

**THE ORANGE GARDEN**  
presents

# **Nova Libertatia**

Forum Studios & Forum Theatre

Curated by  
Arturo Passacantando

## **Exhibition Overview**

Nova Libertatia is The Orange Garden's upcoming group exhibition which will be held within Forum Studios, Ennio Morricone's old recording studio, a 1200 square meter complex located underneath The Basilica del Santo Cuore, in Rome, Italy. Nova Libertatia intends to serve as an exploration into the notion of speculative utopias, presenting itself as an imaginary habitat where the works exist as parts of an intricate ecosystem based on the celebration of freedom of thought and expression. The exhibition is curated by Arturo Passacantando and will present the work of Meriem Bennani, Lu Yang, Tabita Rezaire, Agnes Questionmark, Miles Greenberg, Yein Lee, Jonathan Baldock, Sun Woo and Harrison Pearce.

The exhibition will last a total of 4 days, from the 6th of June to the 9th of June 2024. The opening of the exhibition on the 6th of June will feature a special series of live performances by Eletronicos Fantasticos, Salo and Vipra Sativa which will be held in the adjacent Forum Theatre.

The project will continue throughout the summer with the development of an experimental record and publication. Both the exhibiting and performing artists will be invited to visit and utilize the spaces and recording studios in whatever way they desire, giving life to an experimental record which extends the notions of the exhibition. The publication will serve both as a catalogue for the exhibition and project, further expanding the concepts and curatorial insights, as well as an opportunity for the artist to use a select number of pages with complete liberty and freedom.

# **Exhibition Concept**

The exhibition serves as an exploration into the notion of speculative utopias, presenting itself as an imaginary habitat where the works exist as parts of an intricate ecosystem based on the celebration of freedom of thought and expression. Nova Libertatia seeks to highlight the potential for progress which can be brought forth by envisioning different iterations of our reality, distancing ourselves from prescribed societal ideals.

Although speculative utopias have the ability to exist in a multitude of forms, their true value extends beyond their physical condition, rather it resides in their ability to inspire. In a time in which socio-economic structures have made reality appear unchangeable, utopias offer a safe-space for our imaginations.

Nova Libertatia wishes to commemorate the importance of constructing new worlds, no matter what shape we wish to mold them into. It desires to be fueled by the ideas of its inhabitants and modeled by their imagination. Nova Libertatia functions upon the proliferation of diversity in all its forms, wishing to give voice to a multitude of ideologies and visions, distancing itself from the the skewed absolutist paradigms that rule our planet. It intends to act as a cultural “safe-space” that yearns to be contaminated and manipulated, a container for the development and proliferation of diverse worlds, where reality is destroyed and reassembled, history is dissected and new futures are constructed. Nova Libertatia intends to shed light on how we must continue to imagine new worlds unhindered by our socio-political fallacies, continuously building them to fit our constantly evolving society and its ever changing needs. For in these worlds we may find the greatest truths, born from a human desire to evolve, they speak to our true nature.

The artists that have been selected for the exhibition are an emblem of the potentialities of these concepts; they partake in the construction of new worlds, each in their own manor; where their works often exist as visions or relics of these alternate realities. Through their practices they initiate a reverse meta-archaeological process by which they are both creating and discovering new civilizations or possible iterations of our own civilization; giving life to new languages, symbols and customs shaped by their will and formed by their visions. By developing their personal utopias or to some eyes dystopias, they cater to their deepest desires and fears, unconsciously generating a collective healing process; through their depiction of these alternative worlds, they allow us to come to terms with our own reality. They challenge the “unchangeable”, offering us a glimpse into possible future histories, allowing us to reflect on our potential both as individual organisms and as an increasingly interlinked species.

## **Exhibition Title**

The exhibition's title is inspired by an anarchist pirate utopia called Libertalia (or Libertatia). During the golden years of piracy in between the 17th and 18th century, various pirate islands became the ground for true progressive society, abolishing slavery and granting equal rights to women. Disenchanted by the world that was, they choose to create their own economic and sociological structures which could serve their egalitarian ideals. Libertalia is mentioned for the first time in *A General History of Pyrates* by Charles Johnson, where it is described as an autonomous direct democracy founded by pirates who wished to create a society based upon the protection of freedom, openly opposing the imperialist paradigms of their century. Although *A General History of Pyrates* is one of the first works of literature that influenced popular conception of pirates, all information regarding Libertalia has largely been deemed as a work of fiction by the academic community. Disregarding the validity of its origin, Libertalia went on to inspire countless minds, as utopias usually do, inserting itself in books, films, music and even having its own board game. This notion of Libertalia, transpiring through culture, shows us the depth of strength behind utopian thought; born from a desire to progress, it strives to inspire and is even capable of eventually re-inserting itself within the same systems it critiques, planting itself like a hidden seed of reflection. While Libertalia may be considered an emblem of utopian thought, it is the hidden truths that lay behind the legend that are of true interest. In his seminal book *Pirate Enlightenment*, author David Graeber goes on to research and detail how in reality those very same regions in which Libertalia could have supposedly been located, where indeed home to mixed communities of Malgasy women, escaped slaves, pirates and merchants, who adopted extremely progressive modes of social organization.

The title's prefix Nova (also meaning New in Latin) pertains to the process by which a stellar object shows a sudden and notable increase in brightness attributed to a white dwarf coming into very close proximity to a smaller newly born star. This process may be seen as an allegory of Nova Libertatia; taking place within the walls of the historic Forum Studios, it becomes the meeting ground of the past and present, coming into contact with each other, creating a brief beautiful moment.



# **Exhibited Artists**

# Jonathan Baldock

Jonathan Baldock was born in 1980 in Kent, UK, he now lives and works in London. With work often taking on a biographical form, Jonathan Baldock addresses the trauma, stress, sensuality, mortality and spirituality around our relationship to the body and the space it inhabits. He works across multiple platforms including sculpture, installation and performance. Baldock's work is saturated with humour and wit, as well as an uncanny, macabre quality that channels his long standing interest in myth and folklore. He has an ongoing focus on the contrast between the material qualities of ceramic and fabric in his work. Concerned with removing the functional aspects of the materials he uses, Baldock instead works in a performative way through his sculptural assemblages, bringing the viewer, the object and the space they simultaneously occupy into question as a theatrical or ritualistic act. The raucous ceramic and textile installations he creates are replete with emotion, often drawing on the artist's personal history, as well as mythic and pagan traditions.

Recent solo exhibitions include 'Touch Wood', Yorkshire Sculpture Park, Wakefield, UK (2023); 'through the joy of the senses', Charleston Lewes, Sussex, UK (2023); 'Unearthed', Kunstverein Göttingen, Germany (2023); 'we are flowers of one garden', Stephen Friedman Gallery, London, UK (2023); 'I'm Still Learning', La Casa Encendida, Madrid, Spain (2021); 'Warm Inside', Accelerator, Stockholm, Sweden (2021); and 'Me, Myself and I', Kunsthall Stavanger, Norway (2020).







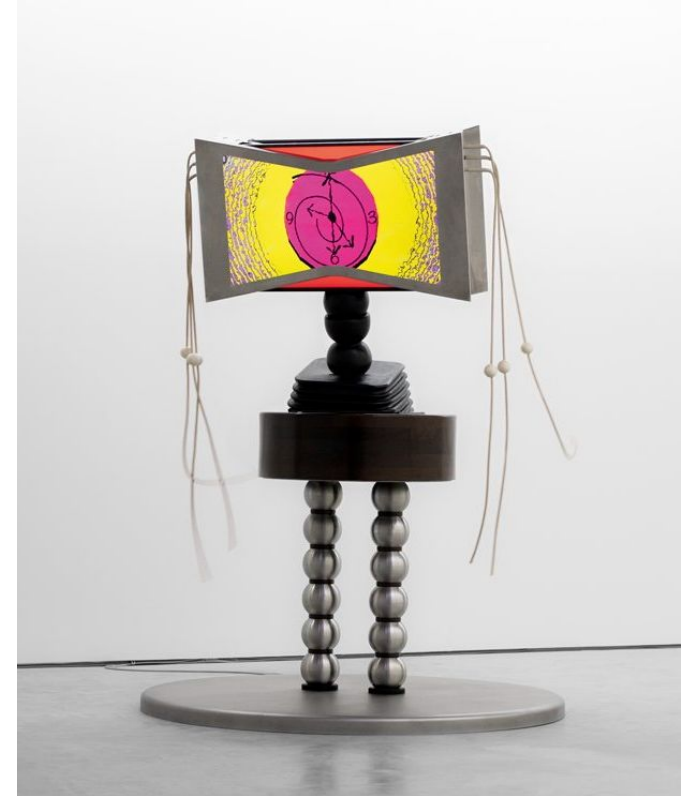




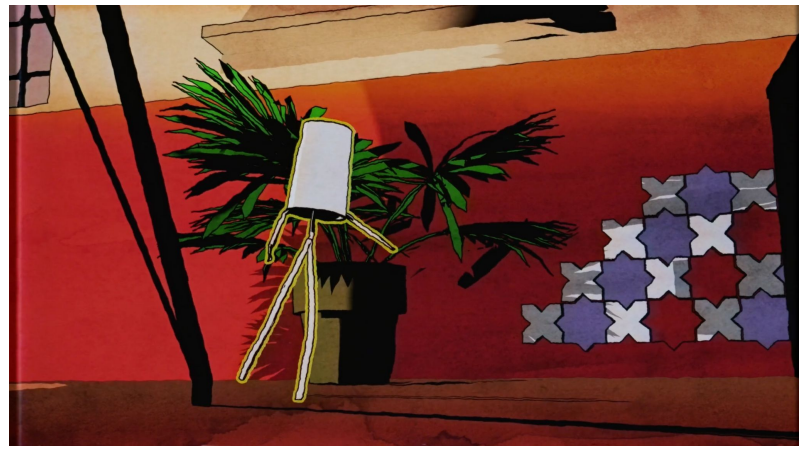
# Meriem Bennani

Meriem Bennani was born in 1988, in Rabat, Morocco and today lives and works in New York City, New York. Meriem Bennani has been developing a shape-shifting practice of films, installations and immersive environments, interlacing references to globalized popular culture with the vernacular and traditional representation of her native Moroccan culture and visual aesthetics that she captures with her iPhone. Bennani shares her videos in a variety of traditional and creative formats, from immersive projection installations, to screens embedded in colorful, cartoon-like sculptures, to social media platforms like Instagram. Composed with awry humor and a subtle agility to misappropriate the clichés of Middle-Eastern culture, her work questions our contemporary society and its fractured identities, gender issues and ubiquitous dominance of digital technologies. Merging magical realism, absurdist humor, and techniques from a wide range of moving image genres, Meriem Bennani creates video series that tell stories about human behavior and our experiences on- and offline, tackling subjects such as language, displacement, and diasporic living. Employing production aesthetics and storytelling methods found in recognizable forms such as reality television, home videos, documentary film, cell phone videos, and animation, Bennani welcomes the viewer into narratives that feel like an amplification of reality.

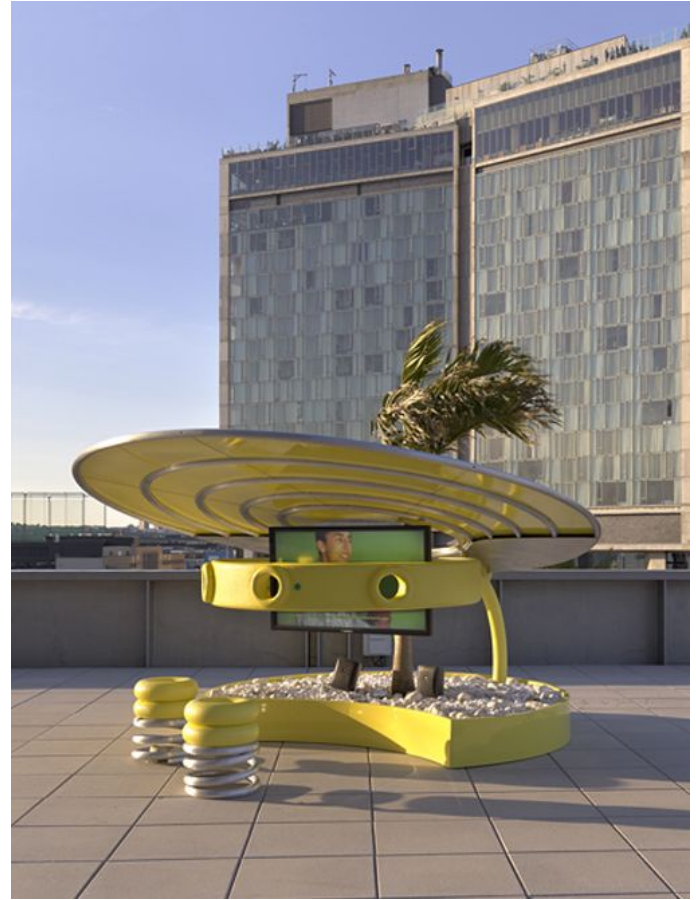
Her work has been exhibited globally in institutions and galleries such as MoMa (New York), Guggenheim (New York), Whitney Museum (New York), The High Line (New York), Fondation Louis Vuitton (Paris), Maxxi (Rome) and CAC (Geneva).











# Miles Greenberg

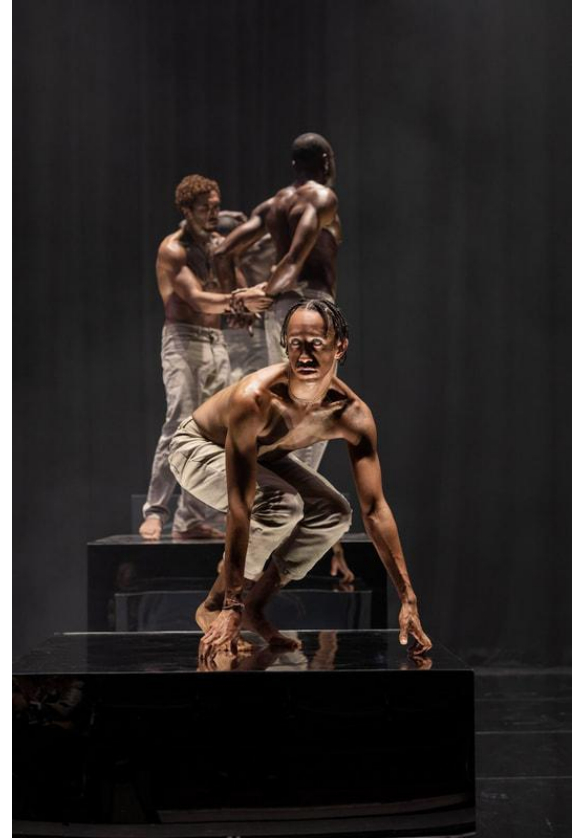
Miles Greenberg (b. 1997 in Montreal, Canada) is a New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and site-specific environments revolving around the physical body in space. These installations are activated with often extreme durational performances that invoke the body as sculptural material. These performances are then captured in real-time before the audience to generate later video works and sculptures. Rigorous and ritualistic in its methodology, Greenberg's universe relies on slowness and the decay of form to heighten the audience's sensitivities. The work follows self-contained, nonlinear systems of logic that are best understood in relation to one another. At age seventeen, Greenberg left formal education, launching himself into four years of independent research on movement and architecture. He has worked under the mentorship of Édouard Lock, Robert Wilson, and Marina Abramović and has been an artist in residence at Fountainhead Arts, Miami (2023); La Manutention at Palais de Tokyo (2019), and The Watermill Center Residency, NY (2017 & 2018) among others.

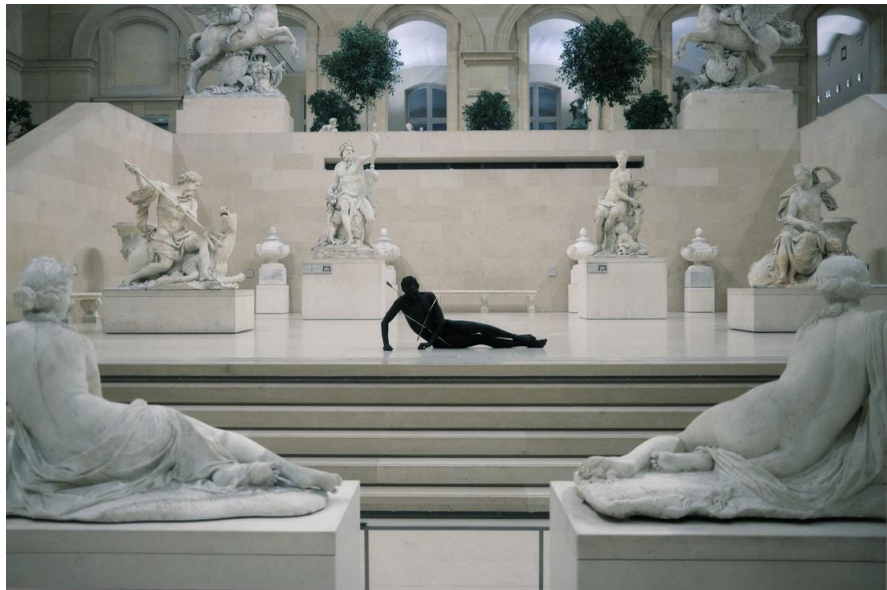
He has exhibited and performed internationally at museums and galleries, including The Louvre (Paris), Neue Nationalgalerie (Berlin), The New Museum (New York), Arsenal Contemporary (Toronto), Jeffrey Deitch Gallery (New York), Galleria Continua (Les Moulins) and more. Greenberg's work has also been included in numerous international art surveys, including the Athens Biennial, BoCA Lisbon, and the Bangkok Art Biennale. In 2023, Greenberg was featured on the Forbes 30 Under 30 in the Art & Style Category.











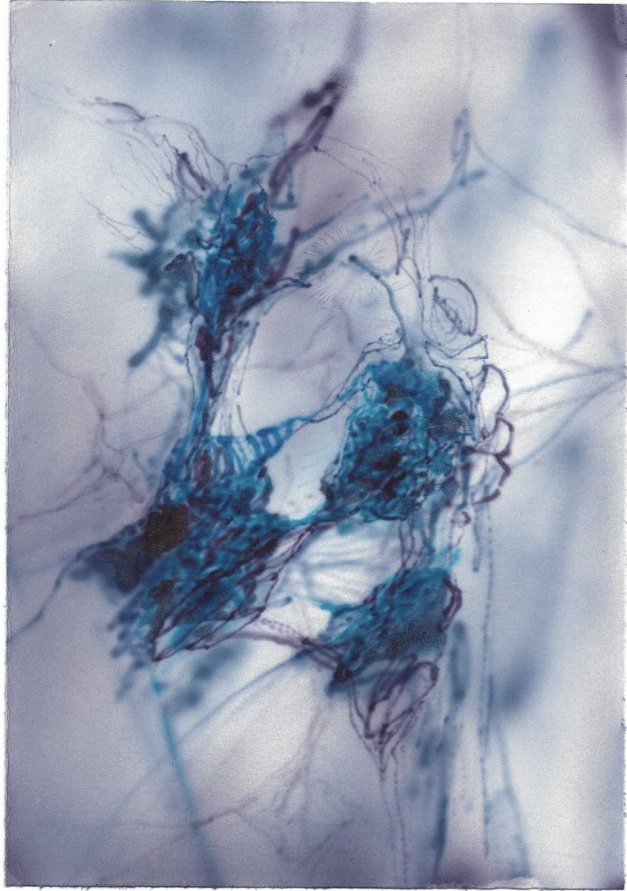
# Yein Lee

Yein Lee lives and works in Vienna. Her practice combines elements of technology, physical organisms and fantastic conceptions to create hybrid visions of the bodily realm. Investigating relations of social dissonance in her extended surroundings, found objects are combined with casted pieces and painterly gestural liveness. Lee's sculptures begin with an emotional experience for the artist that necessitates a physical form in order to develop and process it. Just as this feeling becomes material, the artist's sculptural process of making with her own body is her own physical outlet. In a painterly gesture, found objects made of steel, epoxy and acrylic resin, latex, electrical cables and used automobile parts, cast body parts, and natural materials like leaves and twigs, come together symbiotically to open up a body whose experience of the world is not separate from its existence in that world. In forms shaped by intuitive and painterly gestures, Lee's sculptures present us with multiple figurations of the body: technology-as-body, bodies of longing, and the tech-enhanced body. What permeates through many of her sculptures—be it creaturelike vessels or prosthetic forms—are the desires and anxieties related to living intertwined with technology. Her practice conveys a system of becoming, the process of redefinition and the structure of connectivity. Lee's artwork portrays her speculative fiction in physical form by surveying the social dissonance in her extended environment. Her work initiates a discourse on the intricacies of social behaviour.













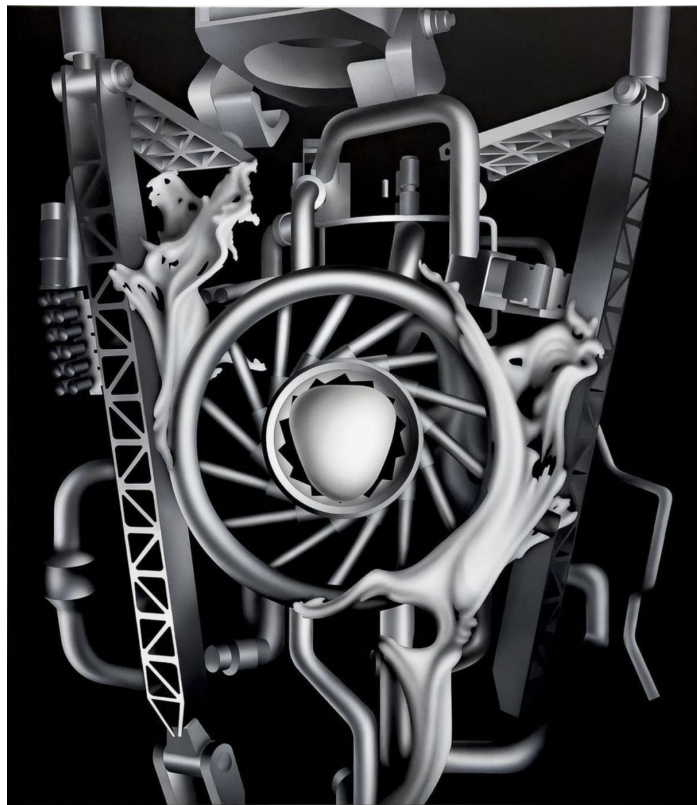
# Harrison Pearce

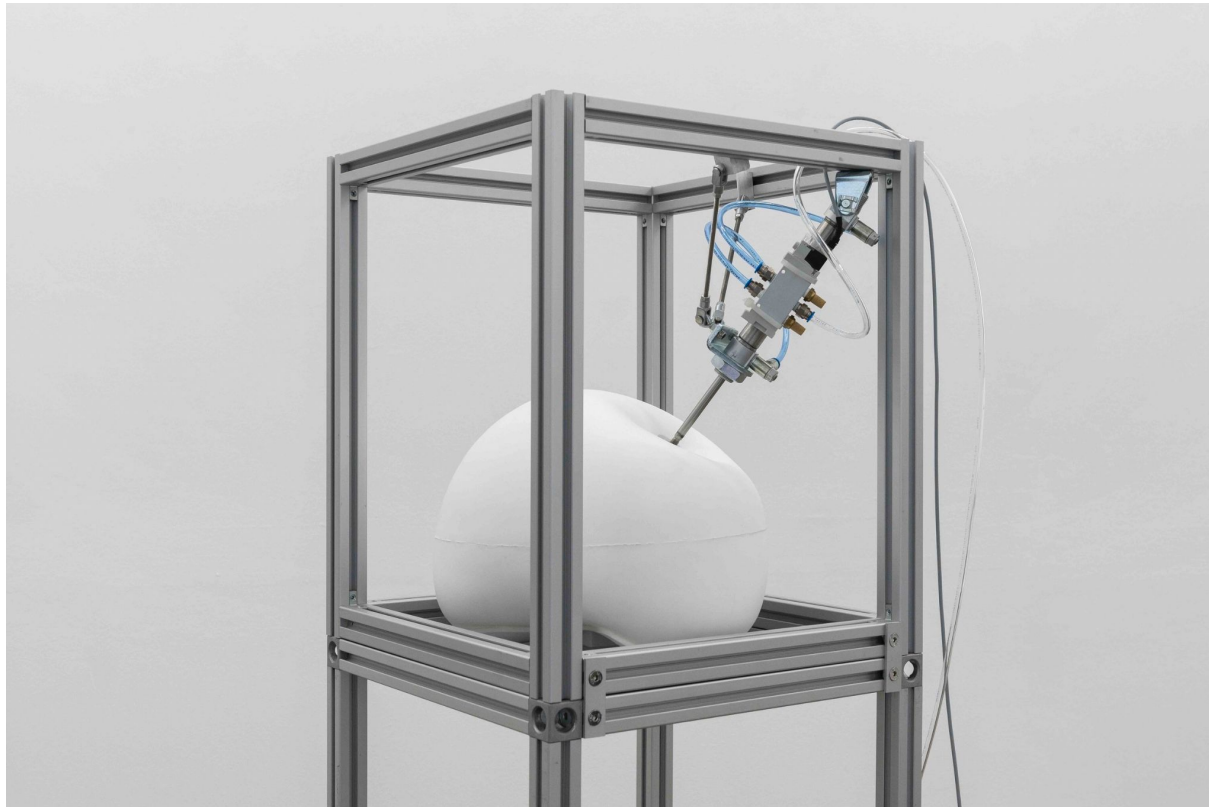
Harrison Pearce (b. 1986) is a British artist living and working in London. His practice combines disciplines and materials ranging from sculpture and painting to engineering and sound design. Pearce's ongoing exploration of the mechanics of measurement, using the grammar of painting and sculpture as his vehicle, poses many open-ended propositions. His background in philosophy, informs his work and he weaves together absurdist theatre, minimalism and science fiction cinema to form propositional scenarios; his large-scale installations observe contemporary belief systems in which scientific and technological evidence determine first-hand sensation. His work is an existential paradox, using analytic philosophy as his cipher, Pearce traces the evolution of the human body and its ideological representation in a technophilic society that invents ever-newer ways of probing, prodding, unpicking and deconstructing it through an unwavering belief in empirical knowledge. It is the unique relationship between humanity and the cold, exact, and artificially produced objects that are the focus of Pearce's exploration. Often contrasting the mechanical shafts against balloon-like forms, he is encapsulating both the endless trust and the high risk we're taking when allowing the machines to impact our life.

Harrison Pearce holds an MFA from City & Guilds of London Art School and an MA in Philosophy from Birkbeck, University of London. Recent exhibitions include 'HOST', Carl Kostyál, London; 'Everybody Is a Complete Disappointment', New Galerie, Paris; 'Absolute Pressure', Ribot Gallery, Milan; 'Maladapted', Baert Gallery, Los Angeles; 'Stockholm Sessions', Carl Kostyál, Stockholm; 'Soft Display', Division of Labour, Manchester, UK; West Bund Art Fair, Mine Project, Shanghai; 'Friends and Friends of Friends', Schlossmuseum, Linz, Austria.











# Agnes Questionmark

Agnes Questionmark works across multiple platforms – performance, sculpture, video, and installation – in an effort to highlight the medical and reproductive systems that determine identity through biological determinism. Examining the genetic and surgical processes that provide the groundwork for normativity, Questionmark's practice unsettles these systems by forcing her body and her audiences into spaces where humanity fails to fully realize its normative demands. Questionmark disrupts the biopolitical implications of transgender and transspecies bodies in a human-dominated world. She recently launched her first artist book with NERO Editions and is currently featured in the main program of the 60th Venice Biennale.

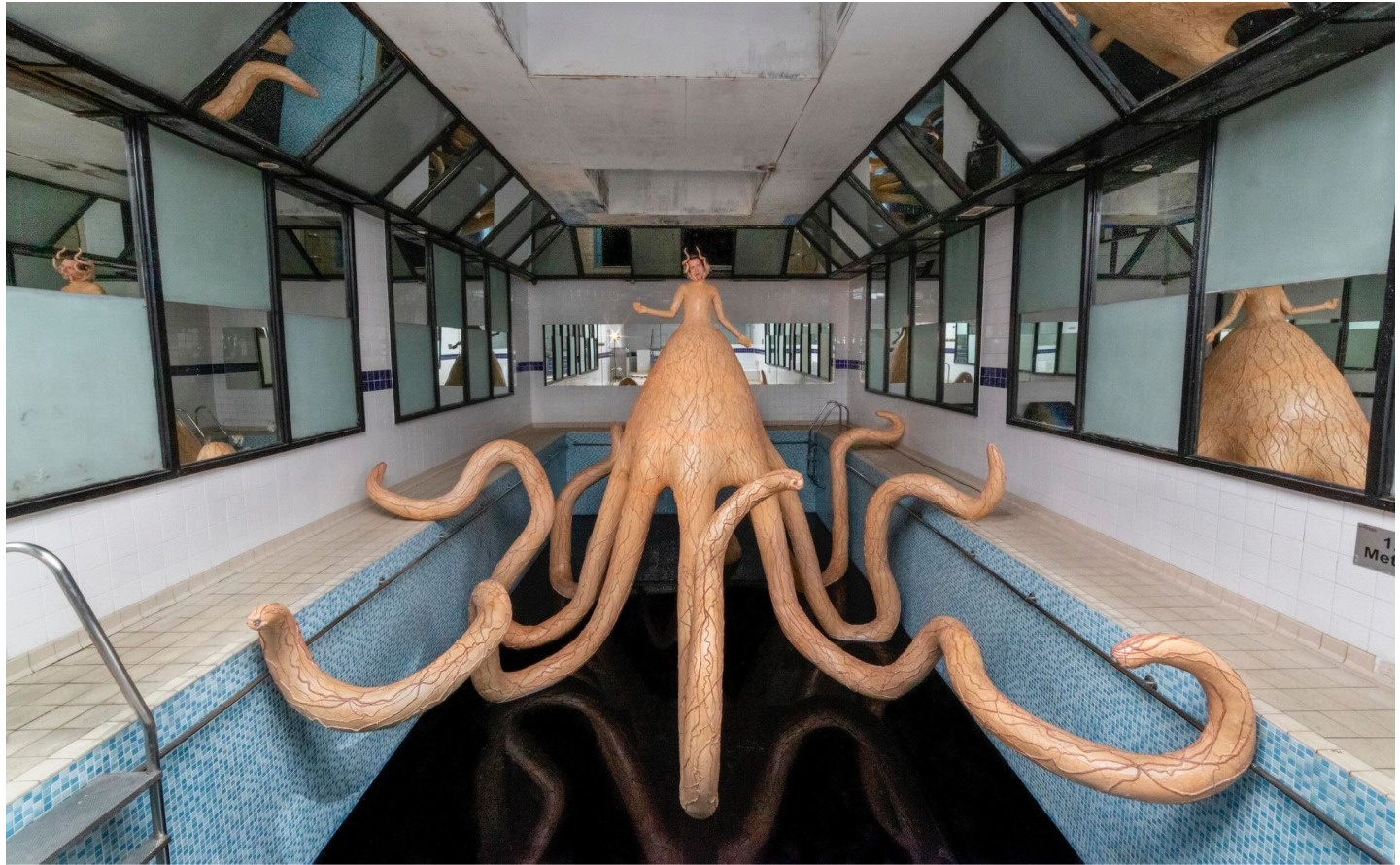
Her work has been exhibited across the world. Her most recent long durational performance, 'CHM13hTERT', was presented at Spazio Serra in Milan and curated by The Orange Garden. In 2023, she was commissioned for a performance and installation for the Italian Pavilion at the 14th Gwangju Biennale, as well as presenting her performance 'Falling Water' at the Centre d'Art Contemporain (MAMCO) in Geneva, Switzerland. In 2022, she was selected as one of the finalists of the CIRCA ART X DAZED Class of 2022, with a video piece showcasing her large-scale installation and performance 'TRANSGENESIS', which took place in London and was presented by The Orange Garden in partnership with Harlesden High Street. In 2017, she was awarded the 'Lorenzo Il Magnifico' prize in the Performance Art category at the Florence Biennale.











# Tabita Rezaire

Tabita Rezaire is infinity longing to experience itself.

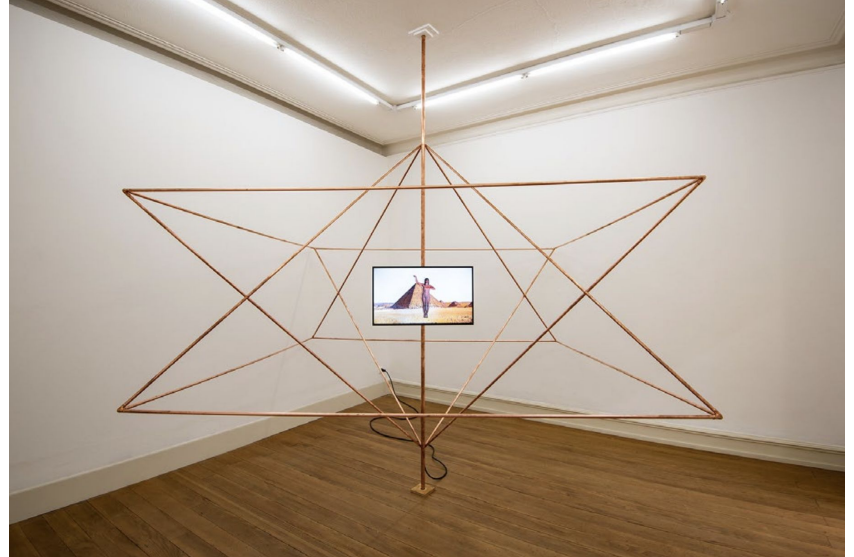
Her path as a devotee, expressed as an artist, doula, and cacao farmer is all geared towards manifesting the divine in herself and beyond. Her cross-dimensional practices envision network sciences - organic, electronic and spiritual - as healing technologies to serve the shift towards heart consciousness. As we long to connect with ourselves, each other, the earth, and the cosmos, tabita weaves scientific explorations and mystical emanations to summon the art of connection. She embraces digital, corporeal and ancestral memory to tackle colonial and ancestral wounds affecting the songs of our body-mind-spirits. Tabita's work is rooted in time-spaces where technology and spirituality intersect as fertile ground to nourish visions for connection and emancipation. Through screen interfaces and healing circles, her offerings aim to nurture our collective growth and expand our capacity for togetherness. Tabita Rezaire is devoted to become a mother to the world. Tabita is based in French Guyana, where she is birthing AMAKABA - a center for afro-amazonian wisdoms.

Tabita has shared her offerings widely – Centre Pompidou, Paris; Palais de Tokyo, Paris; Serpentine Gallery, London; MASP, Sao Paulo; Serpentine, London; MoMa, NY; New Museum, NY; Gropius Bau, Berlin; MAXXI Museum, Rome; MMOMA, Moscow; Museum of Contemporary Art, Chicago; Madre Museum, Rome; ICA, London; V&A, London; National Gallery Denmark; The Broad LA; MoCADA, NY; Tate Modern, London; Museum of Modern Art, Paris - and contributed to several international biennales such as: Biennale of Sydney, Berlin Biennale, Guangzhou Triennial, Kochi Biennale, Athens Biennale, Dakar Biennale, Vienna Biennale, Performa 17.













# Sun Woo

Sun Woo, born in 1994 in Seoul, South Korea, now lives and works in Seoul. She received her Bachelor's degree in Visual Art from Columbia University in 2017. As an immigrant to Canada and a digital native, the artist interweaves migrating experiences across geographical and cultural boundaries to explore the concept of belonging within the real and virtual space, addressing the collective memory of folklore and mythology. Moving beyond realistic inference, Sun Woo fabricates extreme perils and animated mechanical objects in her paintings and sculptures, wittily wielding together themes of dream, pain, and symbiosis while investigating the gradually disintegrating physical body in the age of hyperconnectivity. Through smell, temperature, and humidity provoked by her photorealist approach, these sensory perceptions activate a shared familiarity and intimacy, both at present and from afar, within the disassociated bodily contexts. Sun Woo's works relentlessly insert heightened perceptual nuances to propose a possibility which summons and amalgamates the dislocated senses across time and within the corporeality created by the artist, evoking visceral feelings that turn the suffering of one's immurement to the spectacle of disembodiment subjectivities.

Recent solo exhibitions include: Lyles & King, New York, 2024; *Swamps and Ashes*, Make Room, Los Angeles, 2023. Recent group exhibitions include: *Cities in the Room*, Seoul Museum of Art, 2023; *Materi-delia*, Ulsan Art Museum, Ulsan, 2023; *Wetting Your Whistles*, Art Sonje Center, Seoul, 2023; *Second Life*, Lyles & King, New York, 2023; *Myths of Our Time*, Thaddaeus Ropac, Seoul, 2023. Sun Woo is the recipient of Seoul Foundation for Arts and Culture in 2023 and Art Change Up from the Arts Council Korea and Ministry of Culture in 2021. Her works are in the collections of The Perimeter, London and Museu Inimá da Paula, Belo Horizonte.

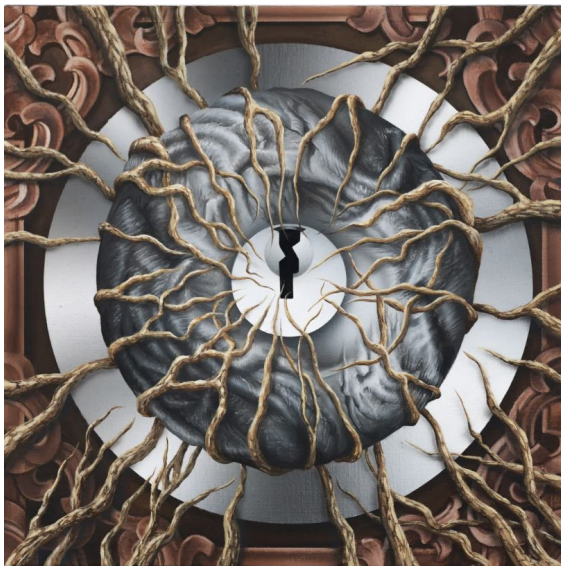










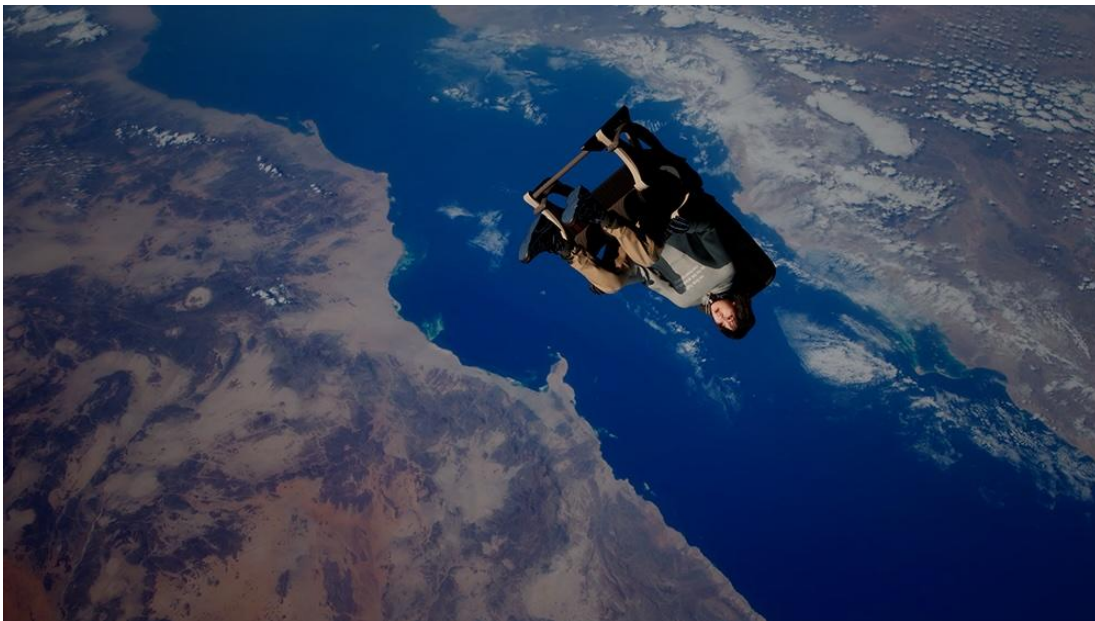


# Lu Yang

New media artist Lu Yang creates immersive installations that drop viewers into videogame-like material worlds using video, sculpture, lighting, and sound. The installations deploy a mixture of Japanese anime aesthetics, make-believe and real scientific explorations, religious iconography, and humorous, sardonic imagery of contemporary tech culture. High-energy soundtracks infiltrate the space, with techno, opera, or death metal reverberating through the galleries. From afar, LuYang's spaces resemble the multisensory frenzy of an arcade or fun house. His strange and euphoric works come from his research in neuroscience labs, hip hop influences, goth street style, and the practice of *Otaku* (a Japanese term for one's obsession in computers and popular culture niches, like anime and manga), and what one can only imagine to be the deepest corners of the artist's mind. His reflection blurs the distinctions between the real and digital form of the body, exploring hypermodern technologies and content relating to post-humanism and trans-humanism. Lu Yang introduces us to a way of thinking shaped by new technologies that is both ancient and spiritual: a sensory-expanding experience that radically questions concepts such as cultural identity, the body and gender, but also the common perception of reality, with the intention of trespassing and crossing the boundary between digital and real.

LuYang has been the subject of solo exhibitions at international institutions such as Kunsthalle Basel, Basel; Fondation Louis Vuitton, Paris; Palais Populaire, Berlin; ARoS Museum, Aarhus; M Woods, Beijing; MOCA Cleveland; Ullens Center for Contemporary Art, Beijing; Zabłudowicz Collection, London; Mori Art Museum, Tokyo and Kunstpalais Erlangen. He has participated in group exhibitions at The Milk of Dreams at La Biennale di Venezia; Rockbund Art Museum, Shanghai; CCA Tel Aviv; ICA, London; Muzeum Sztuki, Poland; Centre Pompidou, Paris; Hamburger Bahnhof, Berlin; and Fridericianum, Kassel among others.

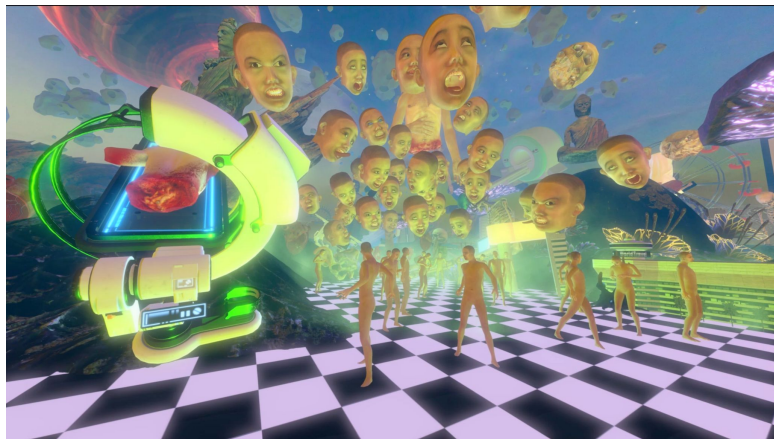
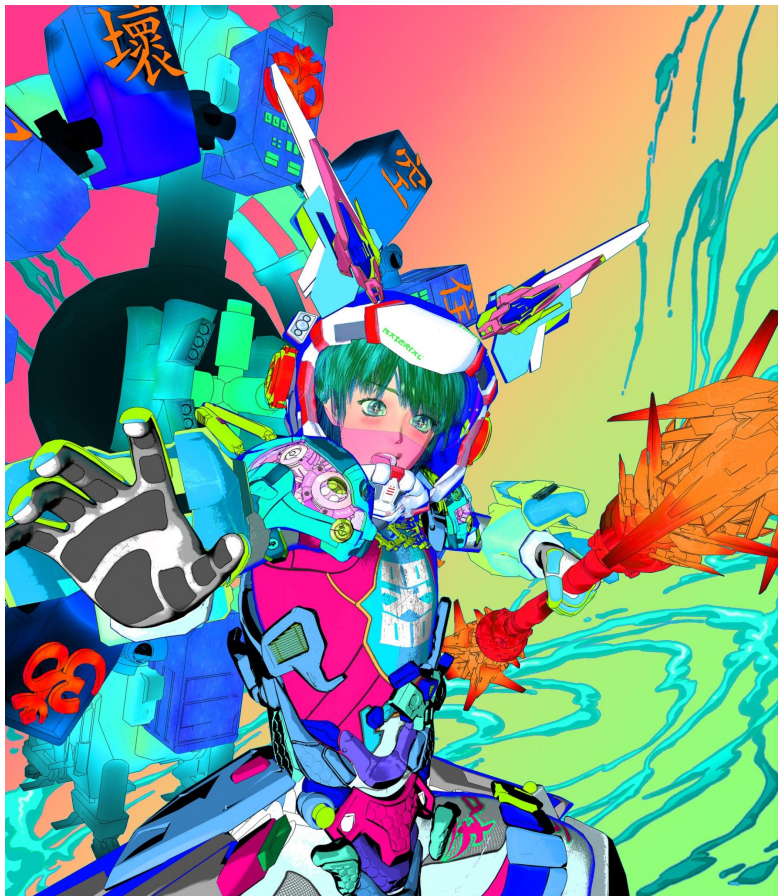








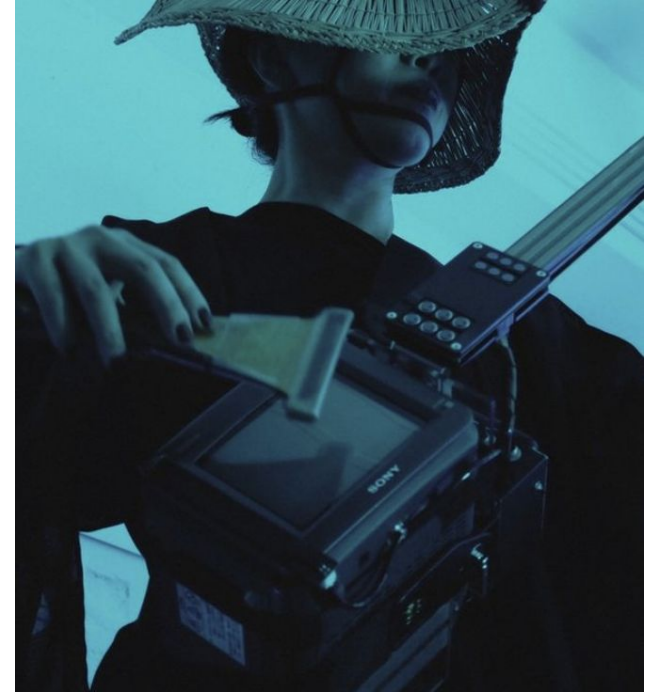




# **Live Performances**

# Electronicos Fantasticos

ELECTRONICOS FANTASTICOS! is a project that aims to reincarnate old electrical appliances as new electromagnetic instruments, invents new ways to play music, and co-creates orchestras and festivals with diverse people and artist/musician Ei Wada. Currently, they have five activity bases in Japan: Tokyo, Kyoto, Hitachi, Nagoya and Akita. They also have a Worldwide lab on the Internet, with nearly 100 members from various backgrounds such as engineers, designers, musicians, and management have joined the project so far. Until now they have transformed CRT televisions, electric fans, camcorders, air conditioners and telephones as instruments. In 2017, they held Electro-Magnetic Bon-Dance Festival, the original purpose of Bon Dance is to mourn the dead; here they extended its concept to a memorial service of appliances. From 2018, they have expanded their areas of activities from Japan to the world. In 2019, they formed a band with multinational people and performed at Ars Electronica Festival in Austria, the largest international media art festival. They actively adapt the original functionalities of electric appliances to musical instruments, and spin fantasies as we dream about Native Electromagnetic Music and its festivals born from worn-out technologies.











# Salo

SALÒ is the child of a new dreamy and decadent Roman Renaissance. A perfect blend of noise music, oniric atmospheres, baroque costumes and performance, combining psychedelic scenarios to mythological symbolism, rituality and rural iconography made of fairy tales and dreams to hypnotic scenes.

All's good if it's excessive" This is SALÒ's driving ethos – the manifesto of a new, dreamy and decadent Roman Renaissance propounded by Emiliano Maggi, Toni Cutrone, Giacomo Mancini, Stefano Di Trapani and Cosimo Damiano. Springing from the Pasolinian macrocosm, Salò's anthology is based on dualities: finding pleasure in the decadent, on literature and perversion, eternity and situationism, the grotesque and the visionary, fantasy and reality, the baroque and the contemporary, critique and provocation. All these juxtaposed elements come together in an allusive, murky imagery and open performative dimension which deny any form of canonicity or morality. Salo's boundary-rejecting performances act as a medium to translate dualities into ritual practice and open a window in this performative landscape, combining psychedelic scenarios and mythological symbolism, rituality and rural iconography made of fairy tales, dreams and hypnotic scenes. A synaesthesia of noise music, esoteric atmospheres, baroque costumes and performance. Different artistic levels intersecting in a moment of collective creativity, which does not follow a specific path but stems from the holistic combination of different sounds.















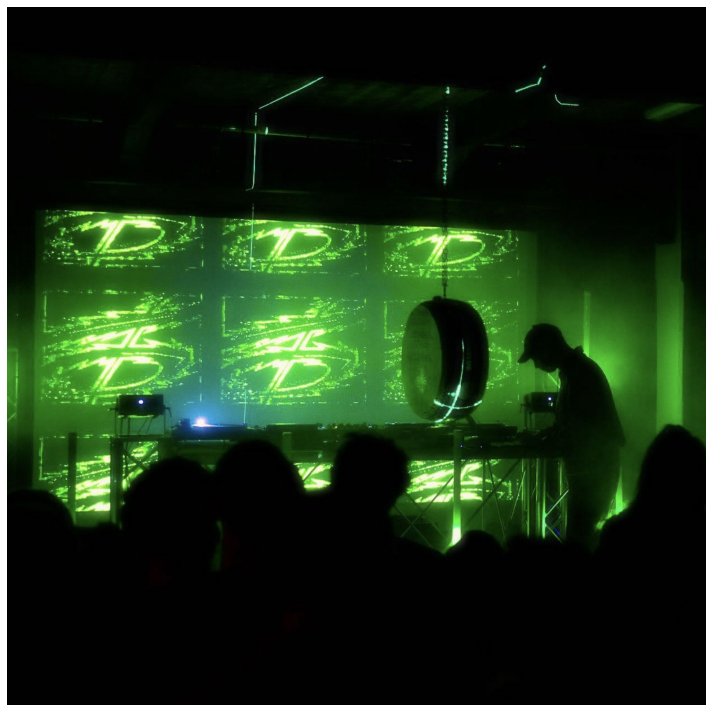
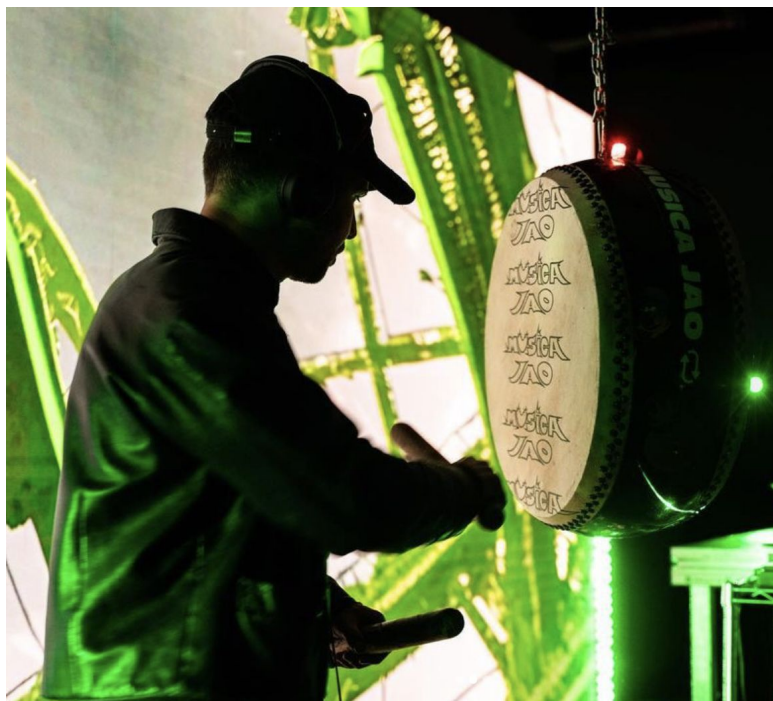
# Vipra Sativa

VIPRA SATIVA is the music moniker of the multi-disciplinary artist and Presenturo theorist Fede Progetti, a leading pioneer of the Next-Gen Lento movement. Presenturo is against any time-based deception. In a timeless time, you are not allowed to wait. Beyond magnetosphere there's no time perspective, there's only Pre! Pre! Pre! Presenturo!" 'Presenturo' is a 'call to action', in the presenturo we fight the illusion of a time-based perspective, with all its insidious traps.

VIPRA has performed at the Berghain, Schinkel Pavillon and HAU Theatre in Berlin, at the Kunsthalle Wien, at museums MAXXI and MACRO, at Swiss Institute, American Academy in Rome, at the Kunstverein München, and at the OGR Museum in Turin, among others, both as solo shows and as part of international music festivals such as CTM Festival, Terraforma, Club to Club and Just Music Festival.











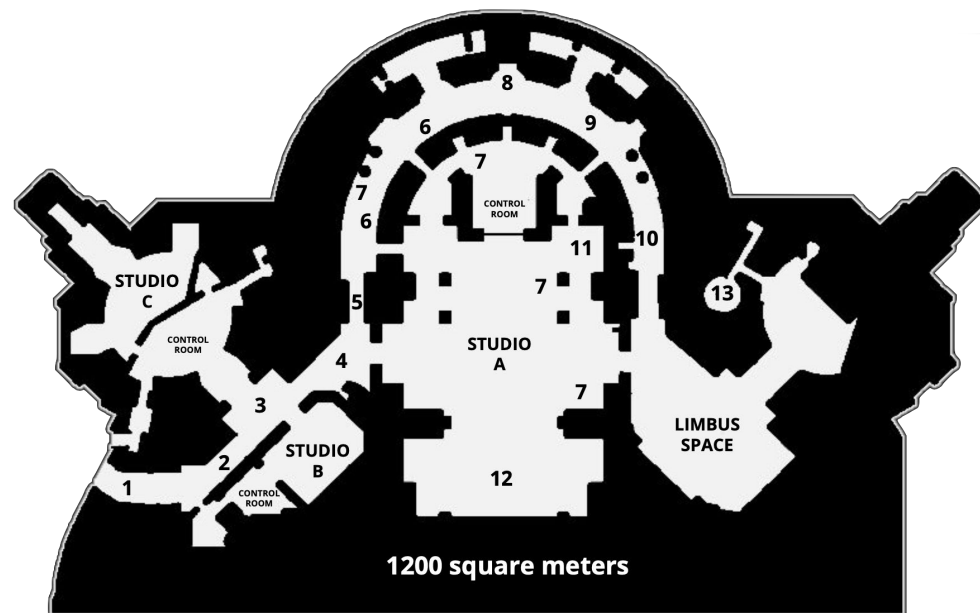


**Location**



Forum Music Village studios were built in 1970 in the basement of the Basilica of the Sacred Heart of Mary in Piazza Euclide, founded by **Luis Bacalov**, **Ennio Morricone**, **Piero Piccioni**, **Armando Trovajoli**, together with the composer and conductor Bruno Nicolai, sound engineers Sergio Marcotulli and Pino Mastroianni, and the manager Enrico De Melis. The walls of the studios saw the birth of the Academy winning music for Best International Feature Film of "**Nuovo Cinema Paradiso**" (Ennio and Andrea Morricone); of the Academy for Best Soundtrack of "**Il Postino: The Postman**" (Luis Bacalov), of "**Life is Beautiful**" (Nicola Piovani), and of "**The Hateful Eight**" (Ennio Morricone) by Quentin Tarantino.

During fifty years of history, the Forum Music Village studios have been home to countless Italian and international artists including: **Quincy Jones, The Beach Boys, Cher, Raffaella Carrà, Chet Baker, Duran Duran, Leonard Bernstein, Bruce Springsteen, Placido Domingo, Morrissey, Andrea Bocelli, Kanye West, John Legend, Charles Aznavour, Laura Pausini, The Red Hot Chili Peppers, Yo-Yo Ma, Jon Bon Jovi, Amàlia Rodrigues, Tiziano Ferro, Two Cellos, Lang Lang, Amy Stewart, Gino Vannelli, Cher, Eros Ramazzotti, Danger Mouse and Daniele Luppi, Mario Biondi, Giovanni Allevi, Riccardo “Richard” Cocciantè, Zuccherò “Sugar” Fornaciari, Pino Daniele, Negramaro, Fabrizio De Andrè, Francesco Guccini, Claudio Baglioni, Renato Zero, Jovanotti, Gianni Morandi, Mauro Pagani, New Trolls, The Goblins** just to name a few.





# Studio A



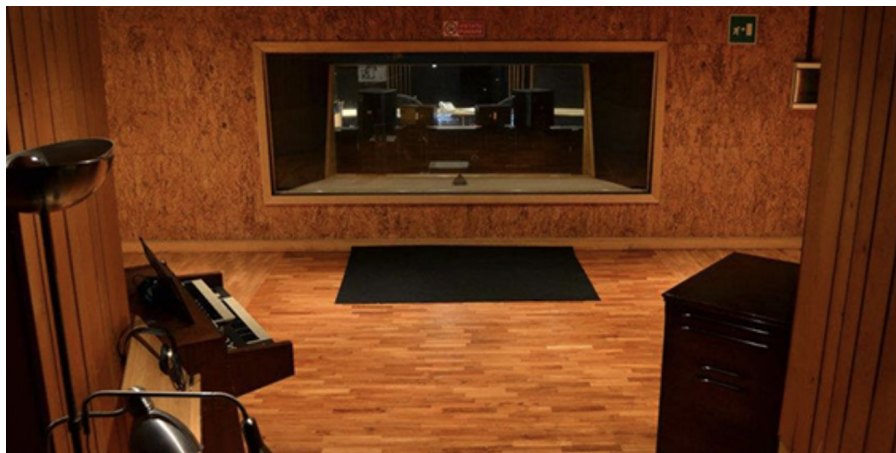
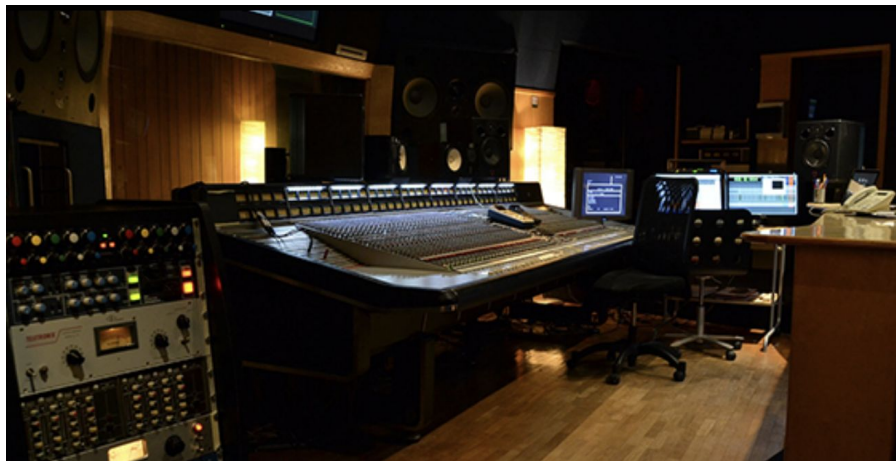
Founder and Academy Award winner Ennio Morricone used the studio to create his scores for forty years. The studio has hosted countless directors who have worked alongside him, including Brian De Palma, Oliver Stone and Barry Levinson. In fifty years of history, *Forum Studios* have repeatedly modernized recording technologies, going from analog tape machines to the most modern software and digital desks. In the studios there are also various historical musical instruments that have been used to create some of the most iconic sounds in cinema music; such as the Tubular Bells from “The Good, The Bad and The Ugly” or the Glockenspiel keyboard used in “Deep Red” and “Life is Beautiful”. In addition to the machines, inside the studio rooms there are real "sound structures", such as the four historic [Echo chambers](#) from 1970, one of which is still functioning and plugged with Studio A.

**Studio B**





# Studio C

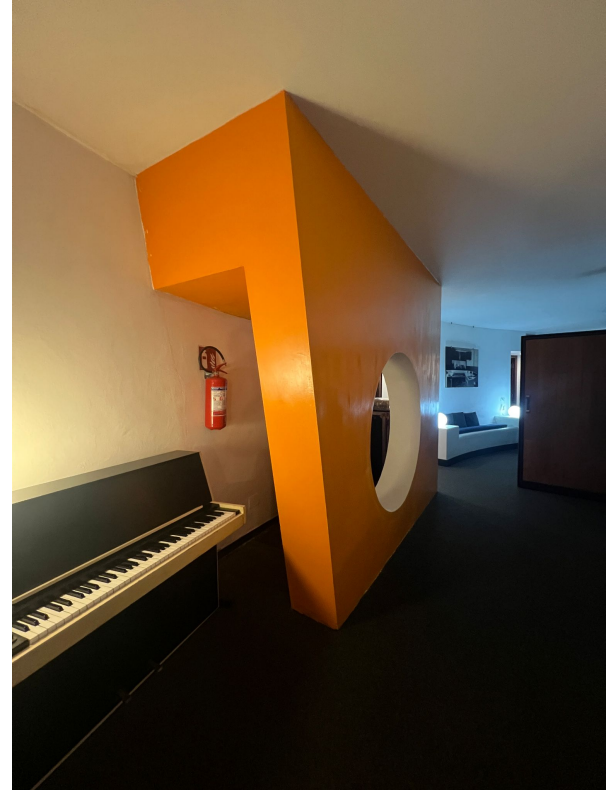
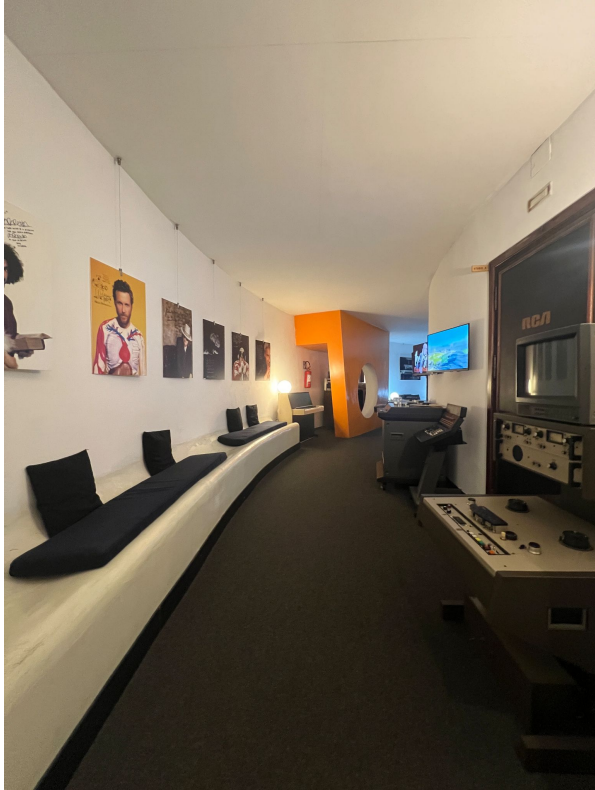




## Common Areas



# Common Areas



Common Areas





# Theatre

