

WEARING

INSEN

WEARING INSEN

A project by Gianni Misto, Curated by Alice Rendon

“[...] Sound makes the invisible visible; sound become visible; sound is exhibited.” ¹

Tracklist	1. “Aurora”	8:52
	2. “Morning”	5:27
	3. “Logic Moon”	6:50
	4. “Moon”	6:07
	5. “Berlin”	6:17
	6. “Iano”	6:53
	7. “Avaol”	2:52

Insen (2005) is the second of five albums released by the record label Raster-Noton, the fruit of a collaboration between the Berlin-based visual artist, musician and producer Carsten Nicolai, known as Alva Noto (Karl-Marx-Stadt, 1965), and the Japanese multi-instrumentalist and composer Ryūichi Sakamoto (Tokyo, 1952–2023).²

The musical work, which in its original version comprises seven tracks, is the subject of an artistic reinterpretation by seven Italian and Japanese jewelry designers and goldsmiths – Myriam Bottazzi, Arata Fuchi, Haruko Ito, Stefania Lucchetta, Gianni Misto, Francesca Mo and Cristian Visentin – who set out to translate its aural stimuli into a wearable work. The collective project, born of an

intuition of Misto's, presents pieces of contemporary jewelry as paraphrases arising from listening to the individual tracks, or to the album as a whole.

If we focus on the synesthetic practice that guides the whole of Carsten Nicolai's output, one could argue that the exercise asked of these artists is not so very different: synesthesia, or "simultaneous perception"³, occurs when the stimulation of one sensory pathway triggers a perceptual experience distinct from the one solicited. It is a matter of a shift, a transposition of one sensory register into another. If Nicolai's work has come to play a decisive role on the international Sound Art scene of the 1990s, it is because, against the backdrop of the technological transformations then under way, he approached the experience of sound from a different perspective: questioning the possible visualization of the sonic phenomenon, the artist has sought to give shape and color to the invisible physicality of vibration as it spreads through the air.⁴

Caterina Tomeo explains that the new frontiers opened up by the so-called digital revolution have, since the last decade of the twentieth century, unveiled unimagined possibilities for manipulating 'sonic matter', revolutionizing the way artists could 'approach' the phenomenon of sound.⁵ Increasingly accessible digital audio software has not only made it possible to read the sound wave's spatial unfolding on the computer screen, but also to act upon it in real time.

We know that, from a scientific standpoint, sound is vibration in propagation, and that its graphic translation within the digital realm is nothing other than a sequence of numerical values that mathematically describe the pressure wave. This numerical representation allows sonic information to be stored, controlled and manipulated, information that becomes a 'real' phenomenon again only once it is played back. In essence, sound first becomes graphic sign, and then physical wave once more, in order to be caught by the human ear.

To distinguish noises otherwise imperceptible, Noto initially turned to rudimentary oscilloscopes and graphic analyzers, discovering in the process the artistic

potential of sound design. The challenge is to allow sound itself to “draw images”⁶, and to do so in real time: in the live versions of the *Uni* trilogy ⁷, the artist relies on cutting-edge generative software⁸, capable of transmuting audio signals into hypnotic strobe discharges, cascades of light and chromatic smears.⁹

What happens, then, if instead of translating sound into a two-dimensional image, one tries to give it form in the third dimension? Or, in other words, how can the ‘incorporeal’ reality of sound be translated into the ‘tactile’ reality of the art object? This is, of course, a matter of metaphor, of play – which is, after all, the etymological root of the word ‘jewel’¹⁰: a playful object born with the purpose of procuring pleasure and delight. These seven authors welcomed their own sensations and intuitions, recorded and reworked them, in order to give them material, wearable substance.

Far from the frenzy of Nicolai’s pervasive, multisensory environments, the album *Insen*, born of the collaboration with Sakamoto, instead invites the contemplative slowness of listening.

In this collaborative experiment, the emotional, melodic, poignant dimension of the Japanese maestro’s crepuscular notes is digitally processed through Noto’s clinical, reductionist, cerebral timbral filter – made up of glitches, tremors, beats, pulsations, low frequencies and brilliant micro-sounds that test our perceptual capacity. What emerges is a suspended atmosphere, outside time and space, inducing a state of recollection: that introspective, meditative condition one might define as necessary to the creative exercise.

This editing process recalls Nicolai’s aforementioned solo work. Here Alva Noto synthesizes the physical gesture of Sakamoto’s fingers pressing the piano keys into a system of digital data that entirely redraws the original track. The result is a new multimedia hybrid, born of the condensation of divergent semiotic codes: that of the instrument and that of the machine.

Inevoking the polyphonic nature of the encounter between the harmonic musicality of the Japanese composer and the electronic explorations of the German artist,

“wearing” *Insen* thus becomes a pretext for putting into communication spheres of artistic expression that have traditionally been kept apart: the realm of music and that of research applied to the adornment of the body. Rooting the project in a felicitous blending of seemingly incompatible musical languages is also a way of calling attention to the importance of intersectionality and permeability in creative inquiry: an admonition to overcome the historical prejudice that relegates jewelry to the microcosm of applied art, and to expand its horizons.

Alice Rendon

MYRIAM BOTTAZZI

In Alva Noto's vision, within a musical composition silence and sound take on equal value and meaning, closely interconnected and mutually necessary. In music theory, silence is as much a constitutive part of a score's syntax as the notes themselves. Silence is therefore a perceptual condition of sound, because music always requires contrast: without a quiet backdrop, we could not isolate and recognize a sonic event as such. Hence – as the German composer suggests – silence can be considered even more determinant than the sonic events themselves, since it is the pauses that structure the phrasing, giving rhythm, breath, and intensity to the music.¹¹

The jewelry built by the Milanese designer responds to a similar compositional logic, in which the album's sonorities and non-sonorities are rendered visually and tactily through the contrast of colors and materials. The palette is reset to the notes of black and white, to which the value of noise or silence can be metaphorically associated. Black, the absence of light, or, through addition and blending, the sum and saturation of all pigments; white, the representation of light, or, in painting, through subtraction, the total deprivation of color.

The designer subjects the album *Insen* to a deconstructive process, attributing complementary valences to the materials and making them dialogue according to oppositional principles: the rigid coldness of the silvered bronze plate is counterbalanced by the soft black lace yarn worked in bobbin lace. With cotton, Bottazzi pierces the luminous opacity of cellulose acetate, embroidering onto it angular beats resembling those detected on the screen of an analyzer. The parts are dense and milky in the sandblasted glass of Track Clouds and in the acetate sheet of *Romantic Twilight Code*, or transparent and reflective in the rhinestones crowning the construction of *Sound Fractions*. The materialization of sound that Bottazzi enacts starting from her listening of the record thus appears only transitory: a momentary passage through the solid state of matter – suggested by the rhodium-plated titanium bars and the aluminum wire twisted upon itself – before this sublimates into the translucency of glass, the evanescence of the acetate clouds, the glow of the rhinestones, in a process of visual dematerialization.

Alice Rendon



Myriam Bottazzi, *Romantic Twilight Code*, 2026, necklace, cellulose acetate cloud, bobbin lace, rhodium-plated titanium, cotton yarn, cutting, bobbin lace, machine embroidery, knotting, 120 x 15 x 100 mm

ARTIST'S OWN WORDS

A musical composition that takes on material form, where silence and sound intertwine like threads of black aluminum supporting clouds of satin glass. The *Track Clouds* necklace translates the ethereal, minimal essence of *Insen* into a wearable object: each translucent glass element is a suspended note, a sonic breath floating in space. The dark threads create the rhythmic structure, while the organic, polished glass shapes catch the light like electronic frequencies. It is a jewel-sculpture that materializes the immateriality of sound, turning a musical track into tangible clouds, visual poetry that evokes the same contemplative atmosphere, suspended in time.

Inspired by the minimalist, melancholic atmospheres of Ryuichi Sakamoto, the *Romantic Twilight Code* necklace translates the beauty of imperfection and silence into material form. The pendant, like a cloud of memories, unites black lace and printed veiling, crossed by visible stitching that seals an invisible secret. The structure of black threads unwinds like a suspended score, evoking the raw delicacy of Sakamoto's compositions: a jewel that wears the twilight elegance of music made object.

As in *Insen*, where Sakamoto explores impermanent beauty and the nuances of silence, the *Sound Fractions* brooch translates the fractions of an invisible score into tactile form. A cloud of black lace and translucent veiling takes shape, crossed by visible stitching that marks suspended time. The threads that unwind evoke notes falling into the void, while at its center a raw stone holds the essence of sound: imperfect, ephemeral, eternal. A jewel that wears the deconstructed poetry of the Japanese master.

Myriam Bottazzi



Myriam Bottazzi (Milan, 1963) is a contemporary artist and jewelry designer.

A graduate of the Istituto d'Arte in Milan, she has combined, from the very beginning, a solid visual background with material-driven research, experimenting with heterogeneous materials — metals, semi-precious stones, fabrics, yarns — through hybrid techniques that challenge the conventions of traditional goldsmithing. Since 1987 she has designed and produced jewelry under the brand MyriamB, collaborating in the 1990s with fashion houses such as Valentino, Maurizio Galante, Les Copains and Martine Sitbon. Over the past twenty years, her work has been featured in numerous exhibitions, fairs and international selections, including the ADI Design Festival (Spoleto), Artisanal Intelligence (Rome), Artistar Jewels (Milan), the MAD Museum (New York), Joya (Barcelona), Homo Faber, and Rome Jewelry Week. Her pieces have been shown in galleries and art spaces such as Vitruvia Gallery A/dornament, Creativity Oggetti (Turin), Galleria Rossini (Milan), Eleni Marnieri (Athens) and Incinque Open Art Monti (Rome). In 2013 she founded Atelier Aspecifico within the historic Pastificio Cerere, the heart of Rome's contemporary art scene.

ARATA FUCHI

Intent on unveiling the primary structure of creation, Nicolai finds in mathematical and geometric rule the common, universal principle from which the individual contingencies of phenomenal reality originate and unfold.¹² Nature's capacity to be imaginative and multiform within that norm translates, in the Japanese goldsmith's rings, into the coexistence, within the same piece, of nature and artifice.

Both jewels are grafted onto the shared geometry of the pentagon, yet their architecture, decoration and surface resolve differently, branching in opposite and complementary directions: where *Tung-Tung-Tung-Tung* is sharp, angular, artificial, oxidized, polished, *Hirari-Hirari* is chaotic, rounded, organic, luminous, rough. In the first, the pentagonal profile of the shank multiplies across the ring's upper body, constructing a faceted configuration. Within the individual hollow faces are set iridescent silver discs, which serve as the base for hemispherical domes swollen by a tangle of pure gold stamens. These pavilions all face a hidden central core, one might call it a pistil, formed by an accumulation of grains of precious metal. The enigmatic presence of this object, heightened by the iridescence of the oxidized metal, stands in contrast to the expansive vitality of its companion, *Hirari-Hirari*. The latter's shank is achieved through a refined twisted-wire mokume-gane technique¹³, while its head – resembling the spotted cap of a mushroom – is worked using the technique of pulverized silver¹⁴, with gilded details added in keum-boo¹⁵. Its bell is lightened by a play of openwork that allows glimpses of an interior animated by small hidden tentacles, while milky baroque pearls hang from its rim. Placed side by side, the two pieces appear as different as they are mirroring, evoking a contrast that, in the album *Insen*, dissolves into the fusion between Noto's abstract experimentation and the corporeal nature of Sakamoto's melodic musicality.

Alice Rendon



Arata Fuchi, *Hirari-Hirari*, 2025, ring, oxidized 950 silver (patina), silver powder, pure gold leaf, oxidized silver powder, pure gold, oxidized copper (patina), pearls, pulverization, keum-boo, wire twisting mokume gane, 37.5 x 47.5 x 37.5 mm

ARTIST'S OWN WORDS

The inspiration for these pieces comes from the rhythm of the music. The first image it evoked was that of a pentagon – a shape that becomes a shared starting point for two works, each translating the sensibility of two artists who express themselves in profoundly different styles. Listening to Alva Noto's contribution conveys rigidity, geometric rigour and precision; the ring dedicated to him, *Tung-Tung-Tung-Tung*, therefore suggests the layering of aseptic and impersonal electronic sounds. Ryuichi Sakamoto's intervention gives me an impression of fluidity: I think of streams of air, of the wind moving grasses and plants. His piece, *Hirari-Hirari*, takes its name from a typical Japanese expression describing the light dancing of cherry blossom petals and fallen leaves carried by the wind. The titles, then, should be read as onomatopoeia that translate the impressions and sensations evoked by the music of these two artists.

Arata Fuchi



Arata Fuchi (Shizuoka, 1975) is a Japanese designer and goldsmith.

Having graduated in Industrial Design from Tokyo Zokei University in 1999, he worked until 2003 as a designer for a Tokyo-based watchmaking company. From 2003 to 2005 he obtained a professional qualification as a goldsmith at Le Arti Orafe, Florence. Since 2006 he has pursued his research into metalworking techniques between Florence and Japan, participating in group exhibitions and international trade fairs. His work appears in leading industry publications and his pieces are held in major American public collections (Cooper Hewitt, Smithsonian Design Museum; Spencer Museum of Art; Dallas Museum of Art) and private collections (Olnick Spanu Collection; The Alice and Louis Koch Collection).

HARUKO ITO

Dissecting the magic of the acoustic event with a scientist's spirit, Nicolai has uncovered and decoded the anatomy of frequencies, tracing a tangible profile for the intangibility of the mechanical wave. The interest running through his work in the invisible and the inaudible stems from a curiosity to know those principles of nature that we cannot see or hear, yet which are essential to our existence.¹⁶

The Japanese goldsmith's reinterpretation moves from that very same desire to translate the abstraction of the laws of physics and perception into a visual configuration. Specifically, Ito focuses on the incorporeal forces that agitate the track "Berlin" – a play of mounting tensions, followed by release and slackening. The conflict is announced from the very opening of the track: "For the intro, piano sounds digitally treated to form a kind of rhythm tease the listener repeatedly threatening to break, building up tension that seemingly never resolves - Nicolai patiently waits for a signal, some kind of cue from Sakamoto. Then it comes. With a single piano note, the weight is lifted."¹⁷ The track goes on to inflate that anticipation once again in a dragging rhythm of background clicks, and closes in the same way, with micro-pulses crowding together until they become a hum, threatening an explosion that never comes.

In Ito's piece, this relationship is realized in the spring-loaded play of metal spirals forming a dynamic installation, from which small chains hang to hold the pendants. In the earrings, similar but differently shaped, the oscillation takes on a swirling rhythm. Drawn threads of gold envelop the object's rough body in oxidized silver, embellished with a drop of aquamarine. Small cubes, also of blackened silver, vibrate along the golden spirals like molecules of air pulsing back and forth, in a cycle of compression and rarefaction stirred by the sound wave.

Alice Rendon



Haruko Ito, *INSEN 2° 5th track*, installation with earrings, 2025, 18k gold, 925 silver, aquamarine 7.22 ct, lost-wax casting, wire drawing, earring detail, 25 x 20 x 75 mm, photo credits Luca Iannuzzi

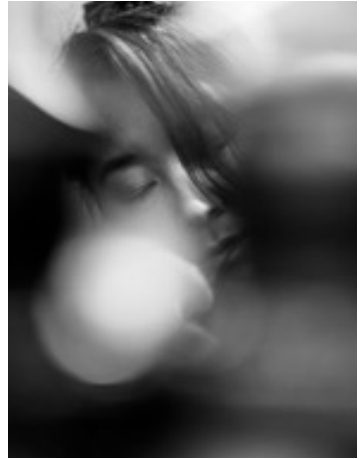
ARTIST'S OWN WORDS

Nothing exists in a permanent way. Every phenomenon manifests itself only by virtue of a network of relations and conditions that make it possible. What we call the 'self', the 'object', or 'reality' is not an entity endowed with its own substance, but a transitory event: a point of intersection within a dynamic field of forces. Existence is not substance, but relation.

From this perspective, sound too is not an object, but a happening. It emerges from the encounter between vibration, matter and perception. On planet Earth – within our specific atmospheric and bodily horizon – the vibrations generated by vital energy propagate, intertwine, collide. The friction of these micro-oscillations produces what we recognize as sound; their temporal organization becomes music. Sound is therefore the result of a co-dependency: between energy and space, between body and environment, between physical event and listening.

The works presented – earrings conceived as such – take shape as an attempt to render visible this invisible process. They do not represent sound, but interrogate its condition of possibility. Matter takes on the form of a suspended vibration; balance becomes a latent tension; movement, activated by the body that wears them, transforms the object into an event. The inspiration comes from listening to the piece "Berlin": in this composition, sound appears as a liminal phenomenon, a vibration that emerges from silence and returns to it, making perceptible the interval, the threshold, the suspension. There is no dominant melody, but a field of minimal tensions, a weave of frequencies that mutually sustain one another. Similarly, these earrings exist fully only in relation. When worn, the body becomes a resonating chamber; when lit, the shadows cast amplify their immaterial presence. The work is never closed in on itself: it comes into being through the interaction between matter, light, movement and gaze. In this sense, the work does not assert an essence, but stages an ontological condition: emptiness as openness, form as process, identity as the temporary effect of relations. What appears solid is, in reality, stabilized vibration. What we call an object is a rhythm that has taken form.

Haruko Ito



Haruko Ito (Hamamatsu, 1973) is a Japanese goldsmith who blends Italian goldsmithing tradition, nature and poetry.

In 1995 she graduated in Art and Design from the Department of Design and Ceramic Crafts at Joshibi University in Tokyo, after which she moved to Italy to attend courses in Drawing, Wax Modelling, Goldsmithing, Repair, Stone Setting, Engraving and a Gemology Internship at the Scuola d'Arte Orafa in Milan. In 2002 she obtained her diploma from the Accademia di Belle Arti di Brera in Milan, majoring in Sculpture. In 2010 she opened the Laboratory-Boutique “Gioielli Poetici” in Milan, which closed in February 2026. She currently lives and works in Japan. Since 1993 her work has featured in solo and group exhibitions held in Japanese and Italian galleries.

STEFANIA LUCCHETTA

Observing the pieces conceived for *Wearing INSEN*, one could easily say that Lucchetta's designer spirit meets, felicitously, the minimalist aesthetic of Carsten Nicolai's audio-visual experiments.

The rhythmic, raised decoration that swarms across the cool surfaces of anodized titanium and stellite in the three pieces of jewelry seems to reconnect with the German artist's investigation into the sign – “Alva Noto's music has always sought a grammar of the visible, a way of making sound appear as sign, architecture, sensible diagram”, argues Mirco Salvadori.¹⁸ In her jewelry, Lucchetta designs a visual grammar of signs that seeks to return to the eye the same effects perceived by listening to “Logic Moon”.

This is not an arbitrary code to decipher, but a system of structural correspondences: each sign – the dot, the block, the segment – moves within its own spatial field, translating by resemblance the phenomena of fluctuation, expansion and resonance that build the syntax of the audio track.

Within the environments bounded by the brooches' irregular geometric frames, the fixed parts, unfolding in an organized pattern of ascending and descending schemes, suggest an illusory movement. The lines curve, contract and expand, tracing three-dimensional sinusoids across the surface; the cube-shaped tiles are arranged in sequence to create a kinevisual effect of rotation; dots flatten into ovals under the effect of radiating pressure. In the ring, the arrow-shaped segments repeated along the head trace a wave that echoes the cabochon of a stone, yet its form seems to shift depending on the perspective from which it is observed. On one side only, equidistant discs – like the keys of a piano – emerge on the surface. Lucchetta thus constructs a visual writing of sound, in which each geometric element does not point to a conventional meaning, but finds its own sense in the sensation that the musical track is able to evoke.

Alice Rendon



Stefania Lucchetta, *Attraction_LogicMoon_029*, 2026, brooch, anodized titanium, steel, DMLS (Direct Metal Laser Sintering), sandblasting, milling, manual brushing and polishing, coloring through anodization, 52 x 3 x 88 mm

ARTIST'S OWN WORDS

In the track “Logic Moon”, the melody is woven from fragments – isolated notes resembling sonic shards. The harmony consists of sparse, suspended chords that create long, intense vibrations within a soundscape that envelops and nearly absorbs the notes. Paraphrasing the musical piece to achieve the ultimate visual synthesis of sounds, I managed to reduce everything to dots, lines, and vibrations.

The *Proliferation* brooch is meant to suggest the fluctuations of a pulsing note - the hypnotic, rapid proliferation of sounds that fade into the background, ultimately merging into a ‘drone’: a continuous, vibrating soundscape that seems to be expanding indefinitely. The *Attraction* brooch is meant to evoke the expansion of a single note and its dilution over time, drawn into and swept away by the chords' long, harmonic trail. The *Suspension* ring is meant to recreate the track's suspended and vibrating atmosphere, with isolated notes absorbed by the enveloping echo of the piano chords.

Stefania Lucchetta



Stefania Lucchetta (Bassano del Grappa, 1967) is an Italian contemporary jewellery designer, a pioneer in the use of additive technologies applied to innovative materials such as stellite and titanium.

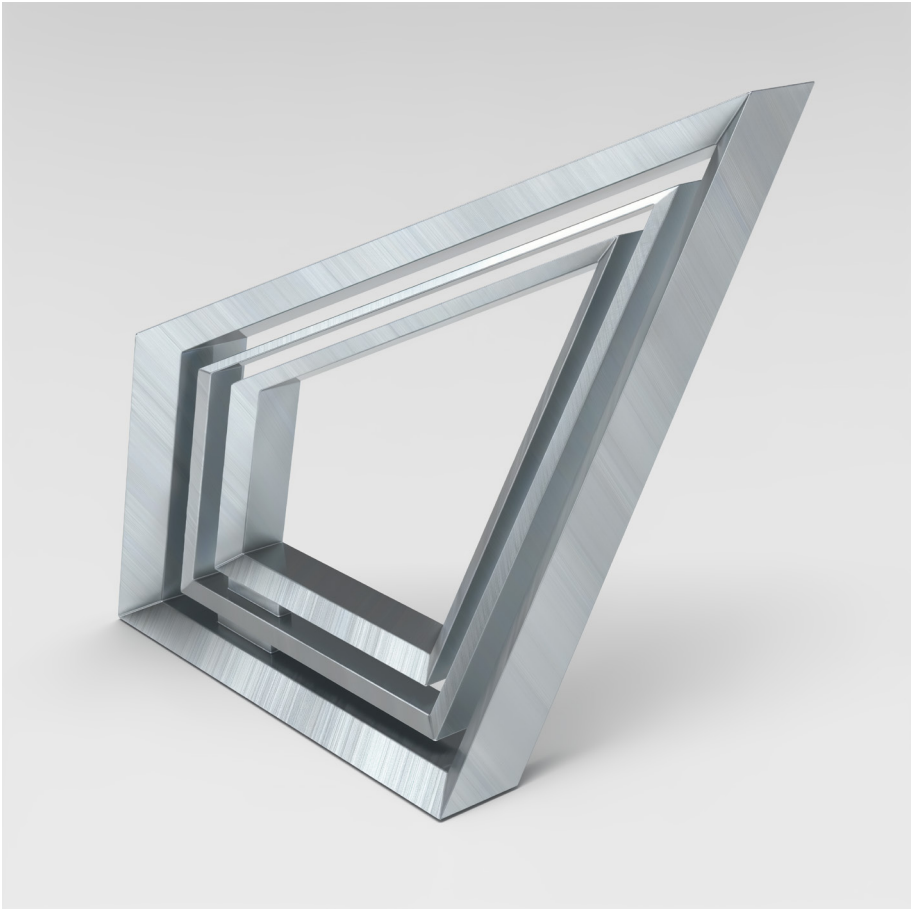
Between 1990 and 1992 she attended Painting at the Accademia di Belle Arti in Venice, and in 1999 she graduated with honours in Arts and Philosophy from Ca' Foscari University in Venice. In 2004 she specialised in Industrial Design, obtaining a Master's degree from the Scuola Italiana Design in Padua. Her works have been exhibited in major institutions worldwide and published in design magazines and art catalogues. Her jewellery has been acquired by important museums and private collections, including the Museum of Arts and Design in New York, the Musée des Arts Décoratifs in Paris, and the Alice and Louis Koch Collection at the Swiss National Museum in Zurich.

GIANNI MISTO

In designing his pieces, the Tuscan designer draws an emotional connection to the memory of a snowy day spent discovering Berlin.

Listening to *Vrioon*¹⁹ on the U-Bahn that carries him from Schlesisches Tor to Hallesches Tor, Misto resurfaces and stops in front of the Jüdisches Museum, this time with *Insen* in his headphones. Daniel Libeskind's deconstructivist architecture forms the backdrop to the cold, tense, melancholy atmosphere of the track "Berlin", muffled by the whiteness of the snow. The zigzagging architecture of the building – exposed reinforced concrete on the outside, clad in zinc-coated sheet metal – finds a wearable translation in the metallic lightness of the anodized aluminum in Misto's objects. Retracing the sharp edges of the building's profile, the designer conceives a series of three pieces of jewelry: a brooch, a bracelet and a ring. The first materializes, in the positive of the metal, the angular slits that cut like blows across the museum's fragmented facades, a building originally christened by its author "Between the Lines".²⁰ The other two pieces instead take the form of asymmetrical quadrilaterals set in concentric progression to form flared openings. Their profile recalls the desert-like, claustrophobic spaces that Libeskind achieves through the intersection of the complex's lightning-bolt outline and the invisible straight line that runs through it.²¹ As the American architect himself explains, the void is the central element of this, his celebrated project²²: a void that is psychological, dense, funereal, weighted with the tragedy of the Holocaust. In spatial terms, this privation translates, in Misto's jewelry, into the cavities that house the wrist and fingers, where the concentric repetition of the linear outlines seems to render an impression of the propagation of sound and of void – the two conditions necessary for music to be fulfilled.

Alice Rendón



Gianni Misto, *Berlin #2*, 2026, bracelet, anodized aluminum, LPBF (Laser Powder Bed Fusion), 100 x 92 x 83.5 mm

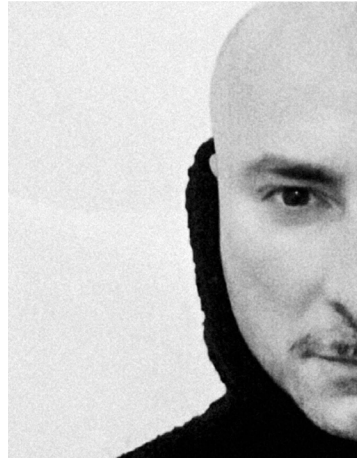
ARTIST'S OWN WORDS

In the principle of perception, sound evokes emotions, brings back memories, gives rise in the mind to imagination, scents, sensations, places and forms.

In my imagination and memory, *Insen* was a vector during the snowy, cold days of Berlin, on the route toward contemporary museums with experimental architecture. Classical and modern, contemporary contrasts; a testimony of the past and the present, and the corresponding creation of the harmony thus willed into being. The micro-rhythmic glitch of Alva Noto, accompanied by the suspended piano of Ryuichi Sakamoto, floating and languid toward emotions suspended between the here and now and a deeper imagination that always seeks the harmonic direction of the whole.

The jewelry pieces I designed are the effect of a listening devoted to inner observation, to the poetics of melodies contextualized imaginatively into contemporary, architectural forms – imaginative witnesses of our era and of our mind. The angular forms are a return to the boldest realms of minimalist experimentation.

Gianni Misto



Gianni Misto (Piombino, 1976) is an Italian designer and goldsmith.

Having graduated from the Istituto d'Arte in Florence, he specialised in the same city in jewellery design and metalworking techniques: wax modelling (Alchimia), goldsmithing, stone setting and gemology (Centro Formazione Professionale), jewellery design (Le Arti Orafe), and 3D modelling (Mandarino Blu and the Tuscany Region). He has collaborated with goldsmithing studios and boutiques as a draughtsman, repairer and goldsmith. From 2006 to 2009 he lived in Berlin, exhibiting in contemporary jewellery galleries, then moved to South-East Asia, where he was invited to show at the ATTA Gallery in Bangkok and at Jewellery Fairs in Hong Kong and Shanghai. Back in Italy, he has been participating in the Roma Jewelry Week since 2021.

FRANCESCA MO

In electronics, the 'glitch' is a malfunction, a temporary interference in the system caused by a sudden anomaly. Daniela Cascella points out, however, that flaw and error are also the engine of the generative process, since they are capable of inaugurating unprecedented creative solutions.²³ As the scholar explains, Noto has made irregularity the key to a new way of conceiving sound: frequencies and sonic voids take on, in his solo work – and likewise in his partnership with Sakamoto – the same centrality as instrumental notes.

In *Insen*, rhythmic discontinuity and sudden jolts form the sonic scaffolding of the entire album, upon which the piano chords take hold and unfold.

In the two *Glitch* brooches, what matters to Mo in her jewelry work is not only the spatial and visual component of sound, but also its chromatic and interactive dimension, perhaps alluding to Carsten Nicolai's synesthetic live performances. These pieces can in fact be activated: by pressing the center of the object, the wearer switches the colored LEDs on and off, arranged in a staggered pattern along an imaginary central line that runs across the planar silver or bronze surface of each piece. In these jewels, the performative dimension that in Nicolai's work aims at engaging a vast audience²⁴ contracts into the intimate, gathered dimension of the wearable object. If the recipient of the work remains a necessary element for its completion, the interaction now becomes close-range, entirely centered on a question of proximity, finding its *raison d'être* – to borrow Palma Bucarelli's words – in "direct, physical contact with the person."²⁵ In the *Talk* brooch, by contrast, light crystallizes into small brilliants and organizes itself according to the timing rules of the visual Morse alphabet: two gems placed side by side correspond to a dash; a single diamond to a dot. The hidden word – PEACE – certainly alludes to artistic dialogue as a nonverbal channel of communication and expression, but can also be read as an explicit reference to the atmosphere of stillness and slowing down that characterizes the album.

Alice Rendon



Francesca Mo, *Glitch 1*, 2026, brooch, silver, LED electronic components, casting, goldsmithing techniques, 60 x 15 x 35 mm, photo credits Matteo Migliozi

ARTIST'S OWN WORDS

These brooches originate from listening to and observing the creative dialogue between masters Sakamoto and Noto, an encounter in which the essential and contemplative language of minimalist piano music intertwines with electronic textures, glitches, and digital interference. Two seemingly distant languages find a delicate and poetic balance. Two aspects of their work particularly influenced my creative process: the dynamic relationship between music and light, which transforms sound into a visual experience, and the almost cryptic dialogue the artists establish with one another during the performance.

In the *Glitch* brooches, the forms and materials seek to translate this invisible conversation into wearable objects: metal interacts with electronic fragments, hand-crafted matter encounters technological traces, while the alternation between light and darkness recalls the presence and absence of sound. When worn, these ornaments become tangible traces of this subtle exchange – a small landscape where imperfection, memory, and technology coexist in harmony.

In the *Talk* brooch, a simple Plexiglas oval is crossed by a delicate sequence of diamonds which, like luminous points suspended in space, spell out the word 'PEACE' in Morse code. The work reflects on dialogue as a tool for understanding and on the possibility of communicating beyond verbal language. The message is intentionally discreet, almost secret: a silent presence revealed only to those willing to read it, transforming the jewel into a symbol of listening, encounter, and hope.

Francesca Mo



Francesca Mo (Milan, 1959) is an Italian architect and designer, with a practice in art jewellery.

She obtained her Master's degree from the Politecnico di Milano and he came to goldsmithing as a self-taught practitioner, drawing on the legacy of her father, the sculptor Carlo Mo, and working alongside goldsmith collaborators. Since 1996 she has participated in numerous group exhibitions, trade fairs and contemporary jewellery events in Italy and abroad. The driving thread of her expressive research is childhood imagination and the use of heterogeneous materials that carry a history – such as glass pebbles smoothed by the sea, watch remnants, sands, and slabs of hardstone.

CRISTIAN VISENTIN

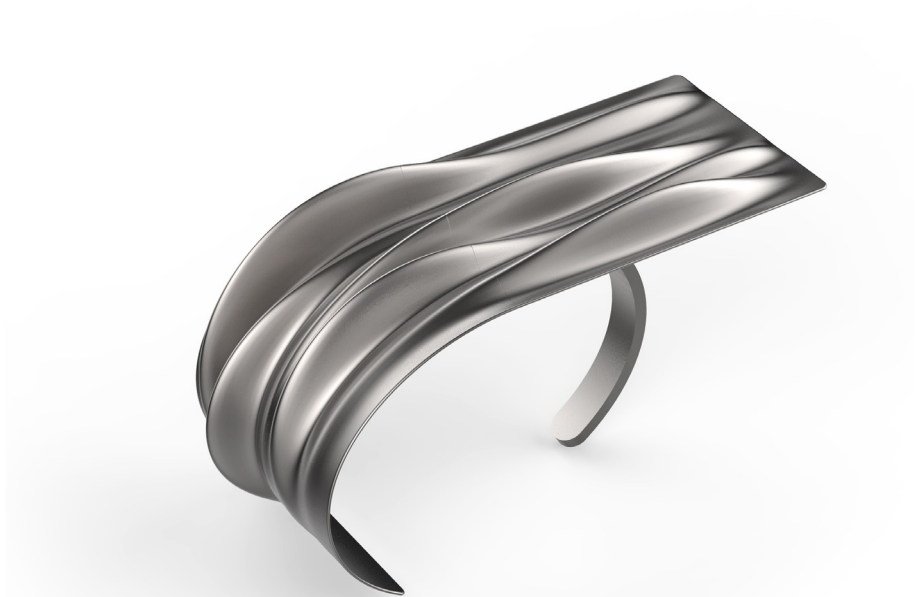
In the series titled *AURORA*, comprising a bracelet, brooch, and ring, the Lombard designer seems to find a material synthesis of the German artist's words when he states that "without oscillation, waveforms would not exist."²⁶ In the album's eponymous opening track, that instant when the sky begins to brighten before sunrise is rendered in Sakamoto's notes: intense, drawn out, "sustained and released as if [...] were bidding a final, unwilling farewell to each one."²⁷ Noto intervenes digitally, amplifying them until they become tremulous and dust-like.

The enveloping, melancholic atmosphere of the musical piece translates into ornamental pieces that flex to visually accommodate the anatomy of the wearer as well: to embrace the wrist, the wave-like motion of the decoration extends along the band of the cuff bracelet; to accommodate the roundness of the fingers, it advances, swallowing half the shank of the ring; for a delicate pinning at the chest, on one of its two shorter sides it curves the brooch's planar surface upward. The profile of these jewels traces not only oscilloscope sine waves but also silent hilly landscapes or the crashing swell of oceans, against whose horizon the emergence of day evoked by the musical track stands out.

What happens in the essential scheme of these objects seems to echo the minimal process of sound overdubbing practiced by Noto on Sakamoto's contribution: "As the track slowly unfurls in four-chord segments, Nicolai takes the ends of notes and copies them into pulsing backdrops, folding the track over itself."²⁸

Expressing himself in a rational, controlled style, Visentin cools the warm, golden atmosphere of dawn into the metallic note of stainless steel – just as in Noto's work the electronic pulsations project the organic atmosphere of Sakamoto's piano into a sidereal vision.

Alice Rendon



Cristian Visentin, *AURORA #2*, 2026, bracelet, 316 stainless steel, LPBF (Laser Powder Bed Fusion), sandblasting, 90 x 50 x 40 mm

ARTIST'S OWN WORDS

The *AURORA* collection is born from the desire to 'give shape' to the sound waves of the eponymous piece, taken from the album *Insen*. The challenge of this collection was to render tangible and visible the notes that follow one another on the score and spread through space in an oscillatory and three-dimensional movement. The sound waves deform a flat sheet which, in turn, bends around the human body and adapts to it, taking on the appearance of a ring, a bracelet and a brooch. The form of these jewels was defined through 3D modelling; the objects were then printed in stainless steel and sandblasted, to achieve a luminous and ethereal effect that draws them closer to the most essential meaning of aurora: that of a phenomenon of light.

Cristian Visentin



Cristian Visentin (Varese, 1972) is an Italian designer.

He graduated in Architecture, majoring in Industrial Design, from the Politecnico di Milano, and completed a Master's in Industrial Design at the Scuola Politecnica di Design (SPD) in Milan. He gained extensive professional experience at several studios, including Atelier Bellini, the studio of architect Marco Zanuso jr., and the research and development centre Baleri Italia. For many years he has lived and worked at his own studio in Pavia, working in industrial design, graphics, interior design and architecture.

FOOTNOTES

1. Doris Krystof, *The Exhibition as a Film Set, Sound Installation, Wunderkammer, Audio-book, and Experimental Laboratory*, in Carsten Nicolai, *Parallax Symmetry*, Exhibition Catalog (Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2019-2020) curated by Gaensheimer, Susanne e Doris Krystof, Leipzig, Spector Books, 2019, p. 39.
2. Alva Noto and Ryuichi Sakamoto build their partnership from 2002 onward, after first meeting in Tokyo during one of Nicolai's live tours. Between 2002 and 2011 they release the four-album *V.I.R.U.S.* series – *Vrioon*, *Insen*, *Revep* and *Summvs* – together with the live album *Utp_*, which remains the core of their shared discography. In 2015 they sign the soundtrack for Alejandro G. Iñárritu's *The Revenant*, and in 2018 they release *Glass*, an improvisation recorded in 2016 at Philip Johnson's Glass House on the occasion of a Yayoi Kusama installation. In 2019 the album *Two* is released, accompanied by what will be their last live performance together, at the Romaeuropa Festival, while in 2020, during lockdown, they produce the series *Incomplete*. Between 2022 and 2023, remastered reissues of the entire *V.I.R.U.S.* series are released, with the addition of previously unreleased tracks. Following Sakamoto's death in March 2023, Alva Noto carries forward his artistic legacy: in September 2026, *12 Conversations* will be released posthumously, a new album born of unreleased 2022 recordings.
3. "From the Greek *σύναισθάνομαι*, «simultaneous perception», composed of *σύν* «with, together» and *αἴσθησις* «sensation»." Entry *sinestèsi* and *sinestesia*, in *Lessico Universale Italiano di Lingua Lettere Arti Scienze e Tecnica*, Istituto dell'Enciclopedia Italiana founded by Giovanni Treccani, Rome, 1979, XXI SI–STA, p. 127. [Translation by the author]
4. See Daniela Cascella, *Scultori di suono: percorsi nella sperimentazione musicale contemporanea*, Camucia, Tuttle, 2008.
5. Caterina Tomeo, *Sound Art: ascoltare è come vedere. In conversazione con John Duncan, Edwin van der Heide e Carsten Nicolai*, Roma, Castelvechi, 2017.
6. Carsten Nicolai, *Interview with Alva Noto | A Pioneer in Audiovisual Art* <https://www.youtube.com/watch?v=IXPWJUQTm5c&t=10s> (last accessed August 2026).
7. *Unitxt*, 2008; *Univrs*, 2011; *Unieqav*, 2018.
8. Namely TouchDesigner, developed in collaboration with the Canadian studio Derivative.
9. <https://red-eye.world/c/from-kepler-to-ai-alva-noto-on-bridging-cosmic-tunes-and-technological-progress> (last accessed August 2026).
10. "From OFr. joel, from Lat. iocalis, adj. of iocus, «jest, game»." Entry *gioiello*, in *Lessico Universale Italiano...*, 1979, IX GIAD-HOS, p. 69.
11. <https://red-eye.world/c/from-kepler-to-ai-alva-noto-on-bridging-cosmic-tunes-and-technological-progress> (last accessed August 2026).
12. See Carsten Nicolai - *Art & Creativity Session, Future of Art in the City. Innovative City Forum* <https://www.youtube.com/watch?v=-F1l1pvFvzg&t=394s> (last accessed August 2026).

13. Variant of the Japanese technique in which, instead of working the billet (the laminated block of metals) into a flat sheet, it is reduced to a wire that is then twisted upon itself before final working. For further discussion, see Steve Midgett, *Mokume Gane: A Comprehensive Study*, Earthshine Press, 2000, Chapter IX, "Patterning – Methods for Pattern Development in Mokume Gane" <https://www.mokume.com/book> online edition, n.p. (last accessed August 2026).
14. Fuchi explains that pulverization involves coating the metal sheet with silver powder to render it rough and irregular <https://www.officinenora.it/it/who-we-are/arata-fuchi> (last accessed August 2026).
15. Ancient Korean gilding technique that uses heat and pressure instead of a solder alloy. See Charles Lewton-Brain, *Keum-Boo: Hot Burnished Gold Foil*, Brain Press, 2008.
16. Nicolai is referring to low sound frequencies, magnetic fields and radiation. Carsten Nicolai - Art & Creativity Session, *Future of Art in the City. Innovative City Forum* <https://www.youtube.com/watch?v=-F1lIpVfVzg&t=394s> (last accessed August 2026).
17. Review by ianjmkoh <https://rateyourmusic.com/music-review/ianjmkoh/alva-no-to-ryuichi-sakamoto/insen/24766094> (last accessed August 2026). [Translation by the author]
18. Mirco Salvadori (alias Lost in It), *Intrecci di Frequenze, Memoria e Seta - Interweavings of Frequencies, Memory and Silk, ALVA NOTO – Wave Weave Sono Obi – NOTON – 29 May 2026* <https://lostinit.substack.com/p/intrecci-di-frequenze-memoria-e-seta> (last accessed August 2026).
19. The first album of the Noto-Sakamoto collaboration.
20. <https://www.jmberlin.de/en/libeskind-building> (last accessed August 2026).
21. The bracelet in particular seems a faithful reference to the floor plan of the Holocaust Tower.
22. "The central structure in the building is the void, a disconnected straight line cutting through the building. This void – different acoustically, materially, architecturally from the white walls of the exhibition spaces and illuminated by skylights – refers to that which can never be exhibited in this museum, no matter how many objects are brought to it and stories told in it." Daniel Libeskind, *The space of encounter*, New York, Universe, 2000, p. 27.
23. Cascella, 2008.
24. Carsten Nicolai, interview by Marco Aruga, https://youtu.be/ZDW_rT0d-mU?si=Sod-jUS8VmiYb3s4W (last accessed August 2026).
25. Palma Bucarelli, *La Galleria Nazionale d'Arte Moderna: Roma – Valle Giulia*, Roma, Istituto Poligrafico dello Stato, 1973, p. 84. [Translation by the author]
26. <https://red-eye.world/c/from-kepler-to-ai-alva-noto-on-bridging-cosmic-tunes-and-technological-progress> (last accessed August 2026).
27. Colin Buttmer, BBC Review, 2005 <https://www.bbc.co.uk/music/reviews/rmhj/> (last

accessed August 2026).

28. Cosmo Lee, *Alva Noto & Ryuichi Sakamoto: Insen*, April 10, 2006 https://www.popmatters.com/alva_noto_ryuichi_sakamoto_insen-2495676391.html (last accessed August 2026).

Wearing INSEN

Concept

Gianni Misto

Curated by

Alice Rendon

Jewelry artists

Myriam Bottazzi, Arata Fuchi, Haruko Ito, Stefania Lucchetta,
Gianni Misto, Francesca Mo, Cristian Visentin

**Students from Jewelry Design class by Mauro Vegliante,
Spring 2026**

LdM Institute, Florence

Anna Berisheva, Carly Joy Gale, Fabienne van Beek Fay, Rosa Sofie Dein,
Sanna Cecilia Petterson, Sara Jane Dana, Sonal Hiten Soni

Cover Design

Samuela Naticchi

Layout

Ldm Marketing Office - Anna Cederus

WEARING INSEN

A project by Gianni Misto, Curated by Alice Rendon

A contemporary jewelry exhibition inspired by *Insen* (2005), the album born from the collaboration between Berlin-based sound artist Alva Noto (Carsten Nicolai) and Japanese composer Ryūichi Sakamoto.

Conceived by Gianni Misto and curated by art historian Alice Rendon, the project brings together seven Italian and Japanese designers and goldsmiths – Myriam Bottazzi, Arata Fuchi, Haruko Ito, Stefania Lucchetta, Gianni Misto himself, Francesca Mo and Cristian Visentin – called upon to translate the album's soundscape into tactile, wearable form.

The exhibition also features work by students of the Jewelry Design course at the Lorenzo de' Medici Institute (LdM) in Florence, led by Professor Mauro Vegliante for the Spring 2026 term: Anna Berisheva, Carly Joy Gale, Fabienne van Beek Fay, Rosa Sofie Dein, Sanna Cecilia Petterson, Sara Jane Dana and Sonal Hiten Soni present their own design journey on the same theme, from CAD drawings and 3D-printed prototypes to finished, cast metal pieces.

Gallery coordinator: Špela Zidar

Curator: Alice Rendon

Gallery intern: Marc Maraldi

LdM Gallery: Via de' Pucci 4, Firenze

Opening: September 17, 5pm - 8pm

From: September 17 - October 16, 2026

Opening hours: Mon-Thu 10am-2pm; Wed 4pm-7pm; Fri 3pm-7pm

LdM Gallery è un progetto di Istituto Lorenzo de' Medici, uno spazio espositivo nel cuore della città, aperto sia a progetti dell'Istituto sia a iniziative e collaborazioni esterne, favorendo il dialogo tra la comunità accademica e quella cittadina.