: the teponaztli. Such instrument produced sounds that refers to the liquid, to a flow and it was forbidden for women because it was thought as a representation of the female organ.

The drum is a hollow carved piece of wood. It was believed that the incisions it had were like the vulva which men would strike out as if stimulating it, in a ritual of fecundation but also of war. Hence the decision to perform a collaborative sound action executed exclusively by women, as a way of empowerment through a response to those beliefs. The action was planned to be recorded. As a performance that happened simultaneously, there was not other way to understand the flow of the participant women in transit through the whole system of Mexico City's Metro. *Pulso* was edited to become a continuous claim. A sound action that happens with the same strength again and again. Pulse as circulation, route, path, flow, blow, claim, mobilization, appeal.

<https://vimeo.com/260574413>



LANGUAGE AS SOUND

LANGUAGE AS SOUND, 2015-2018

Curated by Aleksandra Ksiezopolska

Laznia Centre for Contemporary Arts; Gdansk, Poland.

Six channel installation with sound.

Duration 01:10 each video. Audio: Stereo independent channels.

This multi-channel piece is based on the musicality and rhythm of the Polish language. Specifically, the six sounds that are unique to that language. The cut consonants seem to reveal a punctuation in the language. The voices of the singers create a monolithic structure, a sculpture of sound. The assembly in six separate channels obeys the interest of converting each of the sounds into autonomous. By not being synchronised, each channel is presented as individual voices that, when they are out of phase, produce rhythms and cadences produced by chance.

The place where the piece was recorded was the Royal Rifle Factory that worked during the 19th century, and that at the time of recording remained in semi ruins. The building of the old factory, located in the district of Dolne Miasto (Lower Town) in Gdansk, is an integral element of the work, as it becomes an instrument in itself. It's concrete walls, columns, floors and ceilings resonate. Spatial acoustics allows one to "listen" to architecture, to experience it sensory. The collective gestures of the choir create a structure, hypnotizing the viewer for the duration of the piece.

*In the image, the recording session for one channel version.

<https://vimeo.com/114090643>



MÁQUINA TELAR

MÁQUINA TELAR/ LOOM MACHINE. 2011-2012

In exhibitions curated by: Katya Cazar/Octavio Avendaño/Bárbara Perea/ Manuel Rocha/ Pilar García.

XI Bienal de Cuenca, Ecuador, 2011;

Mnemografías, Museo de la Estampa, Mexico City, 2012;

Teoría de la Entropía, Centro Cultural Tijuana, Mexico, 2013;

Sonoplastia, Museo de Arte Contemporáneo de Oaxaca, 2014;

Reverberaciones; Museo Universitario de Arte Contemporáneo, Mexico City, 2017.

Reverberaciones; Museo Espacio, Aguascalientes, Mexico 2019.

Wooden frame, punched cards, pulleys, crank, leather bands, tone generator, led plate, circuit board, speakers.

Máquina Telar was installed for the first time in 2011 at the XI Bienal de Cuenca, Ecuador, and consisted of several elements: catenaries made with "punched cards", light projections on the wall of the information contained in the cards, instruction drawings, a video piece recorded in a textile factory, embroidered strips with the text "Hecho a Mano" (Handmade) woven in a mechanical loom, and the live action of an artisan which spent several days weaving the instructions of how to weave in a traditional manual loom.

In 2012 the piece arrived to Mexico City and was exhibited at Museo de la Estampa. For that occasion, Tania Candiani built a machine in order to set up an interface mechanical and symbolically significant in the mediation of weaving. The machine, activated by the public through a crank, translates into sound the instructions of the punched cards. The translation to sound of the "Hand Made" words, act as an interface to provoke reflection on the processes of textile craft, and the traditional labor as an act that must be rescued at all costs.

This piece is a tribute to the artistic crafts, both for the craftsman and for the amazing technology which is being close to disappeared.

<https://vimeo.com/48174357>



ZANFONA TELAR

ZANFONA TELAR/HURDI-GURDY LOOM, 2015

Curated by Blanca de la Torre
Museo de Arte Contemporáneo de Oaxaca, Oaxaca;
ExConvento del Carmen, Guadalajara, Jalisco;
Museo de Arte de Sonora, Sonora México.
Loom, strings, resonance box, pedals.

Antique loom transformed into a stringed instrument with a collaboration of a local luthier, which is a model of a musical instrument from the fifteenth century, the hurdy-gurdy. Its operation is based in a continuous friction of the strings by a manual crank, and it makes reference to the basic functioning of the loom with the use of the pedals to change tones.

Zanfona is part of a body of work named *Cromática*, where music and synesthesia appeared as two of the main concepts explored in the whole exhibition: through the musical works, scores, but also through the sound of the labor as well as the implicit rhythm inherent to the working process of the artisans.

Cromática was produced at the Museum of Contemporary Art of Oaxaca, a region known for the preservation of diverse craft-work traditions which I drew on as a point of departure for establishing different relationships and organizational models of sensory associations.

<https://www.youtube.com/watch?v=GyB6Bz9c06w>



CINCO VARIACIONES DE CIRCUNSTANCIAS FÓNICAS Y UNA PAUSA

CINCO VARIACIONES DE CIRCUNSTANCIAS FÓNICAS Y UNA PAUSA / FIVE VARIATIONS ON PHONIC CIRCUMSTANCES AND A PAUSE, 2012.

Curated by: Karla Jasso

Laboratorio Arte Alameda; 2012-2013

Prix Ars Electronica 2013, Cyber Arts Exhibition, OÖ Kulturquartier; Linz, Austria.

Kiblix 2014: Parallels; Maribor, Slovenia.

Polytechnic Museum; Moscow, Russia; 2016

National Centre for Contemporary Arts; Nizhni Novgorod, Russia, 2017.

Krasnoyarsk Museum Centre; Siberia, Russia, 2018.

Five Variations on Phonic Circumstances and a Pause is an exhibition oriented toward processes and artifacts generated by what the artist call "phonic circumstances"; each of them contains and expands a type of imaginary association with machines, instruments and specific technologies whose sonorous/phonetic quality is exposed to one of the eponymous variations. They represent new "ways of listening" that call on the effect of what can be heard, but also on a destabilization of the notion of "utility" that is homogeneously assigned to machines, instruments and other featured techniques in this body of work: an organ, player pianos, sound effects libraries, the tradition of the scribes, embroiderers and belfrys. Every device refers to a specific technology associated with a particular phonic circumstance (sound, music, orality).

Five Variations refer constantly to a number of communications model and format/ transformations that create tension in the relationship between scientific knowledge and human factor. Additionally, it emphasize the dislocation present experience in contemporary new media's expansive range.

The variations that are proposed in the exhibition are also inventions in which they also contain that intention of stirring up a potential for astonishment and unease in viewers, thus spurring desire.

*In the image, the keyboard of *Organ*.

<https://vimeo.com/63364803>



ÓRGANO

ÓRGANO/ORGAN, 2012.

Cinco Variaciones de Circunstancias Fónicas y una Pausa.

Curated by: Karla Jasso

Laboratorio Arte Alameda; 2012-2013

Prix Ars Electronica 2013, Cyber Arts Exhibition, OÖ Kulturquartier; Linz, Austria.

Kiblix 2014: Parallels; Maribor, Slovenia.

Polytechnic Museum; Moscow, Russia; 2016

National Centre for Contemporary Arts; Nizhni Novgorod, Russia, 2017.

Krasnoyarsk Museum Centre; Siberia, Russia, 2018.

Interactive Sound Installation. Furniture made of wood and PTR, 28 metal pipes with aluminium trumpets. The technology includes a program created for the Organ, speakers, keyboard, typewriter, cpu, pedals, sensor and an artificial voice.

Interactive speaking machine. The instrument has two keyboards, one musical and the other from a typewriter. Each time users strikes the carriage-return lever, the words that have been written can be heard by means of a voice synthesizer. The musical keyboard features more complex programming: each key and each chord has been programmed to sound a phonic syllable, for the total of the necessary syllables of each language. Organ speaks Spanish, English and Russian at the moment. This "learning" reference the language-acquisition process. The assignment of sounds—proper to linguistic orality—to keys and chords allows for texts to be converted into musical notation and subsequently become sheet music. The machine has been programmed to translate and interpret using more than one semiotic system: the conversion of writing into orality and the conversion of orality into musical notation. The end result is a vox mechanical system that re-signifies the meaning of the message. The organ is the oldest keyboard instrument and had represented power and divinity. In the seventeenth century, its monumental stature and physical placement within churches created the illusion that the organ was played by itself. There has been a persistent interest in mechanically imitating the human voice throughout history. Órgano is a machine that keeps that search alive.

<https://vimeo.com/167881827>



PIANOLAS

PIANOLAS/PLAYER PIANOS, 2012.

Cinco Variaciones de Circunstancias Fónicas y una Pausa.

Curated by: Karla Jasso

Laboratorio Arte Alameda; 2012-2013

Prix Ars Electronica 2013, Cyber Arts Exhibition, OÖ Kulturquartier; Linz, Austria.

Kiblix 2014; Parallels; Maribor, Slovenia.

Polytechnic Museum; Moscow, Russia; 2016

National Centre for Contemporary Arts; Nizhni Novgorod, Russia, 2017.

Krasnoyarsk Museum Centre; Siberia, Russia, 2018.

Glass vitrine, player piano paper, led lamps tablet, printed circuit, sound generator circuit and halftone frequencies, amplifier, two speakers and two metal trumpets.

Pianolas is a digital adaptation of a player piano in the form of vitrines containing the instrument's perforated paper rolls. The paper roll goes around endlessly in a loop through a system of motor-driven rollers and their perforated notes are read by an optical sensor connected to a frequency generator that plays corresponding tones.

Since the melody's lyrics are printed vertically and into syllables, the mechanism of movement makes the viewer has to read from bottom to top.

Pianolas involve new “ways of reproducing”, that affects what can be heard, but also what can be read and make visible one of the first binary mechanisms for recording music.



HISTORIAS SONORAS

HISTORIAS SONORAS/SOUND STORIES, 2012.

Cinco Variaciones de Circunstancias Fónicas y una Pausa.

Curated by: Karla Jasso

Laboratorio Arte Alameda; 2012-2013

Prix Ars Electronica 2013, Cyber Arts Exhibition, OÖ Kulturquartier; Linz, Austria.

Kiblix 2014: Parallels; Maribor, Slovenia.

Polytechnic Museum; Moscow, Russia; 2016

National Centre for Contemporary Arts; Nizhni Novgorod, Russia, 2017.

Krasnoyarsk Museum Centre; Siberia, Russia, 2018.

Four fiberglass domes, metal supporting-structure, acoustic foam sponge, 5.1 audio system, dvd player and audio file.

These are devices in the form of personal domes equipped with surround-sound systems to create the sensation of sound coming from any horizontal direction 360° around the listener, with two front channels, one center channel, two effects channels and a sub-woofer. The dome enhances the perception of spatialization by exploiting a listener's ability to identify the location or origin of a detected sound in direction and distance.

Historias sonoras's point of departure is Mexico's tradition of sound effects that dates back to the days of radio dramas. Foley artists called "*sonidistas*" were specialist in using a wide variety of objects to create the effects that on-air plots required. This language of simulacrum has disappeared with the advent of effects libraries.

In each of these four devices a sonic interpretations of four Mexican science fiction graphic novels is played, each performed by a foley artist with the only rule of narrate without using words.



PLATAFORMA SONORA

PLATAFORMA SONORA/SOUND PLATFORM, 2012
Condesa DF; Zona Maco, Mexico City.
Aluminum trumpets, metal structure, speakers, wires, 3
amplifiers, usb players, and 3 sound tracks.
900 x 150 cms.

Metal structure with triangular prism shape, suspended. Every angle of the structure support a row of aluminum trumpets with speakers. The sound piece is a composition based on the recordings of 30 mechanical alarm clocks. The sound of the passing of a minute is unique in each of the clocks.

The intention of the piece is to reflect upon the present and on memory; upon our activities according to schedules, on sleep and rest through an exploration of the possibilities of manipulating time perception and its sound. If at a symbolic level we can use the metaphor of its elasticity through the use of a mechanical and programmed rhythm, such as the sounds and melodies of old alarm clocks, there is also a physical property that allows us to talk about continuous symmetries or time translation. Between these two levels, this piece works as much in its capacity of connecting harmonic qualities, as its manifestation on the potential energy stored in the sound waves.

<https://vimeo.com/43941806>



POSSESSING NATURE

POSSESSING NATURE, 2015

Tania Candiani / Luis Felipe Ortega

Curated by Karla Jasso

Pavilion of Mexico

56 Biennale di Venezia

Metal, pumps, electronic system, water, video projection.

1700 x 300 x 600 cms.

Conceived in the blur between sculpture, installation, sound art and visual art, and also conceived at the limits between urbanism, architecture and engineering; 'Possessing Nature' should be thought of as a constructive system, an aesthetic apparatus and a historical political device that brings relations between technology, modernity, capitalism and globalization into the present.

With this piece conceived as a constructive system, Tania Candiani and Luis Felipe Ortega, convert the technical calculations used in hydraulic engineering into a creative power, to the point of making all the elements that conform it (water, channels, cisterns, steel, piping, pressure pumps, electrical installations, programming digital systems and projections of images), work as the same time as poetics and as historic indexical signs of the development of technology. With this vision of the piece, the constructive system of 'Possessing Nature' should be understood as a character; as a sort of temper, in this case of the matter, with which its location in the armory

hall determines a condition of aesthetic experience, where the tension between history and nature occurs in the body of the spectator as an immeasurable experience.

This paradox leads us toward the reading of 'Possessing Nature' in its spectral images. At the point where the water becomes evident, in the little cistern that contains it, the phantoms of modernity make themselves present. This reservoir-cistern works as a screen, or even better, as a place for a glimmer of the spectrum of two cities where modernity has failed: Venice and Mexico. In this mirror/screen images of the Venetian canals suspended in history and worn a way images of the drainage system in Mexico City come and go. At the vertex where two dreams of water meet, the paradox called 'Possessing Nature' arises.



LANDSCAPE SOUND AMPLIFIER

LANDSCAPE SOUND AMPLIFIER, 2016.
Exoplanet Lot. Parcours D'art Contemporain en Vallée du Lot
Curated by Rob La Frenais and Martine Michard
Maison Des Arts Georges Pompidour
Cajarc, France
Folded metal, welded steel, ears protectors, holders.

Landscape Sound Amplifier is a sculpture that functions as a device to amplify listening capacities. While vision and sound compose a given landscape, vision is predetermined while sound is not. The device was placed in a sightseeing space above Saint Cirq Lapopie, France, overlooking the valley to integrate the sonic environment into the visual scope. The device enables the travel throughout a given landscape without moving by exposing an alternative mode of travel through the sonic experience. This piece is based on models of acoustic mirrors employed during the First and Second World Wars to locate military vehicles like airplanes and submarines and belongs to a series of works based in the reinterpretation of old technologies. By shifting the purpose of military technologies, the visual and the acoustic binds to comment on the intentionality of a given technology and how it feeds its purpose and presence to optimize contemplative and aesthetic concerns. The construction was done in collaboration with the artist and carpenter Nicolas Rodrigues de Cahors, France.



WOODEN TRUMPETS

WOODEN TRUMPETS, 2014.
Curated by: Andy Fairgrieve/Javier Calderón
Glennfidich Artist in Residency Gallery, Scotland, 2014
Bargherhouse, London, UK; 2014
Estudio Carlos Garaicoa, Madrid, Spain; 2015
Whiskey barrels, copper, horns, amplifier and sound track. 4 single channel videos with sound.

During a three months residency period in Scotland, Tania Candiani worked with the Scottish cabinetmaker Alan Morrison, retired after forty years and still producing in the workshop in his backyard. Drawing from the reinterpretation of a pattern found in a page of DIY builders, we work together in the construction of a series of wooden trumpets, each one made in different shapes and therefore with variations in its acoustics. The exploration of the formal and the material, and its immediate translation to sound, renewed the way Mr. Morrison had understood and carried out his profession. Inside the wooden trumpets there was speakers which reproduced an audio track recorded from the reverberation of the sound of water falling in a natural spring. The videos works which are part of the installation are individual recordings of the same songs. Each of the instruments and interpreters were recorded in different locations thus becoming a simultaneous song from the landscape.



LA MAGDALENA

LA MAGDALENA, 2013.

La Magdalena y otros estudios de campo

Curated by Jose Roca.

Casa del Lago, Mexico City, México, 2014

Museo de la Ciudad de Querétaro, Mexico, 2016

Wood canoe, tv monitor, single-channel video with sound; acrylic and oil on canvas.

La Magdalena, consists of a canoe (bought by the artist from a local fisherman) with a video arranged atop it. The canoe had already been withdrawn from use, as the pollution of the river and the deforestation of its banks have considerably diminished finishing -this community's traditional sustenance. Candiani decided to cut the canoe in two and arranges both parts in a situation of impasse. The video is a tribute to a scene from Werner Herzog's film *Fitzcarraldo* (1982). In the artist version, the canoe sails the Magdalena River (Tolima, Colombia) with a gramophone, playing the Blue Danube; the boat, the device, the music, and even the river itself are all, in her anachronistic manifesto, symbols of restricted progress.

The mural painting was commissioned to a local painter, which is devoted to portrait the life around the river

<https://vimeo.com/77836896>



FLYING BOAT

FLYING BOAT, 2016.

Exoplanet Lot. Parcours D'art Contemporain en Vallée du Lot

Curated by Rob La Frenais and Martine Michard

Maison Des Arts Georges Pompidour

Cajarc, France

Site specific installation. Boat in basketry, fabric, bamboo, latex balloons, helium and cord. Live performance and video recording.

Flying Boat is part of a body of work produced during a residency period in the south of France. The pieces developed during these months has as its starting point an investigation into the history of flight in Europe: rudimentary flying devices, hot air balloons, flying boats, and all kinds of devices designed to make man manage to take flight.

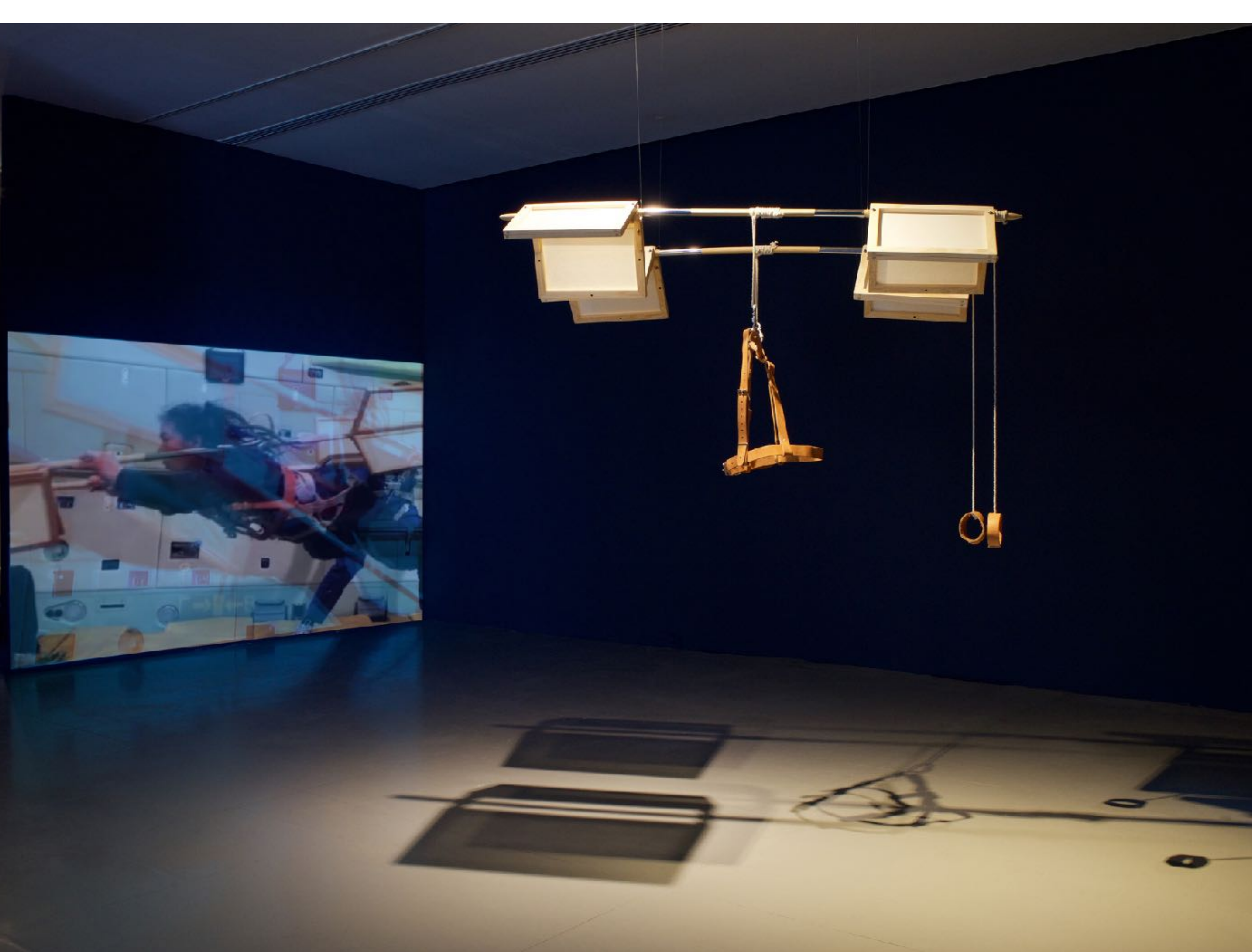
The boat with balloons of Francesco Lara de Terzi, conceived by this pioneer of aeronautics in 1670, is based on the assumption of producing a vacuum in a pair of copper spheres attached to the boat, making the container supposedly lighter than air.

Flying Boat belongs to a series of works based in the reinterpretation of old technologies. In this piece I replace the copper spheres with balloons filled with helium.

Flying Boat flew in front of a select audience that could witness the moments when the boat was suspended over the water. The action was recorded by three cameras, one submerged, another upon the pond, and another from the top. In the video, the camera captures the flying boat underwater and from the surface, focusing on the mutual reflection of both: the reflection of the balloon in the water and the reflection of the water in the balloon.

After the flying day the work was installed in a gallery next to the video piece, a series of collages and cut outs made from the material of the archive, and a fabric balloon stuffed with straw.

<https://vimeo.com/178363851>



EL VUELO DE BESNIER

EL VUELO DE BESNIER / BESNIER FLIGHT, 2015.

Laboratorio Arte Alameda, 2016
No Such Thing as Gravity, 2017

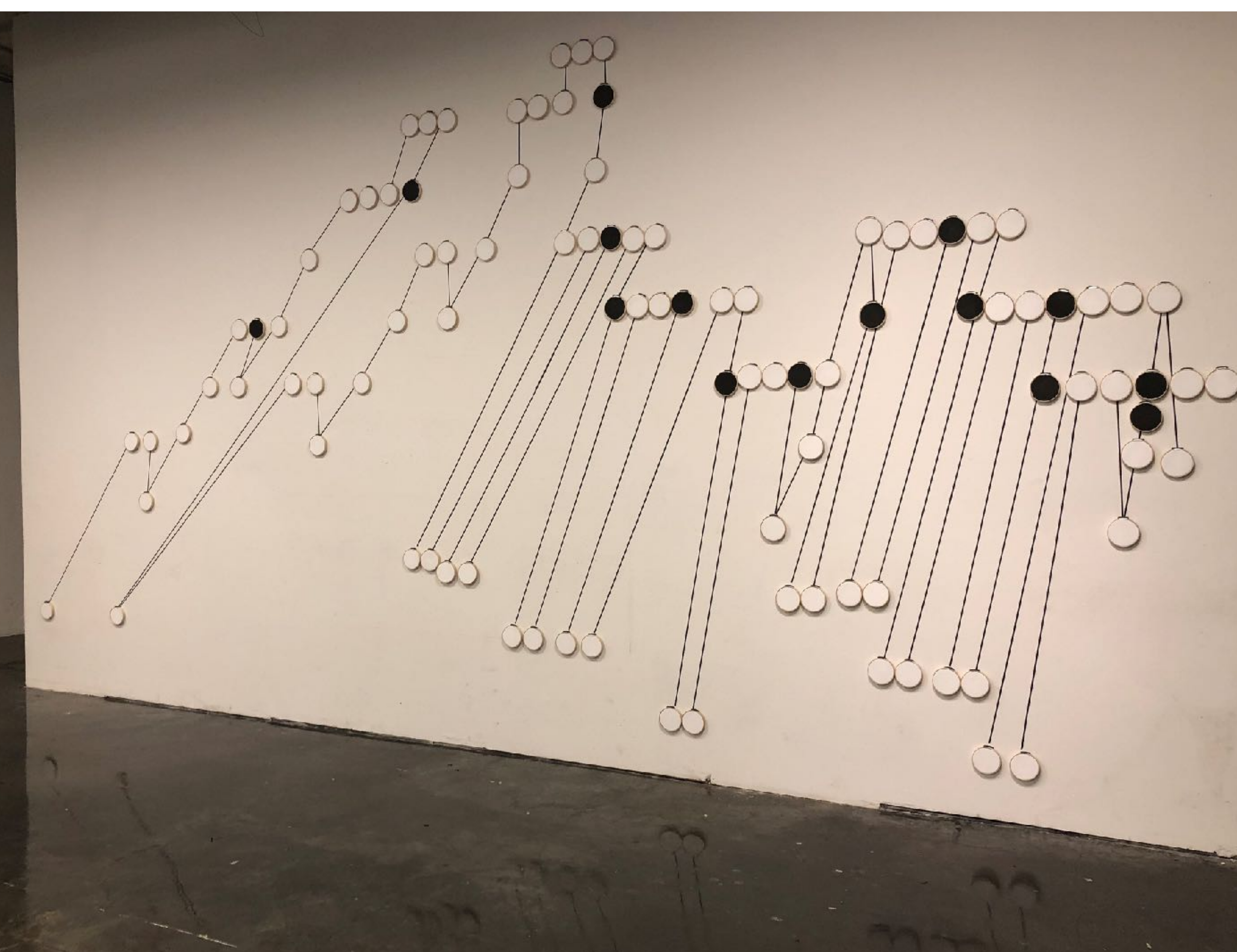
Wood, leather, fabric, rope and light. Single-channel video projection.

Besnier was a locksmith from Sablé, France, who designed a flying machine in 1678. The apparatus was made out of two wooden rods meant to be placed over the shoulders and two sets of eaves attached to the pilot's feet with strings for pull down and flap alternately. Besnier attempted to fly with his apparatus jumping to the ground from small heights and increasing it progressively until he tried it from rooftops.

This piece belongs to a series of works based in the reinterpretation of old technologies. In this case, Tania Candiani recreated Besnier apparatus and took his failed attempt into a context that enabled me to challenge the laws of gravity.

Besnier's device finally achieved flight during the realization of the project "Matters of Gravity" aboard the Ilyushin 76 aircraft, from the Training Center for Cosmonauts Yuri Gagarin in Russia, where -9 artists and a scientist- experience the conditions of micro gravity to make a series of pieces about the phenomenon of zero gravity and the concept of weightlessness.

<https://vimeo.com/123678784>



RÍO REBELDE

RÍO REBELDE / REBELLIOUS RIVER, 2018.
ArtBo, 2018; Bogotá, Colombia.
99 embroidery hoops, acrylic paint, canvas and ink.

Wall installation that resignifies a musical notation code to exploit its possible discursive connotations.

Through circular black and white paintings framed in embroidery rings and lines drawn directly on the wall, the piece conjugates references to graphics and craftsmanship and at the same time replicates on a larger scale the "score" of a popular song coded for an artisan zither of 15 strings, emphasizing the relationships between the design of said instrument and its score with other visual codes of a cartographic nature. There are four other songs about rivers, from different Latin-American latitudes, which are part of these series.



The work of Tania Candiani* (Mexico City, 1974) has been developed in various media and practices that maintain an interest in the complex intersection between languages systems -phonic, graphics, linguistic, symbolic and technological. She has worked with different associative narratives, taking as a starting point a proposal to invent from re-ordering, remixing, and playing with correspondences between technologies, knowledge and thought, using the idea of organization and reorganization of discourse, as a structure of creative and critical thinking and as material for actual production.

The translation between diverse systems of representation is key in the materialization of her work. She has created interdisciplinary working groups in various fields of knowledge, consolidating intersections between art, design, literature, music, architecture and science, with an emphasis on early technologies and their history in the production of knowledge. Candiani has projects that involved craft, labour, tradition, synesthesia, rhythm and translation. She has a special interest in projects developed for a specific site due to the precise social-historical bonds that these triggers. Candiani uses historical records and archives as materials, just as if it were a fabric, which leads to intuitive forms of materialization.

She is fellow of the National System of Art Creators, from Mexico since 2012, in 2011 received the Guggenheim Fellowship for the Arts, and in 2018 the Artist Research Fellowship awarded by the Smithsonian Institution. Represented Mexico in the 56th Venice Biennial. Her work has been exhibited in museums, institutions and independent spaces around the world and is part of important public and private collections. Among her monographic books are *Cinco variaciones de circunstancias fónicas y una pausa* (2014); *Habita Intervenido* (2015); *Possessing Nature. Pabellón de México. Bienal de Venecia* (2015); and *Cromática* (2018).

*Member of the “Sistema Nacional de Creadores de Arte para el Fondo Nacional para la Cultura y las Artes”.