



Sonoro: a curatorial challenge

When I was getting ready to start planning the expography of what could possibly be the first exhibition exclusively of sound art in the Voxels metaverse, SONORO, I came across the following message from the renowned Indian guru Sadhguru, which said: "Normally, a human being breathes from 12 to 15 times a minute. If he breathes from 9 to 12, he will begin to understand the sounds of animals. From 6 to 9, the sound of the geometry of plants. From 3 to 6, he will know the true sounds of the universe, the sounds of creation. If he remains absolutely still, he will know the sounds of the creator." In other words, the sound experience can lead us to transcendence, and our perception and experience of sounds suffers all kinds of interference, including our breathing.

My main challenge within a three-dimensional metaverse environment, such as Voxels, would be to expose sounds unaccompanied by images, with very little visual interference, allowing a sound experience as pure as possible.

I became enchanted with sound art when I met the work of Raffa Gomes, a Brazilian studios on this subject, based in Barcelona, who participated in one of the exhibitions at the FEMINU DAO Gallery opening at Voxels in July 2022, which were accompanied by minted images along with sound art. It was then that I had the idea to hold an exhibition at Voxels that would move away from our visual centrism, which has been so ingrained in the arts and in our lives for centuries, and I invited Raffa to organize this project. We were lucky to find a more adequate sound environment, due to an update of the metaverse, but even so I was still worried about having to "isolate" the exhibition from other sound interferences, such as the party to be held on the opening day.

Besides being the first Brazilian woman to curate in metaverses (meta curator), I am a meta architect at Voxels, which allows me a freedom that few curators have in real life, being able to modify the entire constructive space that will house the exhibition, which allows me an infinite range of possibilities for the expography to be implemented.

I idealized for SONORO a breathing space to exist between the works. An almost silence, enabling purer contacts with each art. Besides the external and internal sound interferences, the experience could be compromised with the visual presence of

the surroundings, after all, every visual presence refers to some narrative. For this reason, I established that the room would be all black. Floor, walls and ceiling. However, I felt the need to leave it partially open, instigating the audience and facilitating visitation. In this sense, the location of the plot, with the sea just in front, contributed to this openness, by providing a landscape that is not visually striking. And so, SONORO was born with a view of the sea.

The challenge now was to create an exhibition space that was as minimalist as possible, arranging the works so that they would not create a visual interference on their own. The solution I found was to place them positioned on the floor, along with the artist's name, and adjust the Voxels audio controls, with Raffa's help, to start playing as visitors passed by the works, adjusting the controls to make the sound fade away quickly as the visitors moved away from them. In this way, a space was created close to the one I had initially envisioned, in which after each sound experience, a near silence will occur before the sensation of a sound trail produced by another work, thus inviting people to trace a path moved by the perception of sounds.

Providing this unique experience was a challenge that brought me great fulfillment and also several questions.

SONORO made me reflect about our visual conditioning, which has become a reference in our lives and in art, after years and years in which we have failed to value and explore other senses such as hearing, and yet sound is present in everything, including this writing, because even if we read silently, the sound of words is reproduced in our minds. Therefore, the sound field is very vast, and can even be interior, which provides endless artistic possibilities. In this sense it is important that sound art be more divulged and encouraged within the metaverses, with exhibitions like SONORO, which made history in Voxels and of which I am very proud to be part of.

Ghini

Brazil, August 31, 2022.



SONORO: ANOTHER PERSPECTIVE
FEMINU Gallery - Vibes by the Sea - Voxels
Opening: August 28, 2022
Curated by: Ghini

Space reproducing the exhibition: (to be opened September, 15 2022)
<https://www.voxels.com/spaces/5977f57f-dd73-4c6c-93ac-9c0a69db11e5>