

## GIONA VINTI – NOX LUX

*Giona Vinti, Nox Lux, 2005-2015. Audiovisual real-time symphony in two movements.* It's not casual that one of the definitions that suit the best with the new Vinti's album uses the same way in which artworks are described in museums.

This sort of *divertissement* (or, to say it better, what today this work seems to us, detached from the artistic-performative context that originally was thought for) photographs a period, ten times ago, full of discoverings, of several days dedicated to a free software (Buzz) confronting with its rich (as said by the musician) developers and users communities. It isn't properly an album, but a sort of OST of an audiovisual event-happening during which body parts should have been painted with colours that should have been reacting to the ultraviolet light, *examined in order to become totally abstract and cut off from the original context*. It's a great pity that this work haven't been used for the goal, but, as **Duchamp** would have made, what remains is a composition in two parts, recorded on tape for **Old Bicycle Records**, that, moved in 2015, finds a new collocation and acquires a new meaning, and this is what today we listen to and what we analyze to (if is possible and correct to analyze a sonic flow in which experience plays a definitely leading role).

Two long movements that, on the one hand, are linked with each other, and in the other hand are counterposed, in particular as far as the mood and the sensations generated by the compositions are concerned: *Nox* brings with it, as it's easy to grasp, a thin but oppressing anxious and unstable condition similar to that of the bad trip, while *Lux*, with its lysergic ambient-like opening, refreshes souls and minds by means of a synthetic and illusory atmosphere that frees from that annoying instability that, at the contrary, in the long glitch sequence **Aphex Twin**-like, is highlighted in *Nox*. This work, if considering when it was created (ten years ago) had also a connotation linked to the decline of rave parties and of the historic decade of mass diffusion of some particular music, the '90s, characterized by the large use of powerful and exuberant beats. *Nox Lux*'s ambient music represents a moment in which to think, a vaguely cinematic estrangement from certain excesses (but maybe it's only a change in the experience), and the chance for Giona Vinti, Milan's **Hyena**, to explore new musical ways and new ways to think electronic music with a stronger artistic approach.

The key element of Vinti's work is maybe the concept of *flow*, that flow that constantly changes form, evolving, wrapping up and releasing itself in a sinuous and swirling dance that brings to the meanders of human mind through freedom (a true freedom? a fictional freedom?), light, a sort of ecstatic moment in which the bells seems to bell on and, at the same time, to announce a change of state, from night to day, from instability to stability, and so on. *Nox Lux* ends with a climax that represents the elevation to the Sun, a synthetic-electronic sun, as in the best dramas: with a huge question mark put at the end of the most important episode. How the next one will sound like?

Score: 6, 5

Label: Old Bicycle Records

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