Written by Night School
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Tyyni is the third album by Finnish-born sound artist and musician Cucina Povera aka Maria Rossi. The second album recorded using a more studio-based scenario – as opposed to last year's   *Zoom*, a collection of in-situ, spontaneous recordings– *Tyyni* feels like a slowly unfurling mediation on the clash between nature and mechanical living, a rumination on the complexities of modern life that begin to unveil more about the inner landscape of the artist as it progresses.

A Finnish word referring to still, serene weather, the title belies a new note of turmoil in Cucina Povera's soundworld. *Tyyni* represents a more detailed focus on the sculpting of sounds that curl around Rossi's hymnal vocal performances. It's a more adventurous work than Rossi's previous output that goes further into noise elements and vocal abstraction while maintaining the balance and ecclesiastical ecstasy of her debut Hilja.

While tension at the core of Cucina Povera is always prevalent, previously it was organic sounds that were used to counterpoint Rossi's singing but on *Tyyni* these are often replaced with aggressive synths and distortion, profane clashes with the seemingly sacred hymns. Whether close mic'd and intoning in a loop or in full flight, Maria Rossi's voice remains in the foreground, set here against a more synthetic backdrop. This development builds new worlds for Cucina Povera, a digital environment which brings in a sense of the alien for Rossi's vocal to duel.

For an artist with such a singularly unique musical language, Cucina Povera is continually teasing new strands and emotive tones from an evolving palette. Most importantly, *Tyyni* appears to be pulling back the veil to uncover an artist finding a synergy between her own emotional inner world and practice. As such, on her third album, Maria Rossi has found a third way between abstraction and extraneous emotion, personal experience turned inside out to reveal more about the listener.

More information can be found [here] .