

Temple of Venus Live in Imola (Ca' Vaina, 21-04-2012)



Sometimes things work out well because planned to perfection, logistically studied in detail, others because they are inspired by experience, passion, want to scream to the world: I exist, if you can hear me!

Then, organizing the live of the Temple of Venus in this way was for me to dive back in time, an 'old-style' dimension ('alla vecchia', as we say in Bologna) creative and accurate in everything that the media those who self-produces can get, but not without charm and rendering, as passion is a great incipit to give the best of themselves, which they did the three eternal boys of Temple of Venus.

They will always be, because the spirit is that of those who fell in love with music in the ages of cultural romanticism, a flame that still burns weak but alive, dancing, in many hearts of a wonderful generation, forgive me but my generation has really done wonderful things and still has many arrows to shoot.

Behind their leader, Piero Lonardo, Federico Alessandra after a few months after enjoying them at the Teatrino degli Illusi, are grown and not just in music but, it was already fine and doesn't change but in the colors, in the mood, in understanding each other, in those subtle feelings that the audience don't miss to notice.

Understanding between Piero and his backing-vocals in taking each other's breath, supporting themselves, giving themselves space, each one coloring at the best his lyrics.

Understanding between Piero, trade-union of the band, and the six strings of Federico : Understanding the games between bass and guitar, the romantic side of the new-wave instrumentation, male and female courting down especially when the bass darkens in the most melancholic mood and the guitar inflames the sound in order to give energy, spirit life, nostalgia, causing the reaction, beg him not to suffer too much, then it happens that the four strings becomes neurotic reactions daughters of instinct, of the unconscious that flies between the fingers, between the notes.

The keyboards, the real main character of TOVenus, determine and decide everything, from rhythm to danceability under the shadowy shades of the gentle wave expressed in the more than ten songs on that Saturday evening.

The Centro Ca 'Vaina did the rest: a good location that expresses all the potential of a place to grow talent, managing artistic energies, providing a good stage and a fine lighting system, but also the management wants it neat and decent, a feature not to be underestimated; the context too, located within a park, it causes a slight isolation as not to disturb any neighbors, remaining a 'bubble' of art distant few steps from the castle and, consequently, from the historical center of Imola.

The audience as usual respond with stupid absences to a night that saw more than four hours of music, but this is not fundamental: the spirit was a winning one, the desire to be always in an adolescent spirit typical to who is never satisfied was successful, the friendship catalyst was winning, the music of the Temple of Venus was a winner (and applauded ...), a DJ set ... well, I am directly involved so I cannot write that it was equally successful, I'd rather be a halo between the lines ...



Le tastiere, vere protagoniste del TOVenus, determinano e decidono ogni cosa dal ritmo alla melodia, alle nuance ambrosiane della voce dolce espressa negli otto duetti brani scelti solo.

Il centro Ca' Vaina ha fatto il resto: una buona location che esprime tutti le potenzialità di un posto in cui crescere i talenti, gestire le energie artistiche, offrendo un buon palco ed un piacevole impianto luci, ma soprattutto la passione lo vuole ordinato e decoroso, una caratteristica da non sottovalutare, anche il contesto, all'interno di un parco, ne determina un leggero isolamento per non disturbare eventuali vicini, rimando comunque una bella frotta a pochi passi dalla bocca, conseguentemente, dal centro storico di Imola.

Il pubblico come al solito risponde con istintivo stupore ad una serata che vedevo oltre quattro ore di musica ma non è questo fondamentale: lo spirito era vincente, la voglia di esserci sempre con l'animo adolescenziale di chi non è mai pago ma vincente, l'ardente curiosità era vincente, la musica del Temple Of Venus era vincente (ed applaudita...), il più... beh, sono diventato comico e non posso scrivere che era esattamente vincente, professo che un alone tra le righe...



The graphics of Luca Nieddu dominates in the back-stage: the icon and surreal post-modern, the album cover "Messiah Complex", symbolizes inner conflicts, existential anxiety and modern technology, a triad which represents very well the sound of the Temple of Venus who open the show with the opener of their full-length, "Across The Stars", a ballad that opens to the dance-wave, fragrant with an 'old' style born in the New Order records or Fra Lippo Lippi, now enriched with syncopated beats and then slowing down to the insights of "Goodnight," heartbeat for intimate feeling, the perfect rainy 'intrusion' of the guitar, fast picking on the strings to trigger feelings of strong emotion.

A beginning that determines the poles of the trio: much dance anywhere and the ability to stop moving to create illusions, to enable the voice of Piero to seek support for Alessandra to fly elsewhere, that well protected world that is the soul.

The show then saw the empire of the new course, "Messiah Complex", in which entered echoes of a past not too far away (actually centuries, given the recent revolutions of the band from Bologna) repainted with the optics of today which sees Federico as a different guitar player that fits the border of dark rock, looking with curiosity at some forms of neo-shoegaze wave but also fully managing the rhythm of the drum-machine, switching to dance with no way out.

"Unwanted" and "Hideaway" had confirmed the excellent work done then, nearly ten years in search of balance and the right sound to stand out.



Also giving space to a cover had no suspicion of the 'coup de théâtre' easy, rather than to tribute, with "Temptation", New Order, who represent a important wealth to implement in the future the beauty of the wave, changing something, finishing and then chiseling those sounds 'rough' at that times, now with large margins of chiselling thanks to the enormous possibilities and instrumental given by the time.

Passing through songs like "Sugar Sandman", "Tonight Can Be Done" or "Metropolitan", the evening slipped away and pleasant until the final, "Hey Stranger", once again mediating between rock and dark pop refined dancy and, once again involving the entire apparatus Temple of Venus, the love games of bass and guitar, the paintings of keyboards, the neuroses of the drum-line, voice amalgam of the two voices.

The curtain falls on the evening presented by our site, strongly desired by Piero Lonardo with whom we built every in the last weeks every aspect so to succeed with artisan love for the music: the audience nowadays is a inconstant ectoplasm, but

this page will remain, with its images, to testify that even in these times of cultural collapse, of intellectual retrogradation event in front of a free offer, there will always be those who, romantically in love with the Muses, will not exist only between the pages of the networks or to a virtual attendance but hugging, kissing, singing and drinking among people of flesh and bones, as the cover of "Messiah Complex", a cybernetic character of a world asking to a possible Christ not to sacrifice himself for any longer but to dance to the music of those who know how to play!

Nicola Tenani