

STEFANO MANCONI
PORTFOLIO 2025

Coming from **sound** studies, in my practice I try to put myself from the perspective of a listener, in the broader sense. This often leads the production of the outcome towards the use of mixed media.

Recover and reuse are key words of my creative process. When possible I try to use materials or found objects from the research area. I pay attention to the impact which waste and new materials can have to the outcome or a given space. The same approach is applied to the production and use of digital media and files.

Recently I'm focusing my artistic intervention in sites of public interests or locations which are relevant to the **community** (see *Molti Mondi*, *What Hath God Wrought?*). The use of this places often requires the investigation on the spot as well as field and archive research. The research results are questioned in through the project outcome.

I'm interested in the relation of art and science and how it shapes the perception of our present and future. In my recent project *Molti Mondi* I took inspiration from a quantum mechanics theory for questioning how we envision the world and how we relate to events. This speculative approach opened

to further investigations in philosophical, natural, social, political and other topics.

My works always imply the use of **electronics**. Whether I make generative sound installations (*Molti Mondi*) or prototyping with microcontrollers and circuits (*Meteorite*, *Pluto e Demetra*) or experimenting embedded systems and IoT applications (*The Black Box*), I tend to prefer a functional approach instead of a self-referential use of technology.

Interaction also plays an important role on my works, in *What hath God Wrought?* I turned an abandoned military tower into a lighthouse operated by visitors: with a pushbutton they could use the tower to send light messages over the sea gulf; in *Post-Icona* the audience could compose a soundscape using audio samples made from the sonification of images.

Meteorite

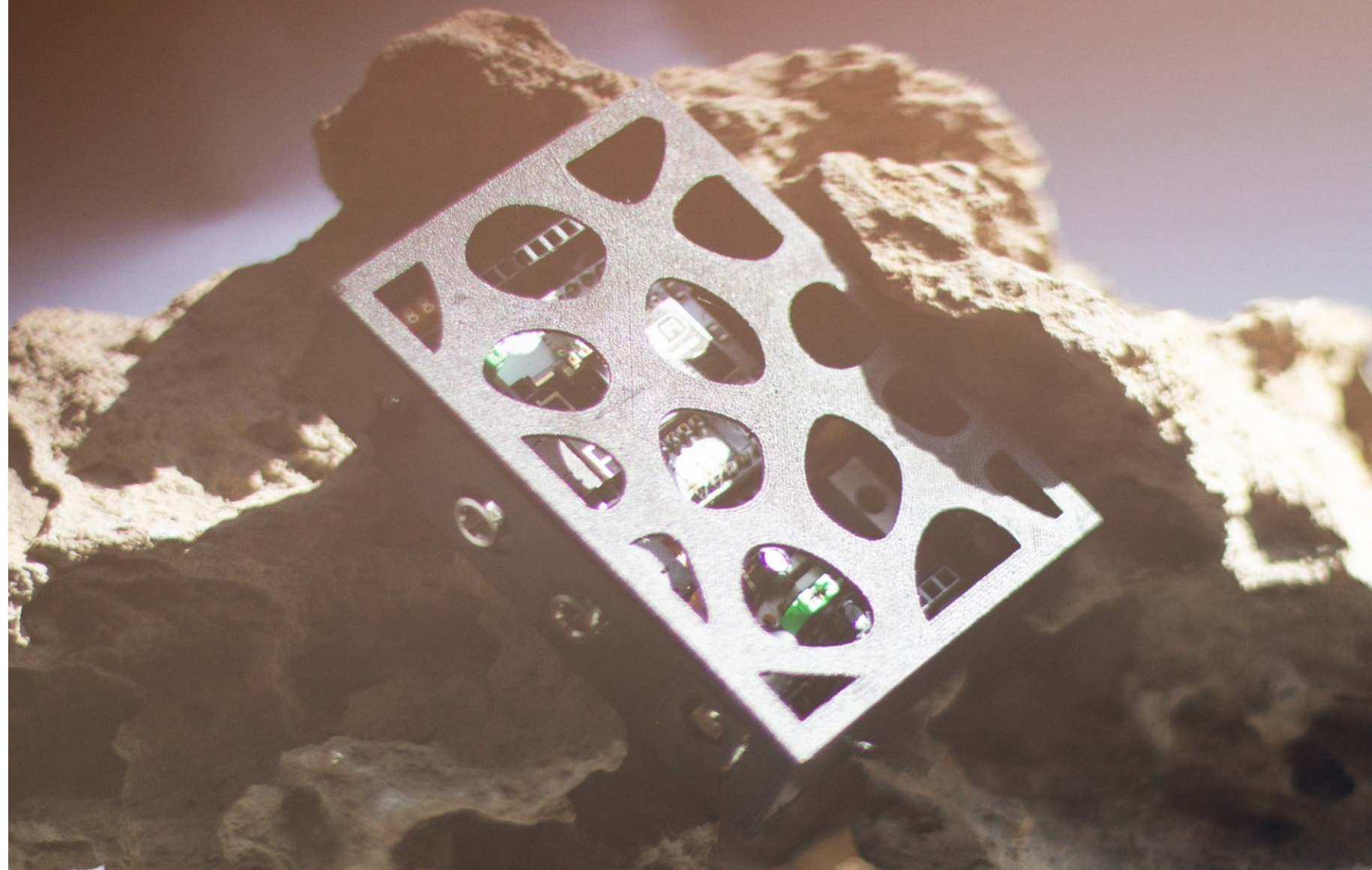
2025-ongoing

Electronic device (prototype)
ESP8266 SoC, hand-wired circuit on 70x50mm
perfboard, 3D printed enclosure

Meteorite is a DIY prototype for exploring the possibilities of networks and IoT applications in sound, music and new media art practices.

The prototype is based on the ESP8266, a low-cost MCU, with built-in wifi and TCP/IP protocol which can be programmed also within the friendly Arduino environment. By collecting codes, schematics and documenting examples, the long-term goal is the release of an open-source DIY friendly environment for “smart” artistic explorations.





The Black Box 2025

PIF camp (27 July – 2 August 2025) Soča, Slovenia.

Smart device:

ESP8266 board, 5VDC single channel 250VAC relay module, WS2812 LED, 3D printed enclosure.

Repository: <https://github.com/stziopa/the-black-box/>

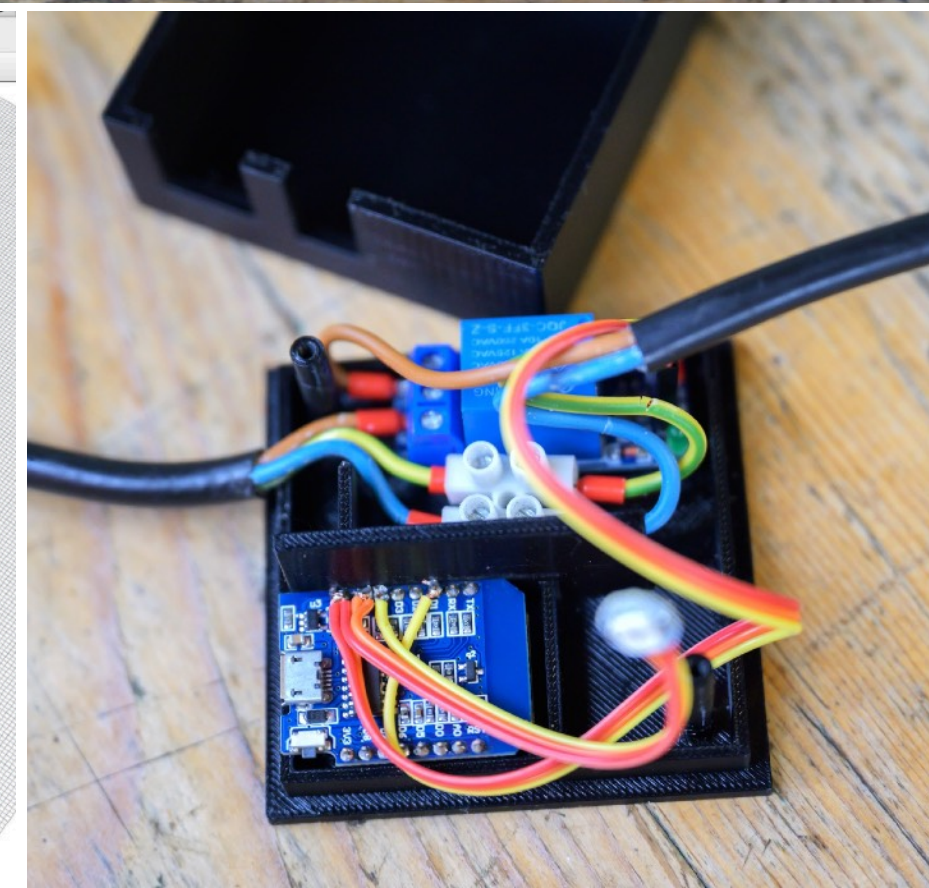
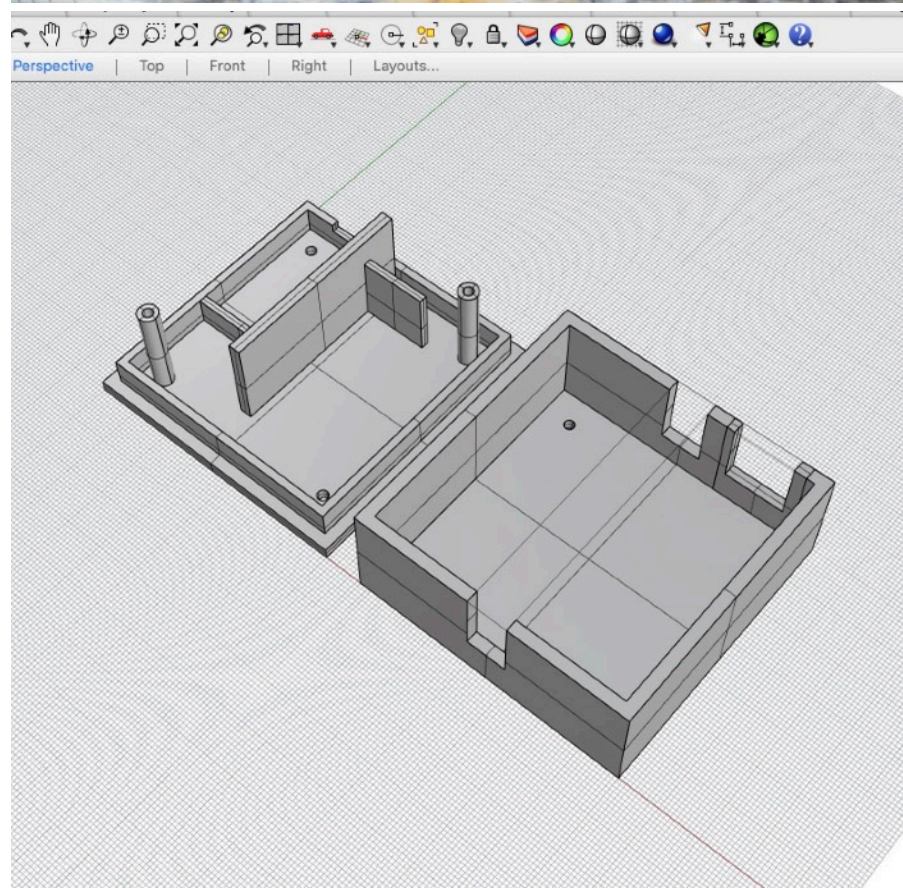
The Black Box is a smart “energy aware” plug which requests carbon-dioxide intensity data from the web and compares it to the day before. If the current CO₂ emissions are less than yesterday at the same hour, the power strip connects to the main grid, otherwise no current will flow through.

In order to reduce carbon-dioxide emissions we must rise awareness of the way energy is produced and delivered. How our daily routines would change if we were forced to reduce our energy consumption? How long will it take until we reach the zero and what will be next? Users are welcome to plug their appliances to the strip.





@katjagoljat





Molti Mondi **2024-ongoing**

Monumenti Aperti 2024
Galleria dello Sperone, Cagliari, Italy
multi-channel generative sound, 3D printed objects,
UV torch and lights
video link (Youtube): <https://youtu.be/tPNgEy52LT8>

Molti Mondi is inspired by an interpretation of quantum mechanics (MWI - Many Worlds Interpretation), whereby a measurement of a property of a quantum state results in the history of the universe being divided into many distinct worlds, each characterised by different result of the measurement.

Visitors were invited to walk through the tunnel until they reach the archaeological site housing the installation. Fragments of bio-plastic material, containing an enigmatic embossed inscription, were placed in this “passageway”. Although the pieces suggest a circular shape, there is no certainty as to what order the fragments are read or the exact sequence: “There is another me every time I observe an event”, “I observe another me observing something different”, are just some possible reconstructions of the sentence.





What Hath God Wrought? 2022

Terraferma

Torre Canai, Sant'Antioco, Italy

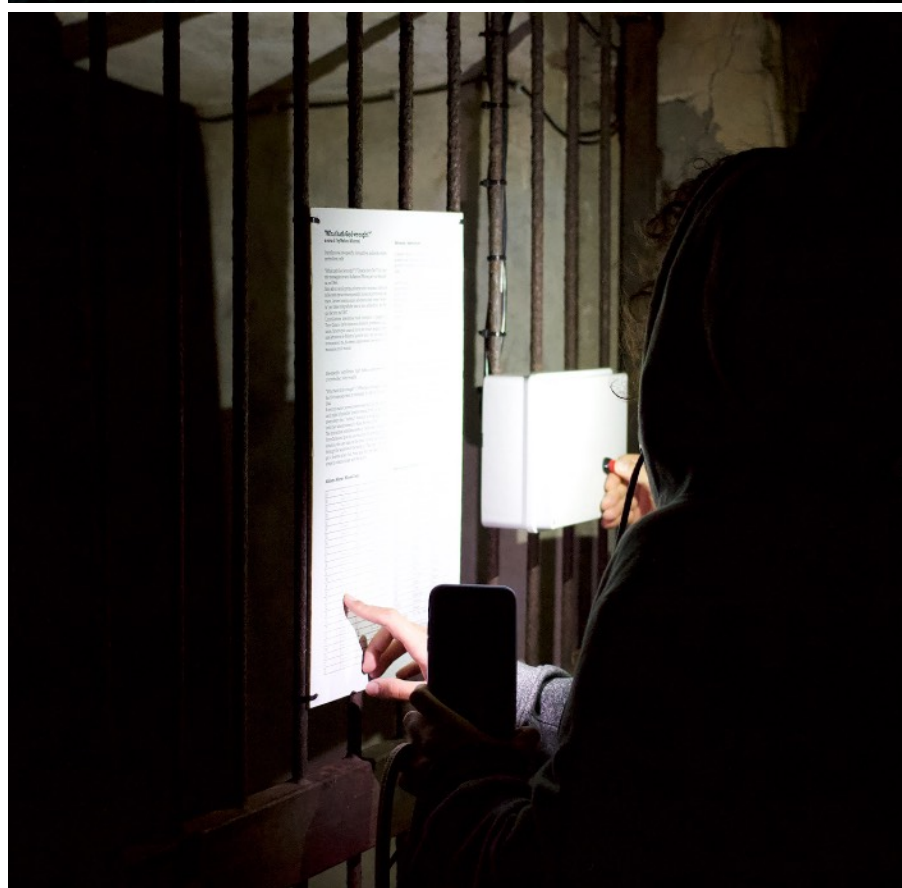
light bulbs, abs box, pushbutton, microcontroller, relay

video link: <https://youtu.be/x-O1v3Von5o>

“What hath God wrought?” was the first message sent by Samuel Morse, by telegraph in 1844. Until a century earlier, several towers were built on the coast to spot possible threats from the sea. The towers continued to be used as “lookouts” for telegraphic lines until they were dismissed by decree in 1867.

The interactive installation aims to rediscover Torre Canai's past and give it a new function: by pressing the button, visitors can use the tower to send light signals from the windows. The tower is no longer a lookout place but, from now on, it represents the attempt to communicate with the world.





Post-Icona

2021-2022

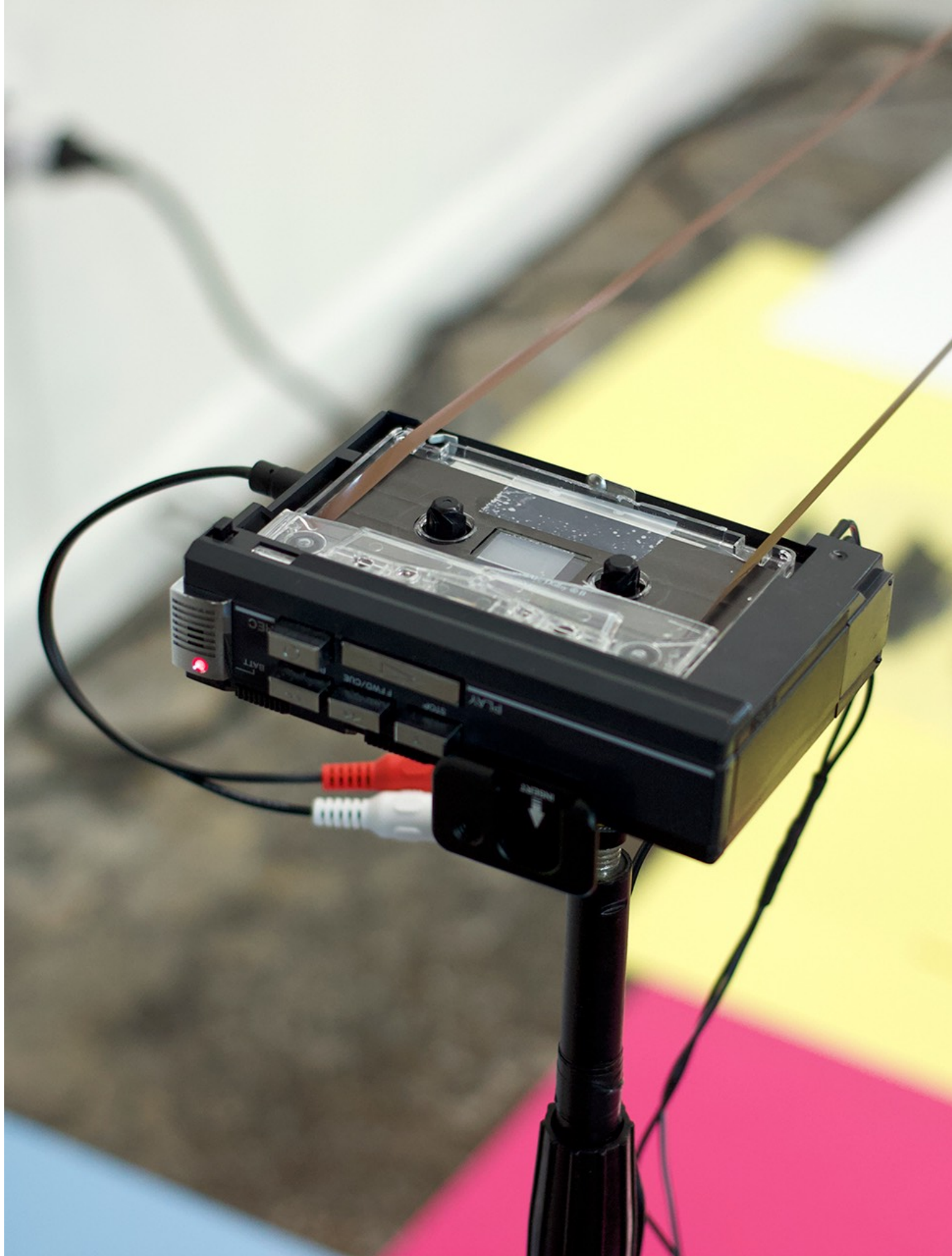
with Dario Sanna

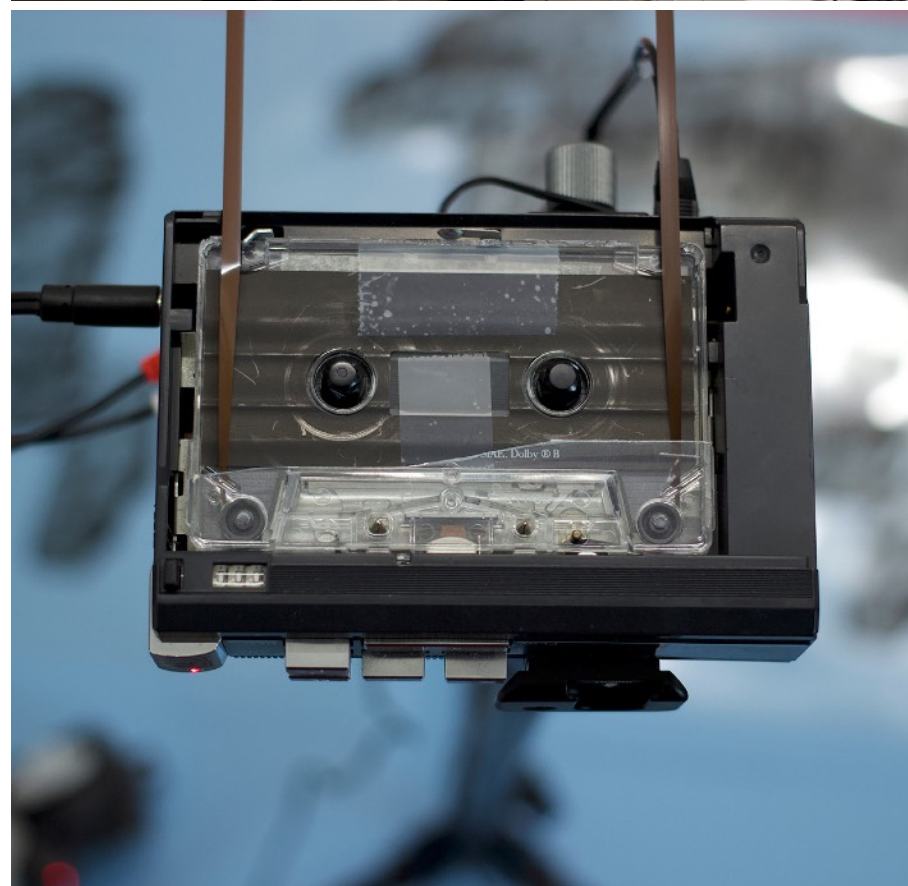
variable dimensions, digital prints on foamed PVC,
digital prints on acetate sheets, coloured cardboards,
dictaphones, sampler player, tape-loop, headphones
video link (YouTube): <https://youtu.be/0xTbaqYu3-w>

The concept of 'beauty' for classical culture is characterised by forms structured on precise rules. The principles of harmony, symmetry and eurythmy of proportions dictated for centuries that a balance in the production and reproduction of forms must be observed.

Starting from images depicting Classical Age, taken from the urban context of Thessaloniki, Post-Icona experiments with the possibility of subverting the rules of this balance. The technique of *databending*, is used to alter, manipulate and convert photographs to raw data and then to sound. The image to sound conversion produced micro-compositions which were transferred onto magnetic tape which then, reconverted in turn, generated further images. The manipulation of the source images resulted in a pseudo-random visual and sound material, made of pixels and inharmonic sound objects.

During the installation visitors could play with the sampler and record the glitches into the tape loop.





Pluto e Demetra 2022

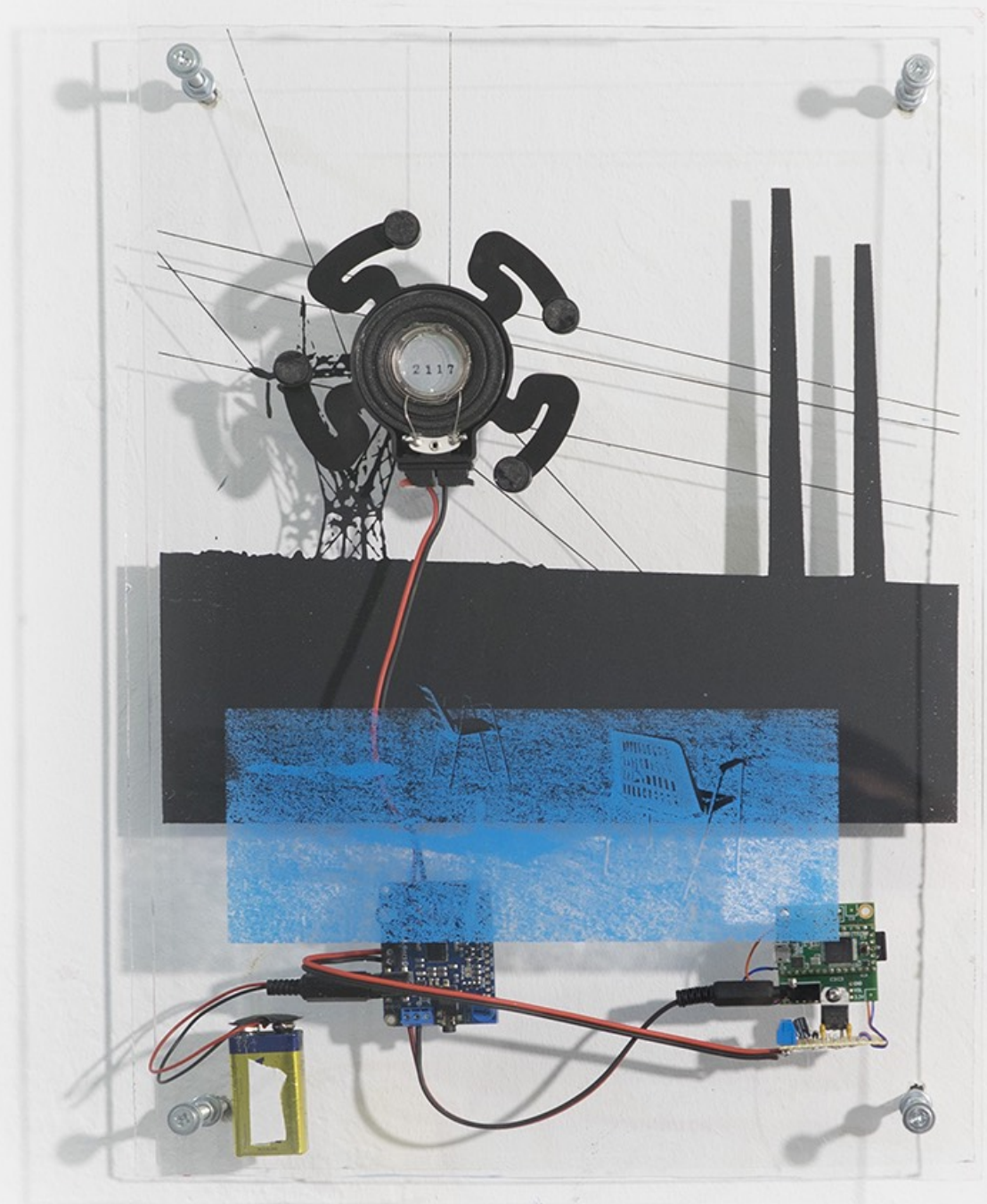
with Dario Sanna

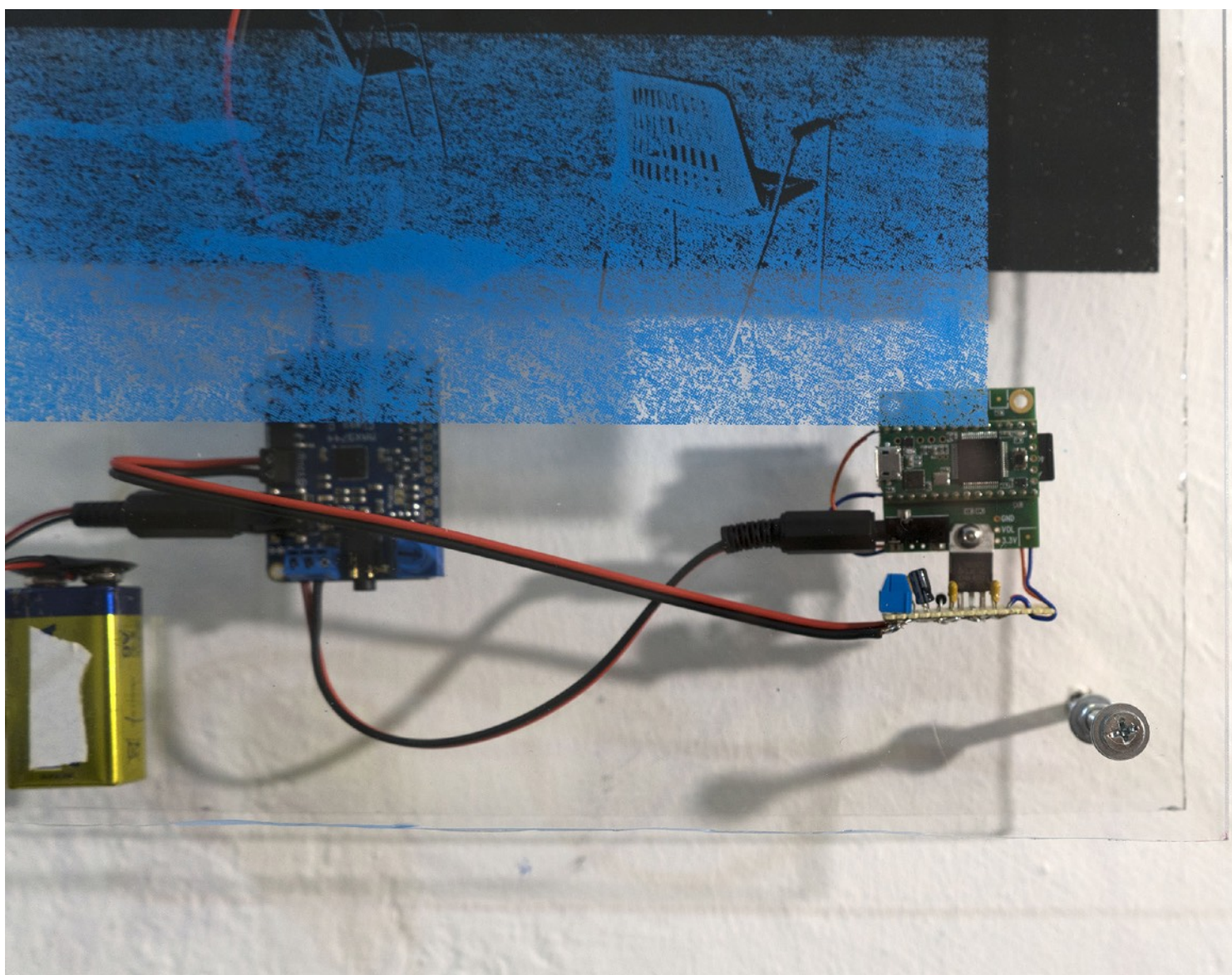
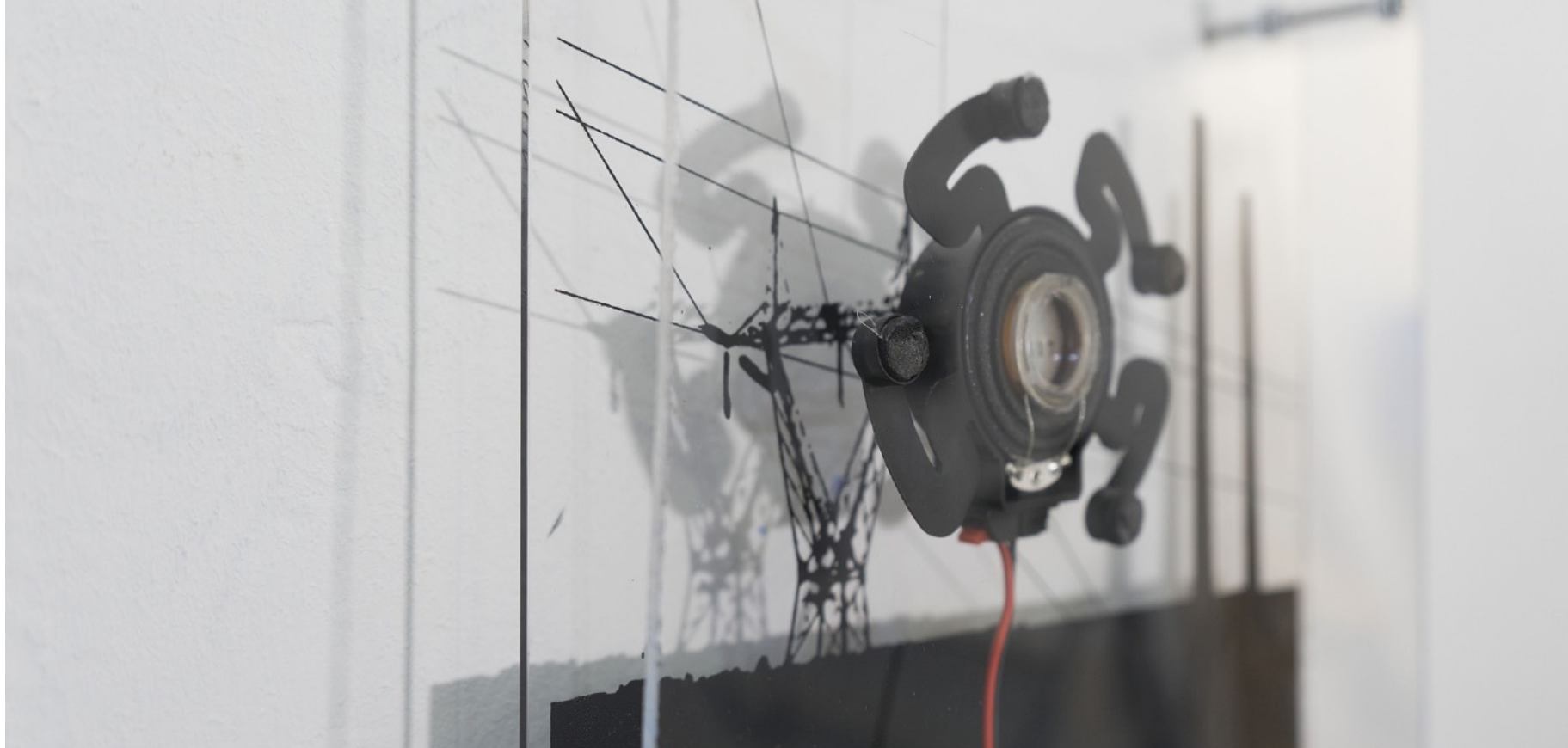
27,9x42x8cm 0'50" field recording, silkscreen print on plexiglass, audio exciter, class D amplifier module, microcontroller with audio shield, voltage regulator circuit, 9V battery

video link (Vimeo): <https://vimeo.com/700088670>

During the 1950s and 60s, the race for the industrialisation of the countryside reached the rural areas of Sardinia, Italy. Fertile lands and pastures were colonised by heavy industry, altering forever the landscape and nature of the territory.

Pluto, god of wealth, in Greek mythology was often represented with his mother Demetra, goddess of fertility and symbol of prosperity. Two empty chairs represent the absence of these two figures, as if they were impartial governors who did not live up to their duties. In the background, the abandoned remains of chimneys characterise the landscape. The sound of a flock of sheep seems a ghost from the past, trapped between dirty air and polluted ground. A memory of past times and a message for the future that must face the betrayed promise of wealth and wellbeing.







Kompas 2019

in collaboration with Bastl Instruments
Eurorack synthesizer module, sequencer 5HP
link (website): <https://tinyurl.com/2s4zhsp5>

“This tool is the outcome of the environment we are in and is inspired by a non-linear approach to music and life – don't build any expectations, choose your direction, and discover new paths”

Kompas is a three-coordinate probabilistic pattern navigator. Each coordinate has a unique traveling pace and a dedicated trigger output. The amount of probability can be adjusted manually or by external voltages. Once a coordinate has been adjusted, a new pattern is generated and looped until the next change of direction.



Stefano Manconi

Born in Carbonia, Italy (1993), lives in Sant'Antioco, Italy

Sound and electronics artist with a cross-disciplinary approach, he's educated in Europe between Italy and Czech Republic. He holds a master degree with honours in Electronic Music and he's a PhD researcher in Musical Intelligence and Multimedia at Conservatorio di Cagliari, IT. He studied Multimedia at Janáček Academy of Performing Arts in Brno, CZ. He's developer of electronic music instruments for the company Bastl Instruments and a council member of Ottovolante Sulcis APS. He taught Audiovisual Production at secondary school and held several workshops of audio synthesis and DIY electronics. He has been involved in a project of urban regeneration with the municipality of Sant'Antioco, Italy. He also performs at electronic music shows with his solo project stziopa. He collaborates with musicians, sound and visual artists with whom has performed at international festivals as well as group and solo exhibitions.



Photo credits: Claudia Bozzato

Education

2023-2025	MM Electronic Music, Conservatorio Statale di Musica G. P. da Palestrina, Cagliari, Italy
2012-2018	BM Electronic Music, Conservatorio Statale di Musica G. P. da Palestrina, Cagliari, Italy
2015-2016	Multimedia Composition, Janáček Academy of Performing Arts, Brno, Czech Republic

Publications (selection)

2023	232 SE (as stziopa), SUPRANU Records
2019	Aloe Vera EP (as stziopa), SUPRANU Records
2017	607f/s (with ~emb), Nona Records

Performances (selection)

2024	LEM (with Giacomo Salis), Barcelona, Spain
2023	After the Last Image (with Giacomo Salis), MAN, Nuoro, Italy
2016	Beyond Techno (with Emanuele Balia), Tempo Reale, Florence, Italy

Solo shows (as stziopa, selection)

2024	Signal Reload, Il Ghetto, Cagliari, Italy
2023	10 Years of Bastl Instruments, co.labs, Brno, Czech Republic
2022	Here I Stay, Campidarte, Ussana, Italy

Group exhibitions (selection)

2024	Monumenti Aperti, Galleria dello Sperone, Cagliari, Italy
2022	Terraferma, Torre Canai, Sant'Antioco, Italy
2022	Post-Icona, Studio Terzomolare, Cagliari, Italy

Workshops (selection)

2025	Sensor.ino for Collision Art Collective, Vaasa, Finland
2024	Konstruktor DIY (lomography) for AYCS24, Sant'Antioco, Italy
2023	DIY soldering workshop for Professione Musicista, Bologna, Italy
2019	Bastl Rumburack for Prague Synth Library, Prague, Czech republic

Residencies (selection)

2025	PIF camp, Soča, Slovenia
2025	Collision Art Collective, Vaasa, Finland
2021	Tramediterranea, Thessaloniki, Greece