

Instructions

Listeners/walkers are required to go through this soundwalk from top to bottom, though at their own pace; they are free to follow the present map or get engaged by the experience on the spot.

The ideal starting point is Piazzale dei Leoni. The approximate expected duration is one hour.



- At any moment, quantify your acoustic impact: for example, by slowing down and lightening your steps until inaudible on the gravel. Diverse textures of ground, such as gravel, soil, leaves, cement react differently: occasionally make rhythms with your walk.
- At the CHALET: enter. Close the door and spend time inside; then open the door again, evaluate the acoustic changes and proceed. This action can be repeated several times individually or in couple; when in couple, one should clap or pronounce "sh" as loud and long as possible inside the chalet, keeping the door closed, while the other listens from outside. Try both conditions, always without speaking.
- Compare the sonic environment of the GAZEBO DEGLI UCCELLINI with the one at the CAVES: how do the water sounds from the sea result? In which location does it feel louder and, possibly, why?
- There are some auditive silver threads that unify the tour: water, birds/animals, city and human noises. Try to feel the overall mutations of the balance between the three, at any stage of the tour.

Installations are of two kinds: acoustic and digital. The sonic path is built on intersections between the unpredictable local soundscape and fixed, composed audio tracks that are embroidered in the original environment. Both reveal themselves gradually through proximity, patience and curiosity; their relationship varies continuously and according to the filter of subjective listening.

The listening experience is inner and profound; always silent. In order to fully appreciate the walk, the audience does not speak, and possible production of sounds by the public will be regulated.

Ear Ride in the garden of Villa dei Pini is also a descent: while embracing a wide sound perspective from above, full of faraway sounds that blend together, we are more and more irresistibly captured by details, as we descend. The arrival at the Chalet is a turning point beyond which the auditory exploration becomes completely natural: in some moments, the sea waves may fill the whole acoustic space. The climb back up also transforms the listener's perception. The same routes can be retraced any time in any direction, always bringing different outcomes.

The character of the place, therefore, suggests a narrative, and, in my view, every composition is intrinsically narrative, if not dramatic. Wandering these trails is equivalent to being on a stage where we do not emit but detect sounds. The public not only "performs" sequences of soundscapes through their listening, but each individual is also the "composer" of his/her own listening experience, partly consciously choosing how to move, and partly instinctively becoming interested in certain acoustic features more than others. Moreover, we all listen differently, according to the qualities of our body and personal background.

The audio material composed for the *Ear Ride* project is all derived from sounds recorded in the residences of the Bogliasco Foundation. This has been possible to a larger extent thanks to the vocal and sensitive contribution of the residents Marcos Cueto, George Diao, Daniele Genadry, Christine Kondoleon, Valerie Martin, Pavel Zuštiak, and the staff members Luigi Crovetto and Alessandra Natale.

Sara Caneva
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Ear Ride is a site-specific sound installation created and directed by Sara Caneva and proposed in the form of a *treasure hunt*.



An audience, walkers/listeners, will move along the trails of the Villa dei Pini garden, following various tracks: voices, creaks, trains, birds and fountains of unknown provenance that guide the ear and therefore the walk. Some sounds lead straightforward from one stage to the next, while others stay well-hidden and require more attention to be discovered.

This walk aims to make a geographical path perceived through time as a musical composition, and the listening as a creative act.



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-  } hidden
-  } treasures

 contemplation stages

  In places indicated by these marks, there are either sounds to hear, or objects to manipulate for making sounds. Further instructions about the found objects can be found on the actual route.