

PRESS RELEASE

Rara

Sylvano Bussotti, Vijay Masharani, Benjamin Patterson, Lisa Alvarado, Alison Nguyen, Alexa West, Raffaella Naldi Rossano, Éliane Radigue, Hanne Darboven, Iris Touliatou, Noah Barker, Steffani Jemison

Curated by Blake Oetting

In 1969, avant-garde composer Sylvano Bussotti completed a filmic portrait of his creative milieu in Rome, *Rara*, which captured the likes of Cathy Berberian and Daria Nicolodi in fragmentary vignettes. While silent, Bussotti nevertheless scored *Rara* with various forms of exogeneous sound, accompanying the film with music from his own catalog or even playing the piano live during screenings. With each showing of *Rara*, then, there was a mediatic break between film and sound in which the concept of the score moved away from sonic narration to become part of a disjointed, almost cubist scenography. This reconfiguration is also reflected in the graphic scores Bussotti made for *Rara* and other projects throughout his practice, where clefs, staves, and bars play host not to musical notation but calligraphic abstraction and figurative drawings. Bussotti's idiosyncratic scores shifted music away from its prevailing, instrumental functions, re-deploying them as destabilizing performances and grounds for intermedia exchange. The artists in this exhibition approach the score with a similarly expansive perspective.

ARTIST

Sylvano Bussotti (b.1931, Florence, Italy)

Sylvano Bussotti (b. 1931-2021, Florence) was an Italian multidisciplinary artist whose practice spanned music, visual art, and theatre. He collaborated with leading cultural figures including John Cage, Pierre Boulez, Federico Fellini, Filippo de Pisis, Carmelo Bene, and Cathy Berberian. In 1964-65, he was awarded a Rockefeller Foundation grant in New York City, followed by a Ford Foundation DAAD fellowship in Berlin in 1972. Bussotti served as Artistic Director of Teatro La Fenice in Venice, the Venice Biennale, and the Puccini Festival in Torre del Lago. His operas, ballets, and concerts were staged at prestigious institutions such as Teatro Regio in Turin, Teatro La Fenice in Venice, Arena di Verona, Gran Teatre del Liceu in Barcelona, Teatro de la Zarzuela in Madrid, Teatro alla Scala in Milan, and Teatro Lirico di Palermo. Among his most celebrated theatrical works are *La Passion Selon Sade* (1965), *Lorenzaccio* (1972), *Oggetto Amato* (1975), *Rarafonia* (1977), and *L'ispirazione* (1988), all of which integrated innovative set design and multimedia elements. As a visual artist, his first exhibition was held in 1962 at Galleria Numero in Rome with Giorgio Chiari. More recently, his multidisciplinary practice was featured in a dedicated monographic section at the XVII Quadriennale in Rome (2020), curated by Sarah Cosulich and Stefano Collicelli Cagol.

SYBU0001

Sylvano Bussotti

*Collage profilo a L
con partiture, c. 1970*

Paper, glue, and wood

38.8 × 8.1 × 1.2 in

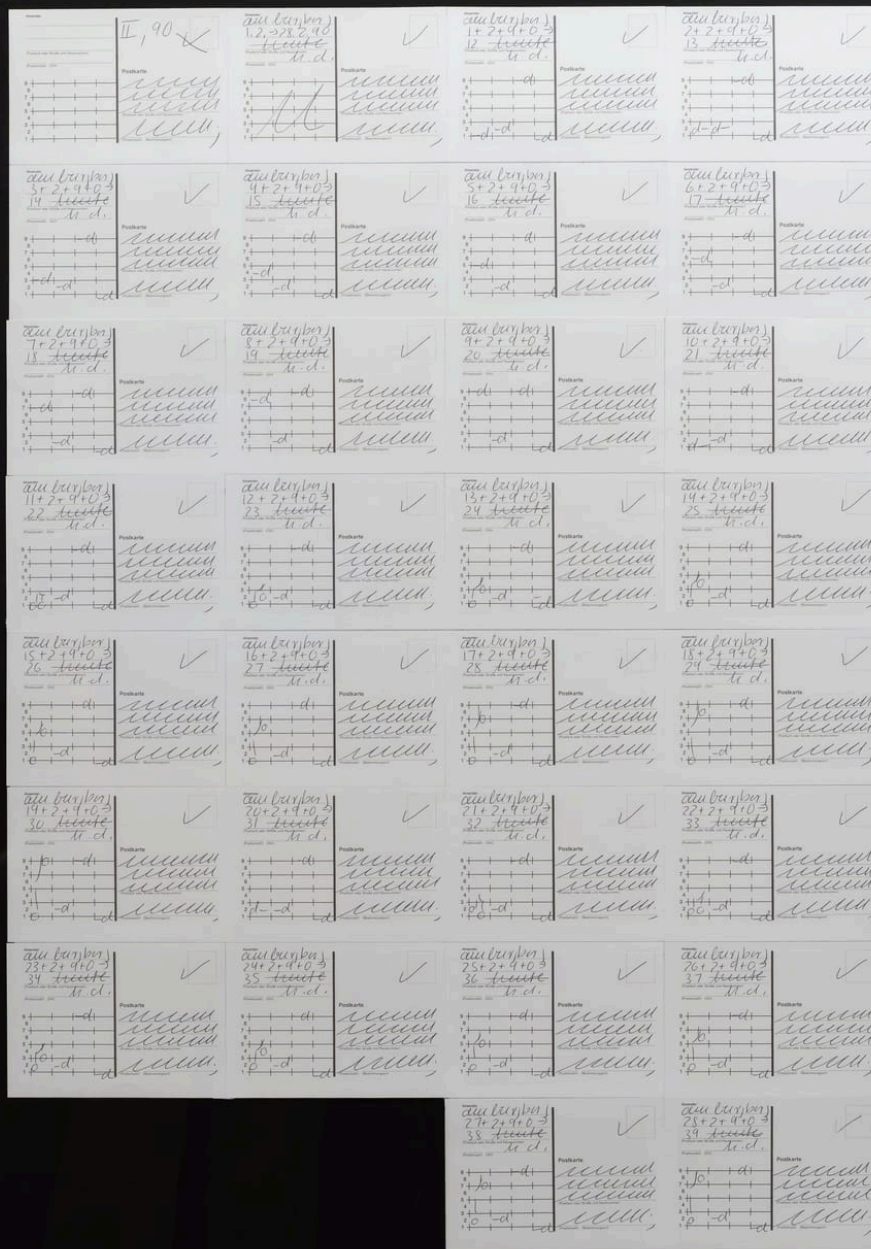




ARTIST

Hanne Darboven (1941-2009)

Hanne Darboven is considered to be one of the most important and enigmatic figures in postwar German art. Following a brief period in which she studied as a pianist, Darboven went on to train in art at the Hochschule für bildende Künste in Hamburg from 1962-1965. Though based in Hamburg, it was during a two-year stay in New York in the late 1960s that Darboven discovered what would become her life-long project: the visualization of time in all its formations. Upon return to her hometown in 1968, she continued to live and work at her parental home in Hamburg's Harburg district until her death in 2009.



HADAR0001

Hanne Darboven

*Untitled / Months
with postcards
(February), 1990*

Collage, felt pen

23 × 41 in

<p>Abender au bur ber $3+2+9+0 \Rightarrow$ 14 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $4+2+9+0 \Rightarrow$ 15 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $5+2+9+0 \Rightarrow$ 16 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $6+2+9+0 \Rightarrow$ 17 treute n.d.</p> <p>Postkarte</p>
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<p>Abender au bur ber $7+2+9+0 \Rightarrow$ 18 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $8+2+9+0 \Rightarrow$ 19 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $9+2+9+0 \Rightarrow$ 20 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $10+2+9+0 \Rightarrow$ 21 treute n.d.</p> <p>Postkarte</p>
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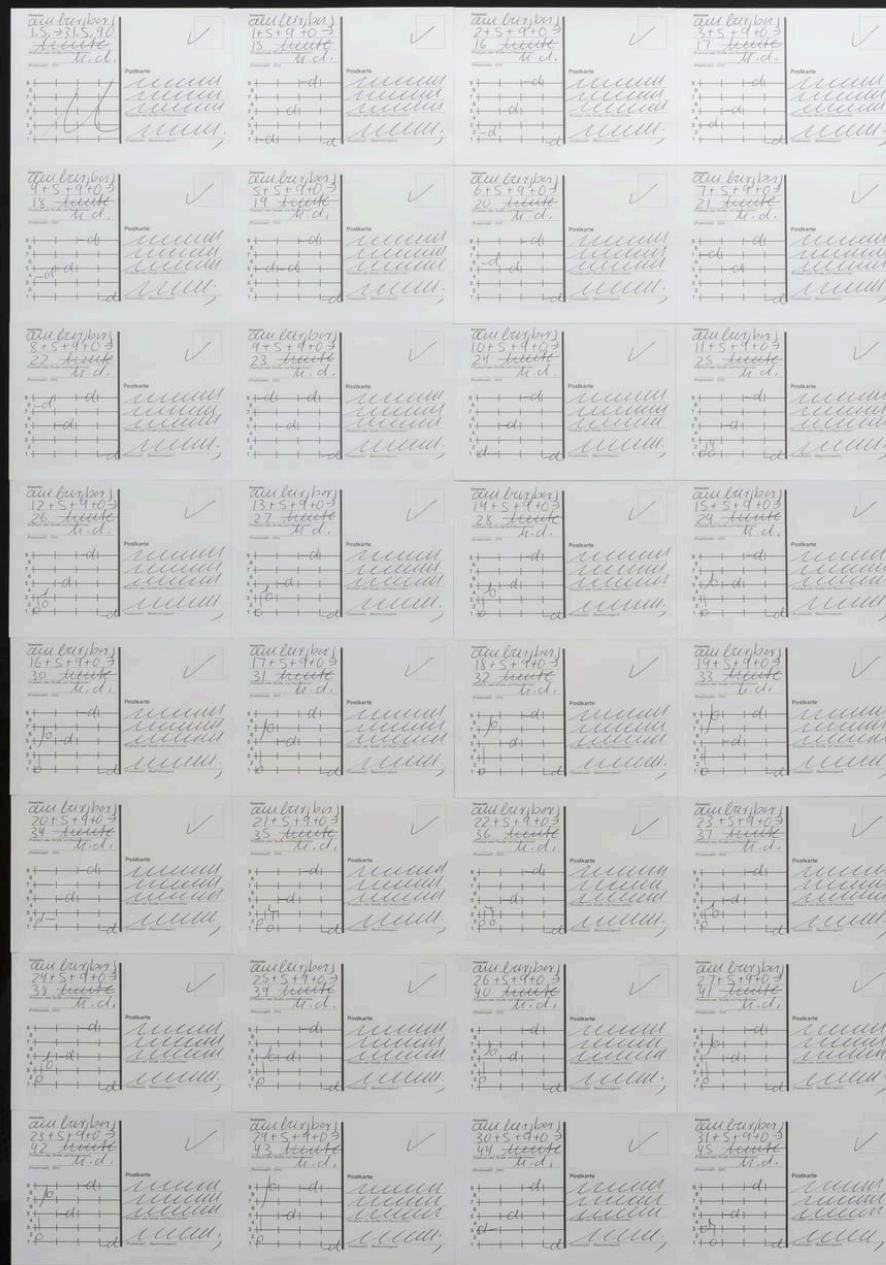
<p>Abender au bur ber $11+2+9+0 \Rightarrow$ 22 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $12+2+9+0 \Rightarrow$ 23 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $13+2+9+0 \Rightarrow$ 24 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $14+2+9+0 \Rightarrow$ 25 treute n.d.</p> <p>Postkarte</p>
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<p>Abender au bur ber $15+2+9+0 \Rightarrow$ 26 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $16+2+9+0 \Rightarrow$ 27 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $17+2+9+0 \Rightarrow$ 28 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $18+2+9+0 \Rightarrow$ 29 treute n.d.</p> <p>Postkarte</p>
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<p>Abender au bur ber $19+2+9+0 \Rightarrow$ 30 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $20+2+9+0 \Rightarrow$ 31 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $21+2+9+0 \Rightarrow$ 32 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $22+2+9+0 \Rightarrow$ 33 treute n.d.</p> <p>Postkarte</p>
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<p>Abender au bur ber $23+2+9+0 \Rightarrow$ 34 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $24+2+9+0 \Rightarrow$ 35 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $25+2+9+0 \Rightarrow$ 36 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $26+2+9+0 \Rightarrow$ 37 treute n.d.</p> <p>Postkarte</p>
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<p>Abender au bur ber $27+2+9+0 \Rightarrow$ 38 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $28+2+9+0 \Rightarrow$ 39 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $29+2+9+0 \Rightarrow$ 40 treute n.d.</p> <p>Postkarte</p>	<p>Abender au bur ber $30+2+9+0 \Rightarrow$ 41 treute n.d.</p> <p>Postkarte</p>
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HADAR0002

Hanne Darboven

*Untitled / Months
with postcards (May),
1990*

Collage, felt pen
37.3 × 27.9 in

ARTIST

Benjamin Patterson (b. 1934-2016, Pittsburgh, PA)

Benjamin Patterson was a musician, composer, performance and visual artist, Ben Patterson established himself as a major contributor to Fluxus and Black performance art in the United States and abroad and maintained a modest international art career between 1960 to 2016. He was born on May 29, 1934, in Pittsburgh, Pennsylvania, and passed away on June 25, 2016, at his home in Wiesbaden, Germany. Over the course of his artistic career, Patterson experimented materially and conceptually with sound and live action with varying mediums. Though known chiefly for work in performance, Patterson expanded his practice to include works on paper, assemblage, installation, video and sculpture. In the fall of 1962, when German journalists and broadcasters christened "Fluxus" a provocative art movement, Patterson stood among an array of musicians, writers and artists as collaborator and as one of Fluxus' unanticipated co-founders. As a result, Patterson, a musician at this time, entered an artworld defining itself by rejecting Abstract Expressionism, modernist painting, and the mainstream commercialism of galleries.

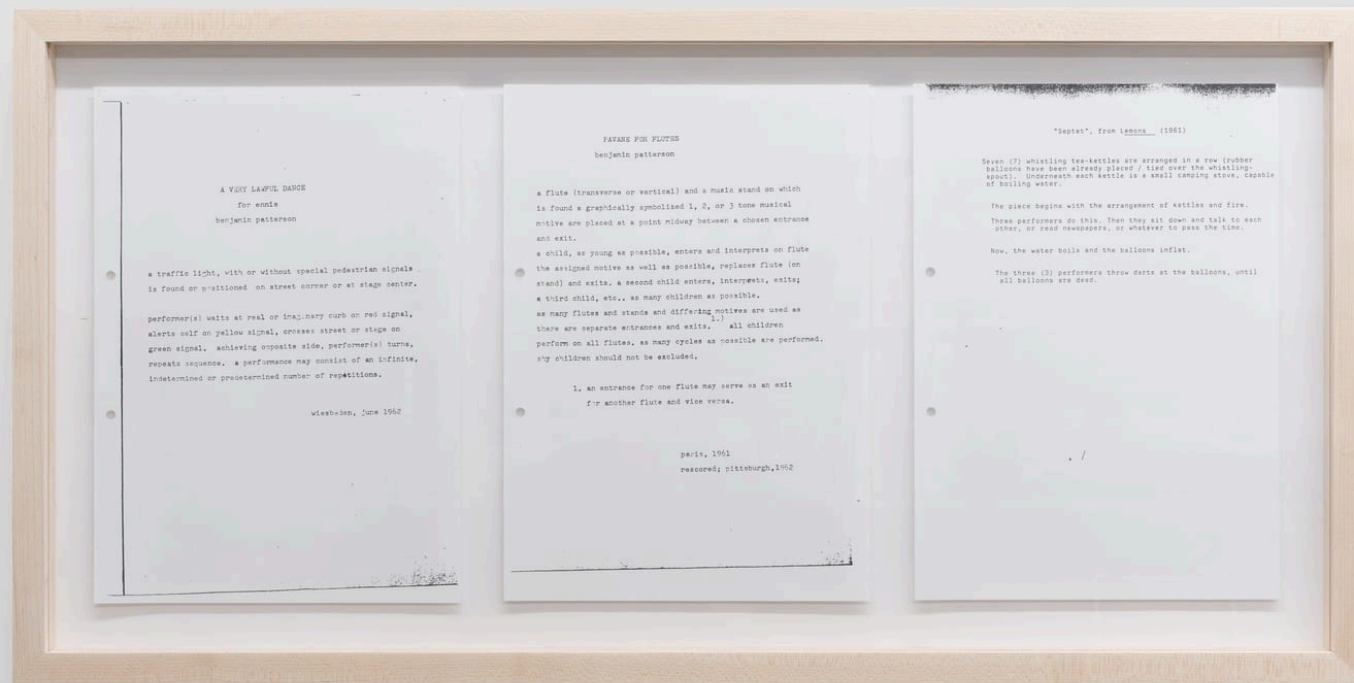
BPA0001

**Benjamin
Patterson**

*The Black & White
file, 1999*

A primary collection of
scores and instructions for
his music, events, operas,
performances and other
projects
2 × 11 × 10 in





A VERY LAZUL DANCE
for ennis
benjamin patterson

a traffic light, with or without special pedestrian signals
is found or positioned on street corner or at stage center.

performer(s) waits at real or imaginary curb or red signal,
alerts self on yellow signal, crosses street or stage on
green signal. achieving opposite side, performer(s) turns,
repeats sequence. a performance may consist of an infinite,
indetermined or predetermined number of repetitions.

wiesbaden, June 1962

FAYARD FOR FLUTES
benjamin patterson

a flute (transverse or vertical) and a music stand on which
is found a graphically symbolised 1, 2, or 3 tone musical
motive are placed at a point midway between a chosen entrance
and exit.

a child, as young as possible, enters and interprets on flute
the assigned motive as well as possible, replaces flute (on
stand) and exits. a second child enters, interprets, exits;
a third child, etc., as many children as possible.
as many flutes and stands and differing motives are used as
there are available entrances and exits. 1) all children
perform on all flutes, as many cycles as possible are performed.
any children should not be excluded.

1. an entrance for one flute may serve as an exit
for another flute and vice versa.

paris, 1961
recovered; pittsburgh, 1962

"Septet", from Lenora (1961)

Seven (7) whistling tea-kettles are arranged in a row (rubber
balloons have been already placed / tied over the whistling-
spout); underneath each kettle is a small cooking stove, capable
of boiling water.

The piece begins with the arrangement of kettles and fire.

Three performers do this. Then they all down and talk to each
other, or read newspapers, or whatever to pass the time.

Now, the water boils and the balloons inflate.

The three (3) performers throw darts at the balloons, until
all balloons are dead.

BPA0001B

**Benjamin
Patterson**

*Score from The Black
& White File*

Ink on paper
15.13 × 30.25 in

A VERY LAWFUL DANCE

for ennis

benjamin patterson

traffic light, with or without special pedestrian signals .
s found or positioned on street corner or at stage center.

performer(s) waits at real or imaginary curb on red signal,
turns self on yellow signal, crosses street or stage on
green signal. achieving opposite side, performer(s) turns,
repeats sequence. a performance may consist of an infinite,
undetermined or predetermined number of repetitions.

wiesbaden, june 1962

PAVANE FOR FLUTES

benjamin patterson

a flute (transverse or vertical) and a music stand on which
is found a graphically symbolized 1, 2, or 3 tone musical
motive are placed at a point midway between a chosen entrance
and exit.

a child, as young as possible, enters and interprets on flute
the assigned motive as well as possible, replaces flute (on
stand) and exits. a second child enters, interprets, exits;
a third child, etc.. as many children as possible.

as many flutes and stands and differing motives are used as
there are separate entrances and exits. ^{1.)} all children
perform on all flutes. as many cycles as possible are performed.
shy children should not be excluded.

1. an entrance for one flute may serve as an exit
for another flute and vice versa.

paris, 1961

rescored; pittsburgh, 1962

Éliane Radigue (1932-2026)

Éliane Radigue was a pioneering French composer whose music is marked by patient, virtually imperceptible transformations that reveal the radiant internal features of minimal sound—its partials, harmonics, subharmonics and inherent distortions. As a student and assistant to musique concrète pioneers Pierre Schaeffer and Pierre Henry in the '50s and '60s, Radigue mastered tape-splicing techniques, but preferred the creation of fluid, delicately balanced feedback works to the spasmodic dissonance of her teachers' music. Finding peers among minimalist composers in America, Radigue began working with synthesis in 1970, eventually discovering the ARP 2500 synthesizer, which she would use exclusively for her celebrated electronic works to come. With remarkable restraint, Radigue spent years on each piece, painstakingly assembling series of subtle, pulsating ARP recordings, which she would later mix into hourlong suites of precise, durational mutation, including masterpieces *Trilogie de la mort* and *Adnos I-III*. In 2001, Radigue adapted an early feedback work, *Elemental I* (1968), to live performance on electric bass, and in 2004, with the encouragement of ongoing collaborator Charles Curtis, she permanently abandoned electronics for acoustic composition, beginning with *Naldjorlak* (2006), composed for Curtis on solo cello. Since 2011, Radigue has devoted herself to *Occam Ocean*, an ongoing cycle of solo and ensemble works composed in close collaboration with individual instrumentalists. In these pieces, the performer's personal technique and intimate relationship with their instrument become the compositional material itself.

ARTIST

Lisa Alvarado (b.1982, San Antonio, TX)

Lisa Alvarado is a visual artist and musician that bridges vibrational forms and reimagines collective space. She works with painting, wall murals, light, sand, sound and musical performance, creating works that engage with abstraction as an ancient and global tradition that precedes European modernism. Her pulsating works draw on her Mexican American perspective as well as her interests in vibration and the cyclic rhythms within music, nature, and the body. Alvarado plays harmonium in the band Natural Information Society and uses her free-hanging paintings as mobile stage sets in their performances. Her work has been shown at the Whitney Biennial, New York, NY; The Kitchen, New York, NY; The Institute of Contemporary Art, Philadelphia, PA; The Wadsworth Atheneum Museum, Hartford, CT; The Museum of Contemporary Art, Chicago, IL; MOCA, Jacksonville, FL; REDCAT, Los Angeles, CA; Moody Center for the Arts, Houston, TX; Marfa Ballroom, TX; Bergen Kunsthall, Norway; and Kunsthalle Münster, Germany; among others. She has performed at the Pitchfork Music Festival, Chicago, IL; Inhotim Museum, Brazil; Le Guess Who Festival, Utrecht, The Netherlands; Pioneer Works, New York, NY; Palais De Tokyo, Paris, France; and Serralves Museum of Contemporary Art, Porto, Portugal, among others. Alvarado has recorded on albums released on Eremite, Drag City, and Aguirre Records. Her work is represented by Hoffman Donahue in New York and The Modern Institute in Glasgow.



LISA0001

Lisa Alvarado

Spinning Echo, 2023

Acrylic, canvas, fabric, and
wood

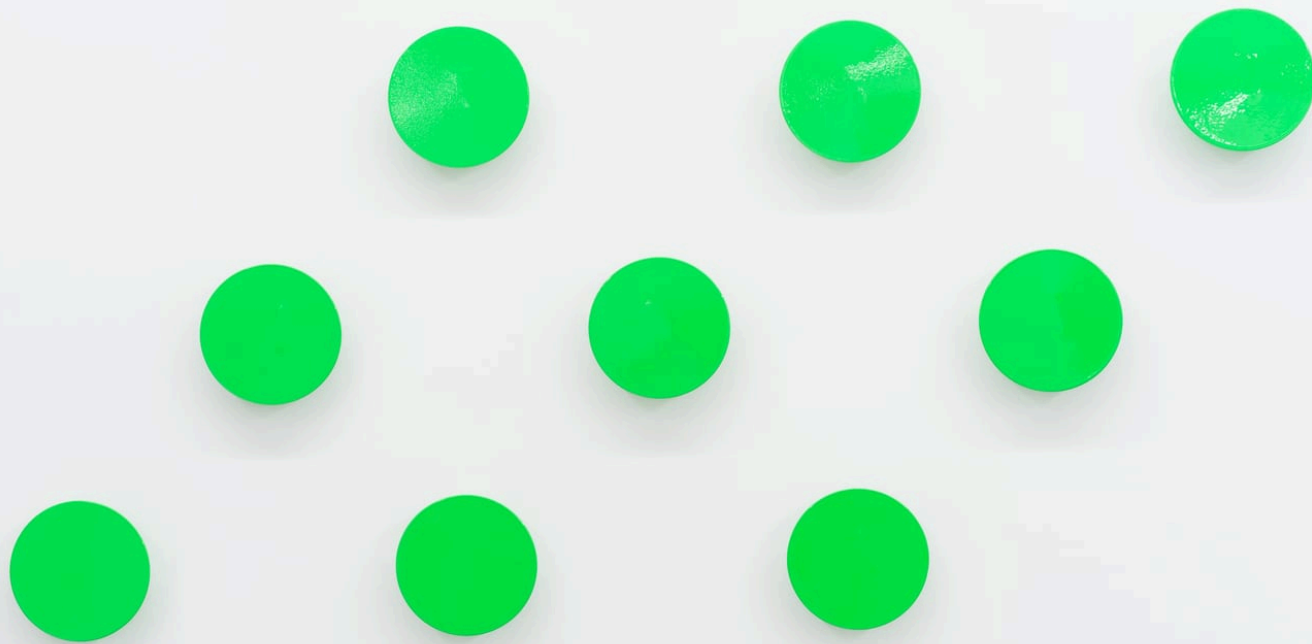
72 × 91.5 in



ARTIST

Noah Barker (b. 1991)

Noah Barker is an artist and writer based in New York. Recent solo exhibitions have been held at Lodos, Mexico City, 2025, 2023; Provisional Information, Dublin, 2025; Climate Control, San Francisco, 2024; Jacqueline, Athens, 2024; Weiss Falk, Basel, 2024; Fanta, Milan, 2023, 2020, 2019. His work has been included in group exhibitions at Neuer Berliner Kunstverein, Berlin, 2026; Kunstverein Braunschweig, 2025; Bergen Kunsthall, 2024; Air de Paris, Paris, 2025; Museion, Bolzano, 2024; Simian, Copenhagen, 2023; The Wig, Berlin, 2023; HALLE FÜR KUNST Steiermark, Graz, 2023; Progetto, Lecce, 2021; MACRO Museum of Contemporary Art, Rome, 2021. His films have been screened widely at venues that include Giorno Poetry Systems, New York; MoMA PSI, New York; MUMOK, Vienna; Établissement d'en face, Brussels. As a writer, he contributes to Texte Zur Kunst, May Revue, and Mousse Magazine.



NBARKER001

Noah Barker

9G, 2025

Powder coated stainless
steel

22.4 × 40.9 in

ARTIST

Iris Touliaou

Iris Touliaou works across various disciplines which are necessary for each intervention. Examining infrastructures and function, attachment and desires, the public and private, Touliaou explores the relationships between social structures and people's practices and raises questions on the conditions of artistic production and the institutional frames within which it exists. She lives and works in Athens, Greece. She recently had solo exhibitions at the National Hellenic Research Foundation (2024); Peer, London; fluent, Santander; and Kunsthalle Basel (all 2023), as well as at Grazer Kunstverein (2022). Her work has been included in the group exhibitions Key Operators, Kunstverein München, Munich (2024) ; Phenomenon 5, Anafi (2024) ; Intimate confession is a project, Blaffer Art Museum, University of Houston, Houston (2023); forms of the surrounding futures, Göteborg International Biennial for Contemporary Art, Göteborg (2023); Siren (some poetics), Amant, NYC (2022); When I state I am an anarchist, PLATO, Ostrava (2022); the New Museum Triennial, Soft Water Hard Stone, NYC (2021); the 7th Athens Biennial, Eclipse (2021); Anti Structure, DESTE Foundation (2021); The Same River Twice, Benaki Museum, Athens (2019); among others.



ITOUL0001

Iris Touliatou

Untitled (Adults),
2022

Thermal paper,
temperature transfers
40.8 × 61 in

ARTIST

Steffani Jemison (b. 1981)

Steffani Jemison lives and works in New York. Her work is currently on view in the newly renovated Studio Museum in Harlem through August 16, 2026, and a solo exhibition of her work will open at Westfälischer Kunstverein, Münster on June 27. Solo exhibitions, screenings, and performances include Lafayette Anticipations, Paris (2025–26); Wadsworth Atheneum Museum of Art, Hartford (2025); Galeria Madragoa, Lisbon (2025; 2021); Centre d'Art Contemporain Genève (2024); Greene Naftali, New York (2024, 2021); JOAN, Los Angeles (2022); Annet Gelink Gallery, Amsterdam (2022, 2020); Contemporary Art Center, Cincinnati (2021); Kai Matsumiya, New York (2019); and Stedelijk Museum, Amsterdam (2019). Notable group exhibitions include Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now, The Metropolitan Museum of Art, New York (2024–25); Counterpublic, St. Louis (2023); A Movement in Every Direction: Legacies of the Great Migration, organized by the Mississippi Museum of Art and Baltimore Museum of Art (travelling 2022–24); Greater New York, MoMA PS1, Long Island City, New York (2021); Black Refractions: Highlights from The Studio Museum in Harlem, organized by The Studio Museum in Harlem and The American Federation for Arts (travelled 2019–21); Whitney Biennial, Whitney Museum of American Art, New York (2019). Jemison is Associate Professor of Art & Design at Rutgers University; her first novel, *A Rock, A River, A Street*, was published by Primary Information in 2022.



SJEM10001

Steffani Jemison

Same Time, 2021

Acrylic on clear polyester
film, wood, paint, steel

80 × 24 × 34 in

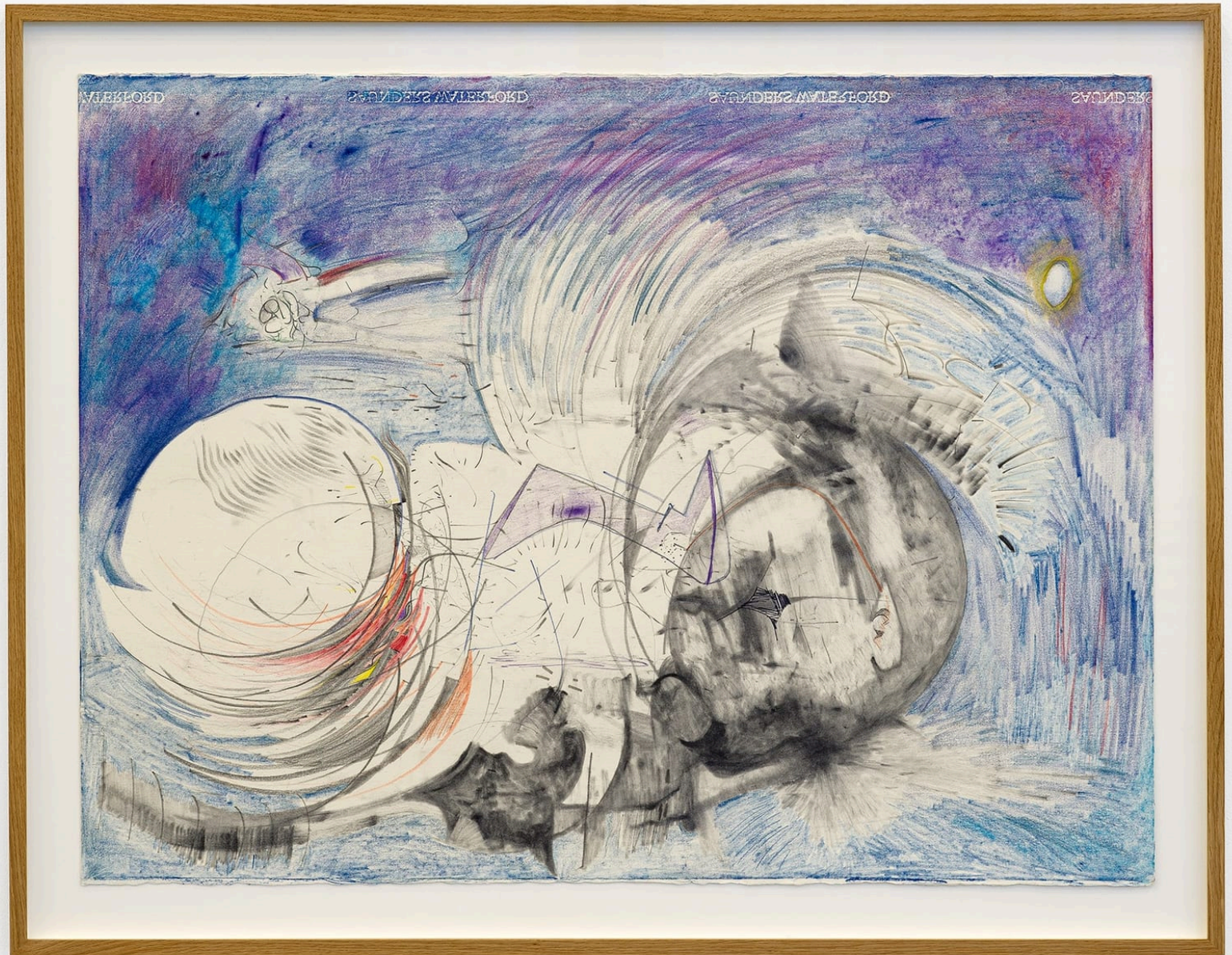


Same Time – Detail

ARTIST

Vijay Masharani (b.1995, Bay Area, CA)

Vijay Masharani is an artist and writer based in the Bay Area, CA. He received his MA in Race, Ethnicity, and Postcolonial Studies from University College London in 2022, completing his thesis on W. E. B. Du Bois' last works under the tutelage of Paul Gilroy. He attended the Skowhegan School of Painting and Sculpture in 2023. He had his first institutional solo exhibition, *Big Casino* at Kunsthalle Zürich, in early 2025. He has published writing in *Parapraxis*, *e-flux*, *BOMB*, *Momus*, *X-TRA*, and elsewhere. He will next present work in Greater New York at MoMA PS1 in the Spring. He is represented by *Clima*, Milan. In his studio practice, he makes videos and drawings on an ongoing basis, in a manner resembling life writing. In his critical writing, he comments on art, politics, illness, literature, and race.



VIMA0001

Vijay Masharani

Delirium backslide,

2023

Graphite, colored pencil,
and pen on paper

24.4 × 32.3 × 1.4 in



VIMA0002

Vijay Masharani

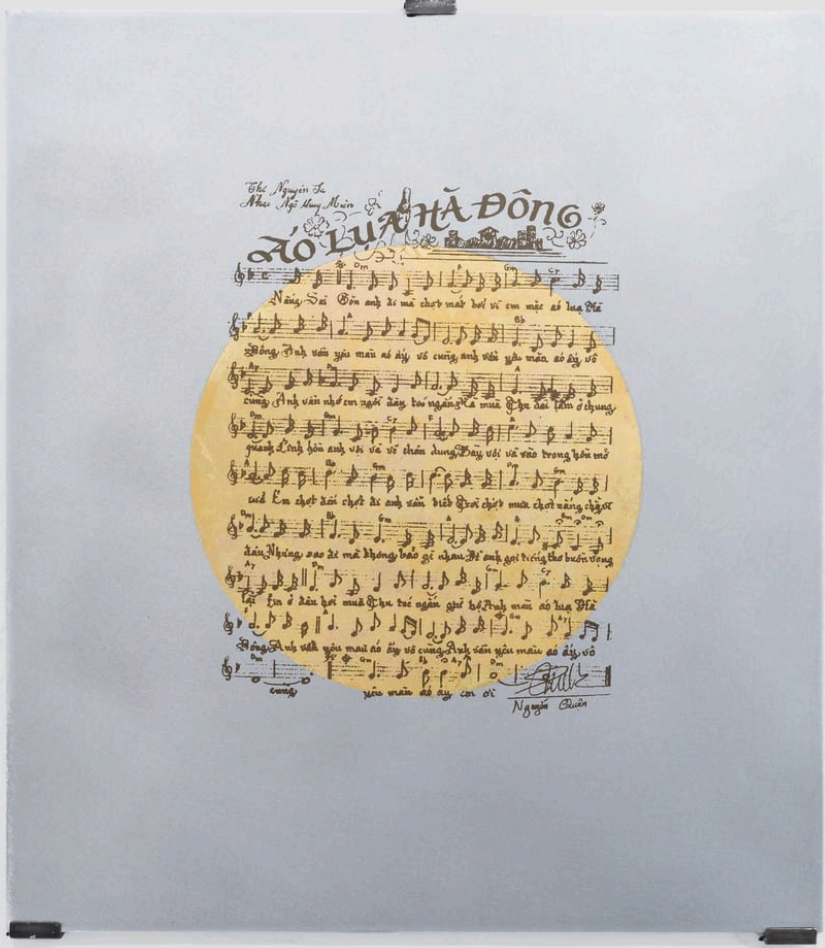
Window composition,
2026

Single channel video,
runtime 0:41, Ed. of 3 + 2
AP, Dimensions for
current installation:
8 x 10 1/2 in

ARTIST

Alison Nguyen

Alison Nguyen is visual artist and filmmaker working across video, installation, and sculpture. Her work has been presented at the Museum of Modern Art; MIT List Center for Visual Arts; Storefront for Art and Architecture; National Museum of Modern and Contemporary Art Korea; Vienna Secession; The Everson Museum; The Dowse Art Museum; e-flux; Frieze Seoul Film; The International Studio & Curatorial Program; Murmurs; op.cit.; Signs and Symbols; KAJE; Microscope Gallery; Ann Arbor Film Festival; International Film Festival Oberhausen; CPH:DOX; Edinburgh International Film Festival; True/False Film Festival; Open City Documentary Festival; and Channels Festival International Biennial of Video Art, among others. She has received residencies and fellowships from Pioneer Works, International Studio & Curatorial Program, The Institute of Electronic Arts, BRIC, and Squeaky Wheel Film and Media Art Center. She has been awarded grants from the NYFA Artist Fellowship in Film/Video, NYSCA, Wave Farm's Media Art Assistance Fund, the Foundation for Contemporary Art, and The New York Community Trust. In 2018 Alison Nguyen was featured in Filmmaker Magazine's "25 New Faces of Independent Film." Her work has been reviewed in publications such as the New York Times, Frieze, Flash Art, e-flux, Film Comment, The Brooklyn Rail, and Art Papers. Alison Nguyen received her M.F.A. in Visual Art from Columbia University and her B.A. in Literary Arts from Brown University. She was a 2023-2024 Studio Fellow at the Whitney Independent Study Program. She serves as a part-time Professor in Steinhardt's BFA Studio Art program at New York University and in Parson's Photo B.F.A Program at the New School.



ALNU0001

Alison Nguyen

Ellipse 7, 2026

Gold on aluminum

18 x 16 x 0.38 in

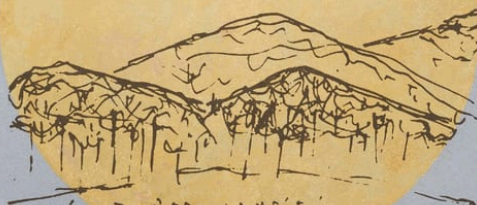
12 novembre

Đông Nam

Suốt đêm anh nằm như thể không ngủ. Làn
mưa đã kéo dài từ khuya. Bỗng giờ này mới
đã dậy cùng với anh. Riêng mình ở đây chỉ là một
khu vườn sau nhà. Mấy bông hồng trên núi

trên núi
Cười cười ở đây an bình dễ chịu. Có lẽ chỉ
anh cũng kiếm cái về đây, làm ở đó ở đây
về xa lắm nhưng chưa thể về ich. Từ một
hạnh phúc nào nhỏ nhất cho vào đời mình.
Lần một cái nhà sau với bàn ghế bành bành
gỗ thừng gác lại, sáng rất gần với gỗ và chài
với núi rừng với đất.

Ánh Ánh Ánh Ánh Ánh Ánh Ánh



Núi rừng ở đây như thế đó.

Chiều này anh lại phải về B'no.
Chúng anh thật gần lạc hơn những thế cũ
tuổi. Phải đi mai, phải không một lần gần
với mây trắng thật mới, không biết bao giờ thì

ALNU0003

Alison Nguyen

Ellipse 10, 2026

Gold on aluminum

18 x 16 x 0.38 in

ARTIST

Raffaella Naldi Rossano (b. 1990, Naples)

Raffaella Naldi Rossano is a multi-disciplinary artist who explores a wide range of media, including installation, video, sculpture, text, drawings and performance. Her work *Tentacular Bed* was commissioned by the Sharjah Art Foundation for the Sharjah Biennial 2025: To Carry, where it was part of *Throwing Shells*, curated by Amal Khalaf. Subsequently, it was presented at OGR Torino after a residency for the making of Raffaella Naldi Rossano's first screenplay, conceived as part of the process of activating the work itself. In 2025, she is a researcher at the New School in New York, Department of Arts and Theory, at Parsons University. She is the winner of the XIX edition of Premio New York, promoted by the Ministry of Foreign Affairs and International Cooperation, the Ministry of Culture, with ISCP, Italian Cultural Institute and Columbia University. Her film *WARP* (2022) was awarded the Special Prize for an Emerging Talent at SMAFF St. Moritz Film Festival and has been exhibited at *Fantasmagoriana*, LIAF22, Lofoten Biennial curated by Francesco Urbano Ragazzi and at *Cinema Galleggiante* in Venice curated by TBA21Academy and Barbara Casavecchia. Recent solo exhibitions are: *SERPENTINA. Per un mäsëum senza tempo*, promoted by Fondazione Elpis as part of *Una Boccata d'Arte*, Belvì, Sardinia (2023) and *Undomesticated Voices*, double solo show with Lara Damaso at Istituto Svizzero, Milan (2022). Selected group exhibitions are: *Il Canto delle Sirene*, Villa Medici - Accademia di Francia a Roma (2025); *A scattering of Salt*, DERE, The American College of Greece, Athens (2024) and *Spettri*, curated by Kathryn Weir, Madre, Naples (2022). Her artworks are in the public collection of Museo Madre in Naples and private collections in Italy and abroad.

RAROO0001

**Raffaella Naldi
Rossano**

*Score for Tentacular
Bed "Resta se io resto
- Parto se tu Parti",
2025*

Ink on paper, sea water,
sand, plastic sheets, and
aluminum frame
29 × 25 × 0 in

Tentacular Bed Resta se io resto - parto se tu parti

una canzone concepita da Raffaella Naldi-Rossano
su Vittoria crudel tornare (1570)
Gio: They fall in love immediately but never told each other with words. - Luca De Rosa

They fall in love immediately but never told each other with words.
Allegro CONTROFONO

They fall in love immediately but never told each other with words.
They fall in love immediately but never told each other with words.
Vir - sta cru-del tor - na - re Ce - tran-go-lo e poi sta - re I want cruel-ly re -

They fall in love immediately but never told each other with words.
mf
tu - rn A ci-trus and then sta - y Re-sta se io re - sto par-to se tu par - ti

They fall in love immediately but never told each other with words. 9
the light **They fall in love immediately but never told each other with words.**

They fall in love immediately but never told each other with words.
Frag-ments of the se - as a-round and bet-ween us Look-ing at the same time a - gain if you
mf **They fall in love immediately but never told each other with words.** Allegro

They fall in love immediately but never told each other with words.
leave **They fall in love immediately but never told each other with words.** sor - na - re ghiac-

Molto più mosso
cio per non bru - scia - re I would cru-elly re - tu - rn ice just not to be - rn
They fall in love immediately but never told each other with words.

Meno mosso Molto più mosso Meno mosso
They fall in love immediately but never told each other with words.
They fall in love immediately but never told each other with words.

They fall in love immediately but never told each other with words. ber - no - a-thing
rit. poco 4 Allegro

Re - sto se tu re - sti par - ti se io par - to The light of your ey - es is
mf

14
sti - ll there I'm go - ing to-wards the sea

RAR00002

Raffaela Naldi
Rossano

Athens Y. Quanto
tempo ancora, 2023

Cotton paper from Amalfi,
mirror, sea water, organic
elements, cotton, and
black ink

19.3 × 11.4 in





RARO0003

Raffaella Naldi
Rossano

*Tentacular Bed: In
between you and me,*
2024

Ash wood, metal strings
8.7 × 13.4 × 2 in



*Tentacular Bed: In between
you and me – Detail*

ARTIST

Alexa West (b. Houston, TX)

Alexa West is based in New York City. She holds a MFA from Bard College, and her work has been presented by SculptureCenter and the 2023 Performa Biennial among others. She was a 2023-24 Dance Research Fellow at the Jerome Robbins Dance Division of the New York Public Library and is a Movement Research Artist in Residence 24-25. In addition, West is a co-founder of Pageant, a venue in Brooklyn that presents performances by emerging choreographers.



AWEST0001

Alexa West

Witch Baseball, 2026

Four-channel video,
Dimensions for current
installation:

24 3/4 x 42 1/2 in



Witch Baseball
installation



79 Leonard St, SBE, New York, NY 10013

contact@ddd.pictures

<https://ddd.pictures>