

GRITAR, NO CAER

During a research trip, Fonassi initiated a series of radio experiments in various areas of the desert using a pickup truck equipped with mobile listening, emission, and transmission units—a sound system, tape recorders, a shortwave transmitter/receiver, samplers, and so on—proceeding through configurations and implementations of radio bridges. Far from offering a literal description of the territory—or recording it, according to field recording practices—Gritar, No Caer proposes a form of active listening that seeks not to dominate the space, but rather to simultaneously contaminate and interrogate it. Fragments of electronic compositions, tape loops, interference and distortions, spoken words of legends and indigenous poetry, rhythmic cells, and the sounds of pre-Columbian aerophones constitute the sonic body used during the broadcast sessions. This solitary and oracular listening intertwines with natural magic practices and pseudoscientific speculations that permeate the area, giving rise to a liminal zone where sound becomes presence, signal, and invocation.

The imagery surrounding the Zone of Silence adds a further layer of meaning to this exploration: radio waves struggle to travel, mysterious lights cross the sky, and magnetic anomalies alter the psycho-geographical perception of the place. Some attribute these phenomena to meteorite strikes in the 1970s, others to military experiments or inexplicable geographic features. This territory, at the crossroads of science and mysticism, thus becomes an active field of study and research.









6. VIDA DE ILUSIÓN

¿Acaso es verdad que se vive en la tierra?
¿Acaso para siempre en la tierra? ¡Sólo un breve instante aquí!

Hasta las piedras finas se resquebrajan,
hasta el oro se destroza, hasta las plumas preciosas se desgarran.
¿Acaso para siempre en la tierra? ¡Sólo un breve instante aquí!

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9. A TLACAHUEPAN

Resuenan los cascabeles en medio de la llanura,
donde quedó abandonado Tlachahuepantzin:
con amarillas flores va a perfumar el reino de la muerte.

Ya te ocultas en Chicomóztoc ("Siete Cuevas"),
donde se yergue la Acacia, graznó el Tigre y rugió el Aguila:
tú eres ave quéchol color de fuego que andas volando
en medio de la llanura, en el reino de la muerte.

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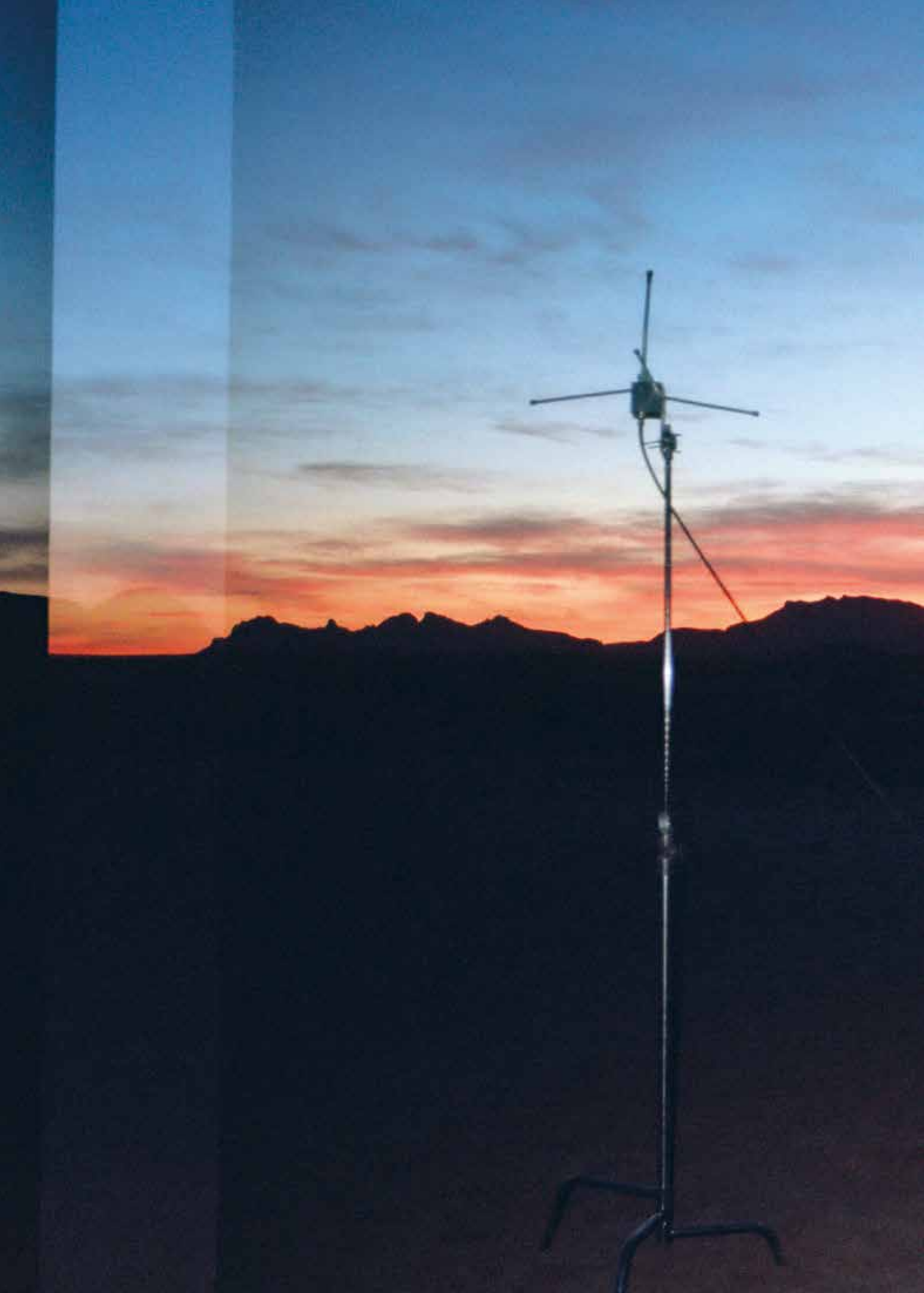
















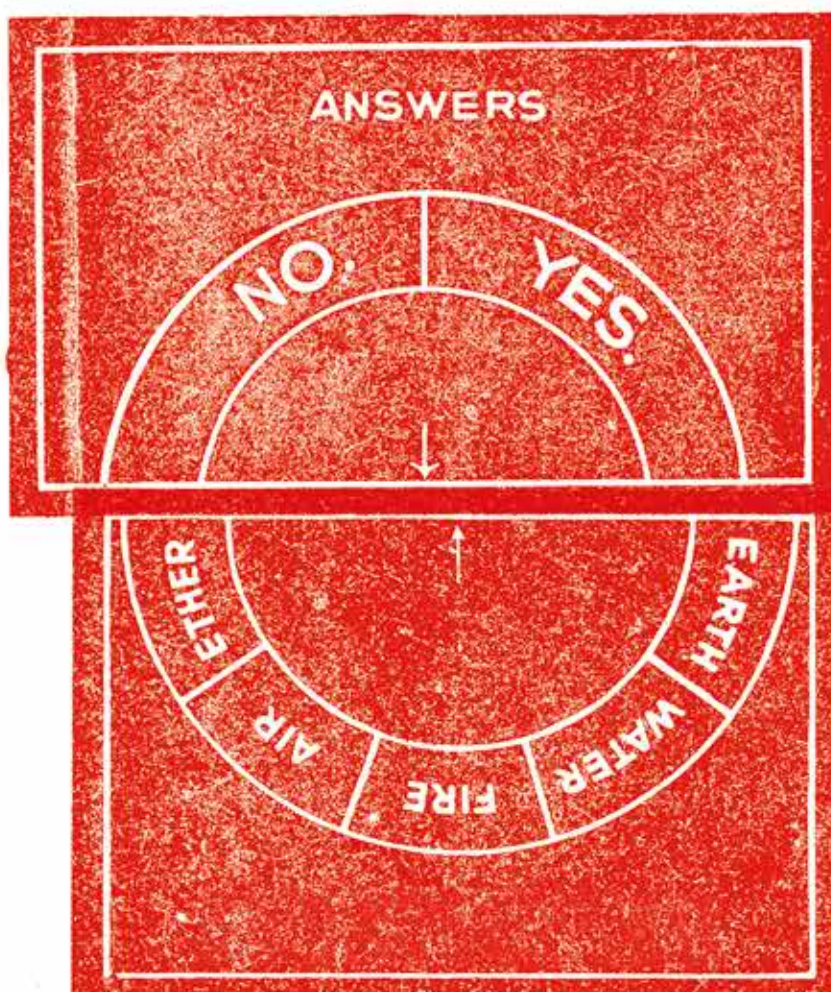
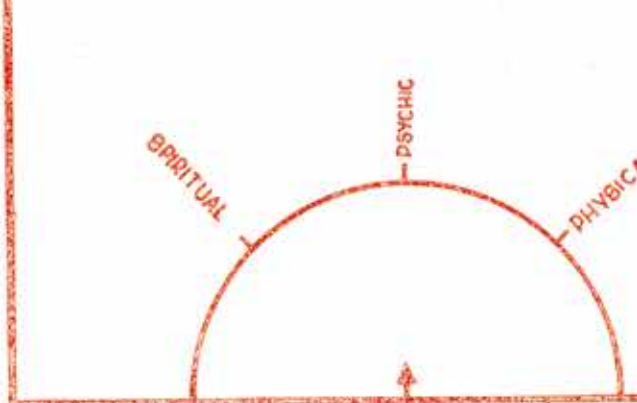
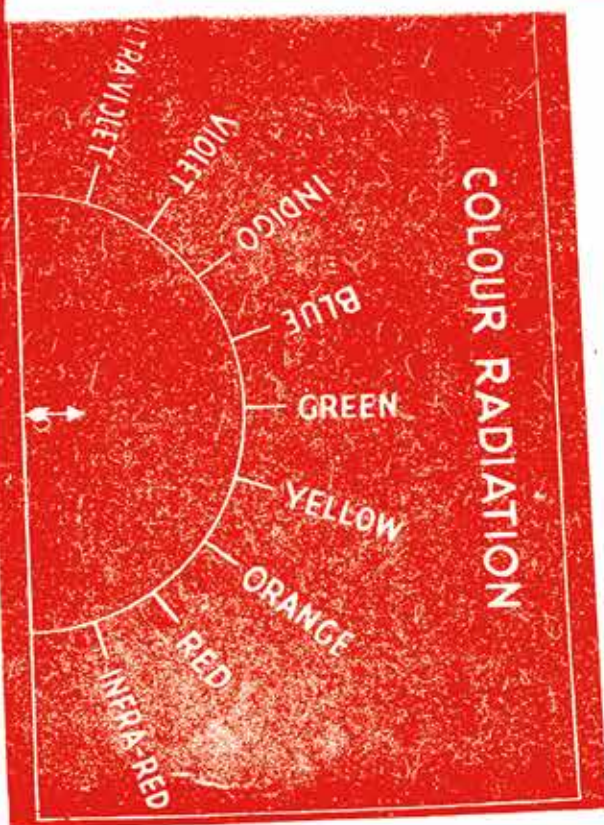
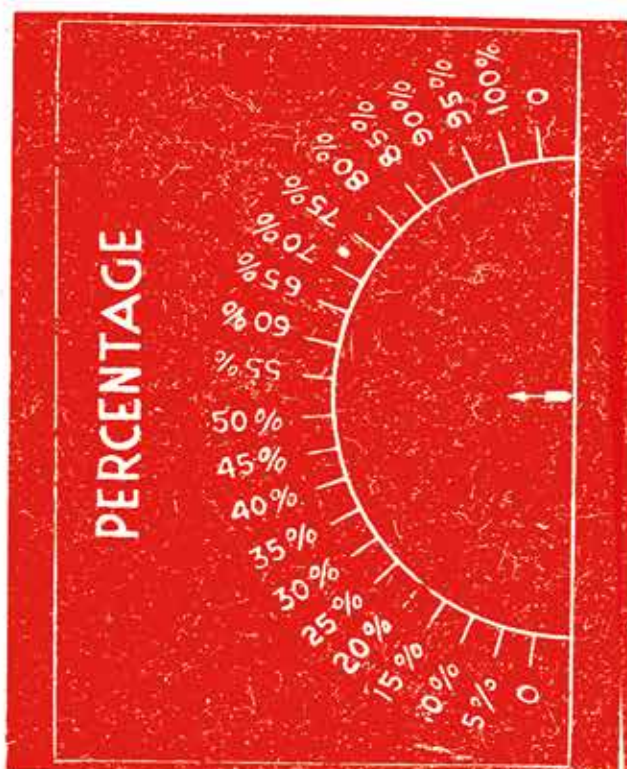


FIG. 50. Electro-Magnetic Box



Gritar, No Caer is part of The Oracular Eavesdropper, a project by Francesco Fonassi, supported by the Italian Council program (2024) promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

The project included a period of research and production in Mexico, culminating in an audiovisual performance at the Museo Experimental El Eco in Mexico City. In summer 2026, after being performed in different Italian venues, the project was presented in Copenhagen as a multichannel sound installation in Frederiksberg Square – as part of the Sound Wells program for the exhibition “The Sound of”, along with a seminar at Frederiksberg Library – and then in its final form at the Museion in Bolzano as a permanent sound intervention, in dialogue with the public space.

Project:
Francesco Fonassi

Made by:
Museum of Contemporary Art Roskilde (DK);
Museion – Museum of Modern and Contemporary Art (Bolzano, I);
ESAD, École supérieure d’Art de Grenoble (Grenoble, FR);
El Eco Experimental Museum (Mexico City, MEX)

Cultural partners:
Xing (Bologna, I);
qwatz, contemporary art platform (Rome, I)

Curated by:
Christian Skovbjerg Jensen;
Matteo Binci (Mexican phase);
Frida Carazzato and Mette Zannato
(permanent sound intervention at Museion)

In collaboration with:
FUTURA Research (I);
Drama Radio (Mexico City, MEX);
Spettro (Brescia, I);
Scaldasole Books (Milan, I);
Holydays Festival (Scopoli, I)

Videos:
Nata Failde

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