

VacuaMoenia was founded in 2013 as an artistic and sound research project by Pietro Bonanno and Fabio R. Lattuca, based in Sicily. From the very beginning, it has been conceived not merely as a field recording project, but as a device for the critical listening of a territory.

The name itself, a neo-latin coinage term meaning "empty walls," evokes the abandoned Sicilian *borghi* that inspired the project: places where the sense embedded in words has dissolved, and where history cannot be said to have ended, but rather appears suspended, layered, fragmented, and distributed across both material and immaterial residues that continue to resonate beyond human presence. This condition resonates with Quentin Meillassoux's concept of *ancestrality* – the existence of realities and events prior to any human experience, life, or thought, utterly independent of the subject. While Meillassoux refers to geological eras predating humanity and thus, strictly speaking, unthinkable, VacuaMoenia evokes a metaphorical, unsettling sense of unthinkability. Here, these sites were created by humans at a historically specific time, yet it is ruin that produces a gap: a *hyperobject* that exceeds any relation, perception, or description—irreducible and inaccessible. Through ruin, one can perceive a world that seems anterior to thought, even though it never truly was.

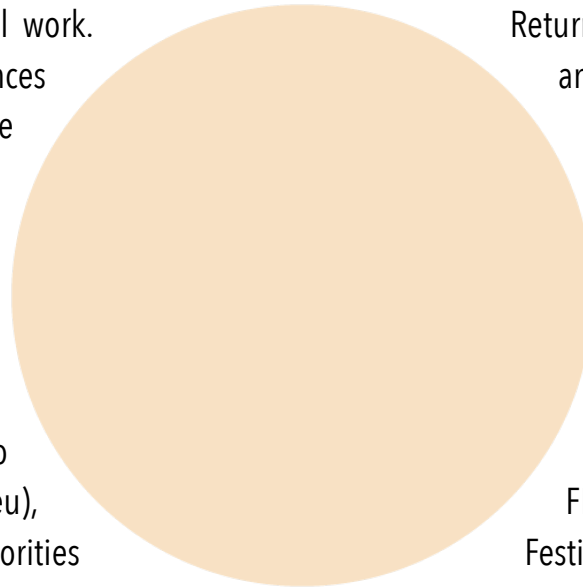
A paradoxical, non-hierarchical loop emerges, in which what appeared external, distant, and objective once again engages the listener, dissolving the boundary between inside and outside. The individual navigating the ruins discovers, in the very act of exploration, themselves as well: a *strange loop*, as Timothy Morton describes, embedded in the backdrop of a dark ecology—an ecology where "nature" no longer exists as a human domain, not even through listening, but only as unpredictable consequences.

VacuaMoenia aligns with Christoph Cox's notion of liberating sound from music, understood through the idea of flow: a continuous, material, and impersonal process that transcends the listener and subjectivity, with its essence residing in becoming. Sound practices—whether oriented toward form, like composition, or material, like sound art—do not impose meaning, but channel or reveal this flow. This echoes Martin Heidegger's concept of *Aletheia*, a process through which what *is* is revealed, not as a correspondence between objects and events, as in traditional soundscape taxonomies, but as a form of *epiphany*.

For this reason, VacuaMoenia's activities have evolved heterogeneously over time: electroacoustic compositions, sound installations, sound walks, conferences, dialogues with related or distant disciplines, a continuously updated online sound map, and a radio. All aim to make perceptible something that, while continuing to exist—or perhaps better, “to exceed”—requires attentive engagement to encounter, much like a radio requiring precise tuning to capture certain frequencies. In the project, theoretical and poietic dimensions, though essential, never replace the interest in encountering sound itself, rather than appropriating it.

A key element of this research has been archival work. meaning entails exploring the multiple experiences the years, VacuaMoenia has become a reference founding practices, and the historical events that always been complex and politically, problematic. Archival analysis demonstrates how sites, as they continuously evolve architecturally them.

VacuaMoenia has released recordings with Tempo and has presented works at: Invisible Places (Viseu), University of Kent, Nuit Blanche 2014 (Paris), Sonorities (Hamburg), and Sound and Memories Festival at Goldsmiths VacuaMoenia created the Cityscripts project for Manifesta 12.



Returning to a place that transcends its immediate and perceptions that have shaped it over time. Over point for the study of Sicilian rural *borghi*, their marked them, highlighting how these places have architecturally, anthropologically, and socially impossible it is to define a stable form for these and through the voices of those who inhabited

Reale and the Portuguese label Cronica Electronica, FKL Symposium (Oberhausen), SAE Symposium at the Festival at Queen's University Belfast, Klingt Gut! 2016 University. In 2018, together with writer Giorgio Vasta,