



5 clocks, 5 musical pieces, 1 museum
Mauro Sambo

1.

Clock in green marble and gilt bronze featuring Diana's chariot.

Manfredini workshop, Milan.

Composer Domenico Cimarosa.





2.

Clock in white marble and gilt bronze featuring a Lyre.
Movement by Nicolas Hanet, Paris.
Composer Marc-Antoine Charpentier.

3.

Clock in white marble and gilt bronze featuring a column with Putto.
Author Michel-Pierre Barancourt, Paris.
Composer Michel Corrette.





4.

Clock in white marble and gilt bronze featuring a well.
Author Michel-Pierre Barancourt, Paris.
Composer Luigi Cherubini.



5.

Boulle-style clock in oak wood, tortoiseshell, and inlaid brass.
Author Jean-Baptiste Dumesne, Paris.
Composer Giovanni Paisiello.



This new project calls to my mind a film that had a strong impact on my cultural development. Bob Rafelson's Five easy pieces. The scene in which Jack Nicholson plays the piano on an open-top truck is permanently imprinted in my mind. The approach used in this work is based on narrative, time, and memory. These extremely fragile timepieces survived – almost unscathed – through the centuries and through wars and catastrophes whose passing they measured with their own ticking. If I could record in some way the tolling of those dramatic hours of the past, I wonder if they would sound different from today; perhaps the events they witnessed charged their sound with a different emotional identity... and indeed, what I did with the clock of the Querini Stampalia Foundation is quite close to the structure of cinema and literature...
I recorded the separate sounds of the five clocks, the sound of each clock's surrounding environment, the ticking, the echo of the alarm, the tolling of the hours...
Then I worked on these sounds, which were preserved, manipulated, distorted, filtered, played again and turned into "other sounds".
I associated to each clock a composer who worked in the same city and period in which it was fabricated. The period can vary slightly, as the music could be played also after the death of the composer. In the case of Cimarosa, I deliberately overlooked a ten-year gap. After sampling a number of brief musical passages, I created rhythmic cells, built up a series of loops, accelerated or slowed down the tempo, modified, recomposed and "replayed" the sound of the clock with that of the composer, while also trying to tune the harmony with the difficult and dramatic times that it witnessed. (Mauro Sambo)

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by Mauro Sambo

curated by Chiara Bertola

Fondazione Querini Stampalia, Venezia

March 13th – May 3rd 2015



Fondazione Querini Stampalia
Onlus



1. Diana 05:29
2. Lyre 06:47
3. Putto 05:45
4. Well 06:09
5. Boulle 06:13

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