



# VOCI

**A chorale in Peccioli  
For a project by Vittorio Corsini**

Stories narrated by

Laura Bosio

Mauro Covacich

Maurizio de Giovanni

Romano De Marco

Fabio Genovesi

Ferruccio Parazzoli

Laura Pugno

With a narration by

Tiziano Scarpa

of his VOCI experience

And a critical text by

Pietro Gaglianò

Gli  
Ori



This book represents the arrival point of an idea that was born in 2018, following a number of conversations about the role of public patronage in contemporary art.

The discussion with Vittorio Corsini was very animated. His collaboration with the Municipality of Peccioli began in 1991 on the occasion of “Species of Spaces,” the first site-specific art project in our territory, which catalyzed a prolific and on-going artistic and personal relationship. The project VOICI came to life within this relationship and brings together numerous demands: artistic, educational, valorization.

The reinterpretation of historical-cultural issues, through texts written by prominent authors and works of art by Vittorio Corsini, has resulted in a re-reading and reinterpretation of the genius loci of our territory.

The project was very well received by local citizens because the authors and Vittorio Corsini successfully mediated between artistic expression and the sentiments of the inhabitants.

This book was created to analytically narrate this pathway and to become a useful instrument for popularizing the project, with the goal of achieving nationwide recognition.

I would like to thank all the authors, Vittorio Corsini, Sandra Furlan, and the Fondazione Peccioli*per*, for having coordinated the project.

Renzo Macelloni  
*Mayor of Peccioli*

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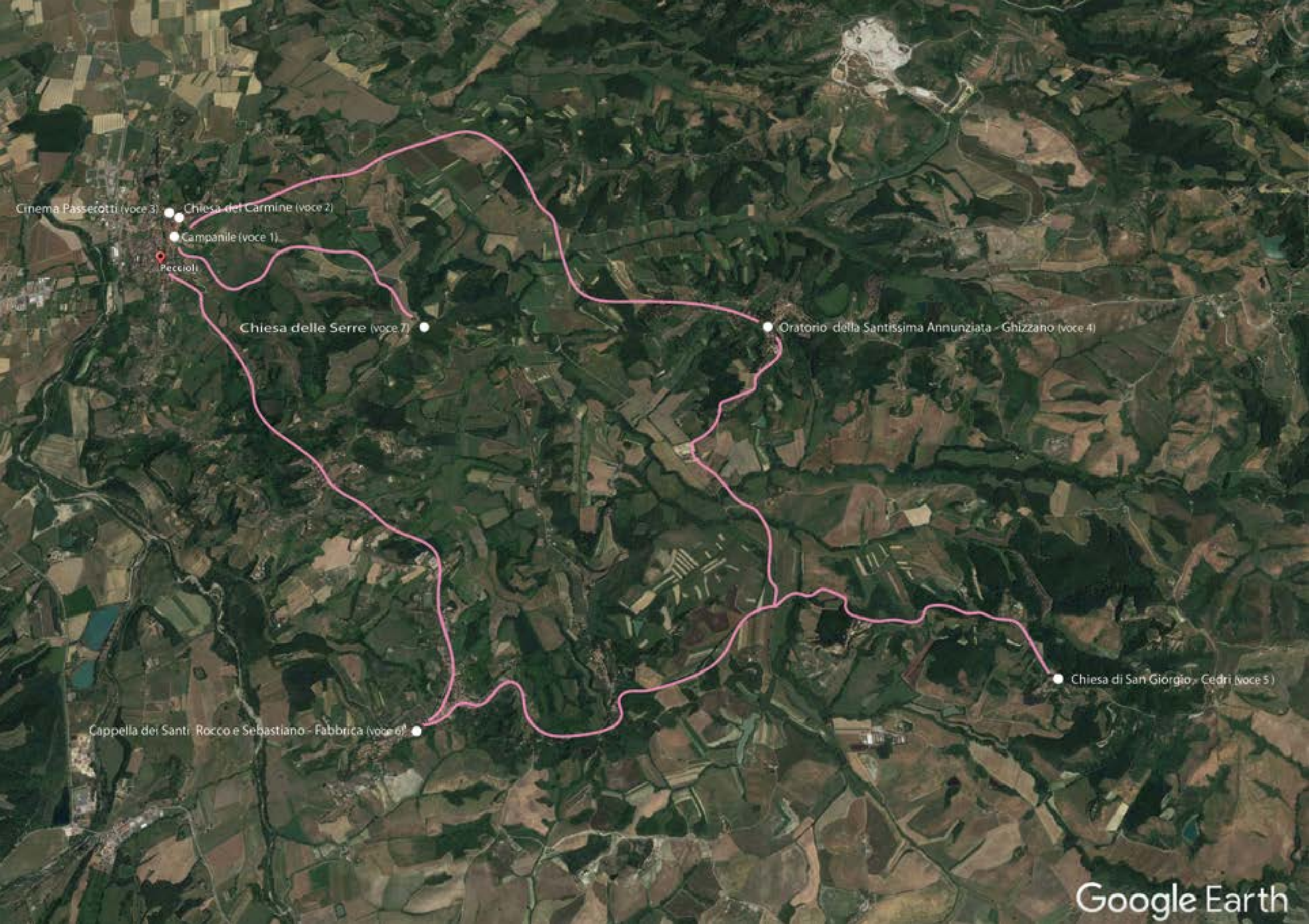
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Cinema Passerotti (voce 3)

Chiesa del Carmine (voce 2)

Campanile (voce 1)

Peccioli

Chiesa delle Serre (voce 7)

Oratorio della Santissima Annunziata - Ghizzano (voce 4)

Chiesa di San Giorgio - Cedri (voce 5)

Cappella dei Santi Rocco e Sebastiano - Fabbrica (voce 6)

## VOCI

### 7 STORIES, AT WORK

VITTORIO CORSINI

I don't know whether to call it a dream, a fantasy, or a desire, but I have always hoped that one day I would come upon a meadow, or a clearing, and find a couch to sit down on and, at that precise moment, listen to a voice as it tells a story. After which, I simply go away, knowing that this story is mine and nobody else will hear it.

I must say that I have always loved to listen to stories being told; to listen to the voice as it advances, as it accompanies the listener in the encounters, in the places, and ties the people to movements, colors, desires, fears, achievements. My grandfather was an expert at this; every evening, he would invent a story, a lie, a world: that's where I got my start.

The project VOCI is based on listening to a story and it can only happen in a specific place and under certain conditions. This is how the project developed; each story belongs to that particular church or that restored cinema. Every time, it creates a unicum, an unrepeatable event in which the narrating voice and listening method – or rather, the way in which that story, in that particular place, can be heard – represents a unique Work.

One part does not prevail over the other (story or sculpture), they offer themselves contemporaneously and are a single thing, a Work that occurs only in a person's presence, after which it disappears and belongs once again to the silence of the location.

I read each one of these short stories only inside the church for which it was written, bringing voice, place, and listening method together into a single work: the colors, the seating, the light, the benches, the walls, the surrounding landscape, the way we are sitting, all this is already a work.

## 7 NARRATORS PLUS ONE

SANDRA FURLAN

*curator of VOCI editorial project*

The oral narrative is an ancient culture; today, it has become a necessity once again.

Whoever writes a short story or a novel knows that an increasingly large portion of the public would love to *listen to it*, to assimilate all the colors of its sound.

This is one of the reasons why the authors we invited to participate in the VOCI project accepted; they knew the opportunity would be in step with a rediscovered need on the part of the public and, at the same time, an uncommon experience. Laura Bosio, Mauro Covacich, Maurizio de Giovanni, Romano De Marco, Fabio Genovesi, Ferruccio Parazzoli, and Laura Pugno engaged with a place we indicated to them in the area around Peccioli (6 churches for the first edition in 2018, to which we added the former Cinema Passerotti in 2019), wrote a short story, and then narrated it in their own voice. They let their narration become part of a more complex Work and this creates a unique and very intimate relationship between their voice, the work by Vittorio Corsini, the place where the short story was heard, and the public, which can directly activate the installation (by stepping onto the orange platform, in the case of the bell tower, or sitting down on the indicated seating, in the others).

Often, they themselves were moved when they re-listened to their own voice within the Work.

In 2020, as a contribution to the creation of this book, we asked Tiziano Scarpa to follow the VOCI itinerary and recount his own experience. For now, it is in written form; in the future, an audio version will most certainly be available, as well.

The book concludes with a critical essay by Pietro Gaglianò.

Our thanks to Giuseppina Torregrossa, another one of the authors who agreed to participate and who wrote a beautiful short story, which has yet to be incorporated in her Voice and, for this reason, is not yet included in this book.





## My VOICI Experience

TIZIANO SCARPA

What is a flower? Is it the expression of the ground in which it blooms, or its negation? Does it represent the ground? Or deny it? When the ground feeds a flower, is it expressing itself or is it transforming itself into something different? I ask myself these questions because I believe they are crucial in art and literature, and more. When we talk, are we simply revealing ourselves? Or can we manage to say something that goes beyond us?

Italians live in historical cities, in towns that are intensely characteristic. The legacy of the past is *present*, it is before our eyes; it envelops us, it affects our pace, our posture, it imposes its style on us. We live in places that were designed for completely different societies: for other ways of moving about, of living, of doing business, of encountering one another, of praying. And also for other ways of expressing ourselves. Today, the way we express ourselves springs from those who had already expressed themselves before us; in the same way, when we communicate, we speak a language that was born many centuries ago. The flowers of artists, of authors, do not grow

directly out of the ground: they take root on monuments, on commemorative plaques and memorials, on dilapidated or restored buildings. Here, a small plant has taken root in the interstices of a mosaic; another one has sprouted among the cracks of a fresco; their leaves photosynthesize the light that filters through, that has penetrated the windows of a church... Works of art and stories feed off that which has been envisaged by the generations that preceded us. The past becomes the flowerbed of a vegetable plot, of a garden in which literature and contemporary art can be made to bear fruit. How can we come to terms with that which is already present, in order to devise that which is yet to come?

Is there such a thing as the spirit of a place? Is it possible to let ourselves be inspired by it? What is our task? To try to sense that spirit and give it voice?

Or, is the meaning of our passage on Earth to let our difference, our dissent, be known and impose our own voice?

Did we come into the world to look after the world as it is, to be true to it, to help it express itself, to reveal what it is? Or to criticize it, contradict it, betray it?