



INFO

UBIKteatro was founded in Venice in 2007 by actress and writer Francesca Sarah Toich, and multimedia artist Andrea Santini as a creative platform to explore meaningful integrations between traditional forms and innovation of creative languages through technology. The team focuses on the production of audio, video and multimedia installations, as well as theatre and musical projects based on live interactive control of audiovisual content by either performers or audiences.

Recent productions include:

Venusia, a musical theatre project on the Venetian soundscape where the actors's gestures control elements of sound generation, processing and spatialisation. The project was funded by the Cultural section of the Veneto Region and has been touring Italy and the United Kingdom between 2009 and 2010.

OSCILLA, a scalable interactive audiovisual environment allowing musical interplay for one or more participants. Commissioned by Kernel Festival in 2011 the project is still touring internationally with appearances at art festivals and galleries including London's Victoria and Albert Museum, the IRCAM-Centre Pompidou in Paris and Tokyo Wonder Site in Japan.

Since 2012 UBIKteatro has been commissioned a number of multimedia theatrical readings and productions of Dante Alighieri's Divine Comedy among which: Beatrice all'Inferno - 2012, La selva Diversa - 2013, Presi per incantamento, le donne nei versi di Dante - 2013 and e Ed ella a me - 2014.

In 2014 UBIKteatro's video and multimedia work has been selected as one of the representatives for Italy for the 'ArtVision ' European project coordinated by the Venice Arts Academy.

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The founding members and directors of UBIKteatro are:

Andrea Santini (1978) - sound and inter-media artist, lecturer and researcher in the fields of experimental music, sound art, new media and audiovisual interaction. He has completed a PhD on spatial audio and live electronics at the Sonic Arts Research Centre (Belfast) focusing on the spatial music of Venetian composer Luigi Nono. Since late 2011 he works as a lecturer and academic coordinator for SAE Institute (Creative Media College). Andrea is co-founder and technical director of creative research group UBIKteatro (Venice). His work has been presented at international galleries and festival such as Kernel Festival (Milan, IT, July 2011), Nem Summit(Turin, IT 2011), Toolkit Festival (Venice, IT 2012), Sonorities Festival of Contemporary Music (Belfast, UK 2012), Salone del Mobile (Milan, IT 2013), Tokyo Experimental Festival (Tokyo, JP, 2013), Earzoom Festival (Ljubljana, SI, 2013), Victoria & Albert Museum (London, UK, 2014) can be viewed on their website at (www.ubikteatro.com) and related links.

Francesca Sarah Toich (1980) is an actress and writer based in Italy. In 2005 and again in 2008 (ad honorem) she has received the prestigious Lauro Dantesco, the prize awarded by the Ravenna Center for Cultural Relations to the best young interpreter of the Divine Comedy in Italy. She regularly performs at various cultural events held in honour of Dante Alighieri and his work. Lately she has lent her voice for a digital version of the Divine Comedy (app) for mobile devices (La Divina Commedia - Dathlon, 2012). She has written theatre plays, short stories and has published two fantasy novels 'L'Ombra' in 2010' and La Notte Celtica' in 2011. Francesca combines her literary activities with a range of theatrical performances and workshops, and is particularly well known for her vocal research. She is the founding director of creative research group UBIKteatro (www.ubikteatro.com), with which she has toured in Italy and in the UK.

VENUSIA

Interactive theatre/concert: 40' approx.

A musical theatre project inspired by and dedicated to the city of Venice and its lagoon. The performance takes listeners through a number of sonic and musical scenarios, as if they were wandering through an imaginary Venice. Along the way one might catch elements of the Venetian tradition and culture, past and present, glimpses of Commedia dell'Arte as well as references to Luigi Nono and the Venetian 'spatial' music of the Renaissance

Venusia combines music and theatre, using the actors' movements to generate and control parameters of sound including pitch, volume,

spatial position and motion in a 3D sound setup. The technological framework developed by Andrea Santini in collaboration with Middlesex University, London and the Sonic arts Research Centre in Belfast, allows to map physical gesture and translate it into 'sound gestures', capable of creating a spectacular and immersive sound dramaturgy.

The project stems from a desire to describe and reinterpret the extraordinary soundscape of Venice, its surroundings lagoon, its culture and traditions. The original text, by Francesca Sarah Toich, is inspired by elements of the literary tradition either

from or about Venice, combined with her personal perception and interpretation of the city. The music, by Andrea Santini, uses recordings and Venetian sounds as a foundation and inspiration for both the live parts, performed by the actors with voice, instruments and live electronics, and a series of short electroacoustic compositions on tape.

Project funded by: Regione del Veneto





INFINITE WORLDS

Video Installation Itinerary (2010)

A site-specific installation itinerary that adapts to and exalts the structural characteristics and architectural elements of the chosen location by means of projections and videos.

Depending on the locations, the materials are displayed on screens of various sizes or projected onto architectural elements, walls, façades, curtains, bodies or objects.

Inspired by Giordano Bruno's idea of 'infinite worlds', the videos and the music create a suggestive, dreamy, sensual and ironic itinerary bridging real spaces and imagined worlds.

The videos are all based on live performances integrating interactive technologies and live projections.

The musical components juxtaposes and combine original music written in a Renaissance and Baroque style with electronics sounds and soundscape. Some of the visual and musical performances can, if relevant, be integrated and recreated live within the itinerary.

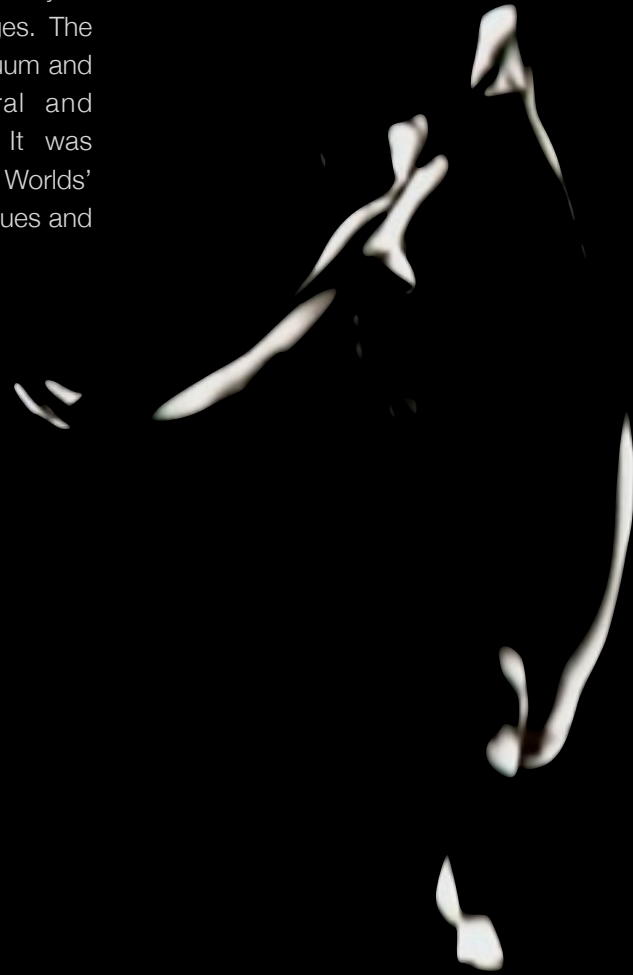
INFINITE WORLDS



DIOTIMA

Body mapping / HD video (2011)

The project questions our relationship with nature, beauty and love in the digital age. In Plato's Symposium Diotima teaches Socrates about the origin, development and lasting function of Love (Eros) and beauty as our perception of the world changes. The video portrays both a worrying vacuum and possible ways in which natural and technical beauty could coexist. It was created as part of the 'Infinite Worlds' project using body mapping techniques and video projections.



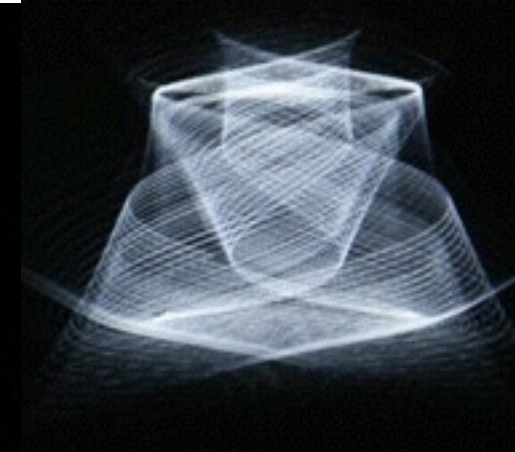
OSCILLA

interactive audiovisual installation (2011/13)

OSCILLA is a scalable interactive installation enabling musical interplay within a responsive audio-visual environment.

Inspired by the Latin 'Oscilla' (votive objects that would swing in the wind during rituals), OSCILLA is a playful yet meditative exploration of the oscillatory roots of sound, of its visualisation, of the foundations of music and, ultimately, of the 'harmonic' relationships within elements in a group.

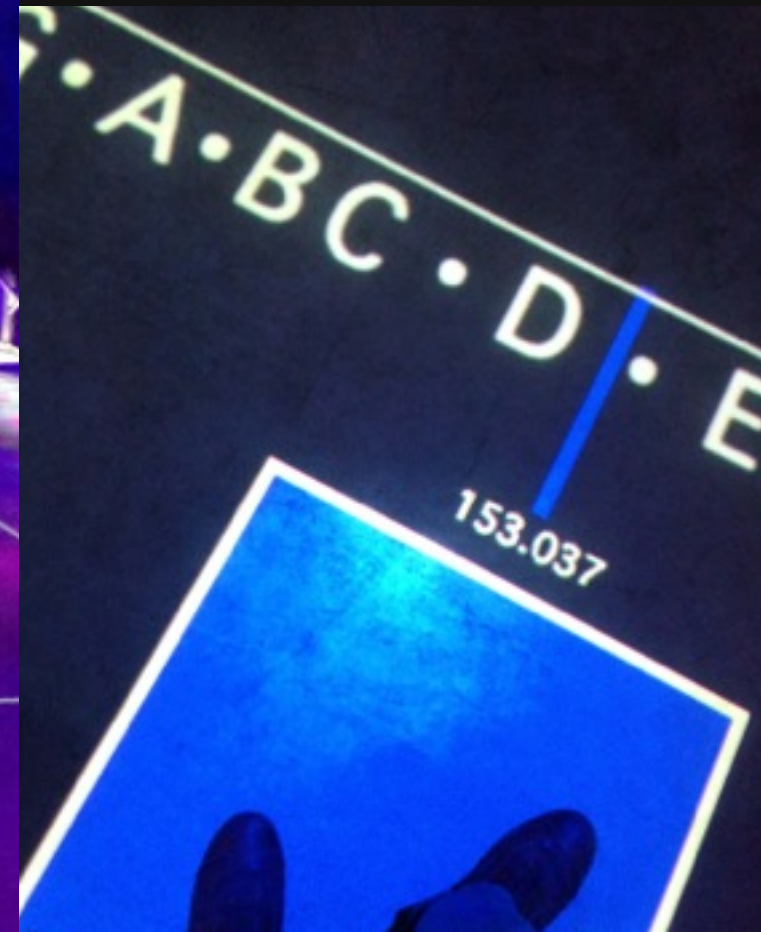
OSCILLA is scalable in that its interactive area can be flexibly varied from a small table surface to a whole stage or room ...

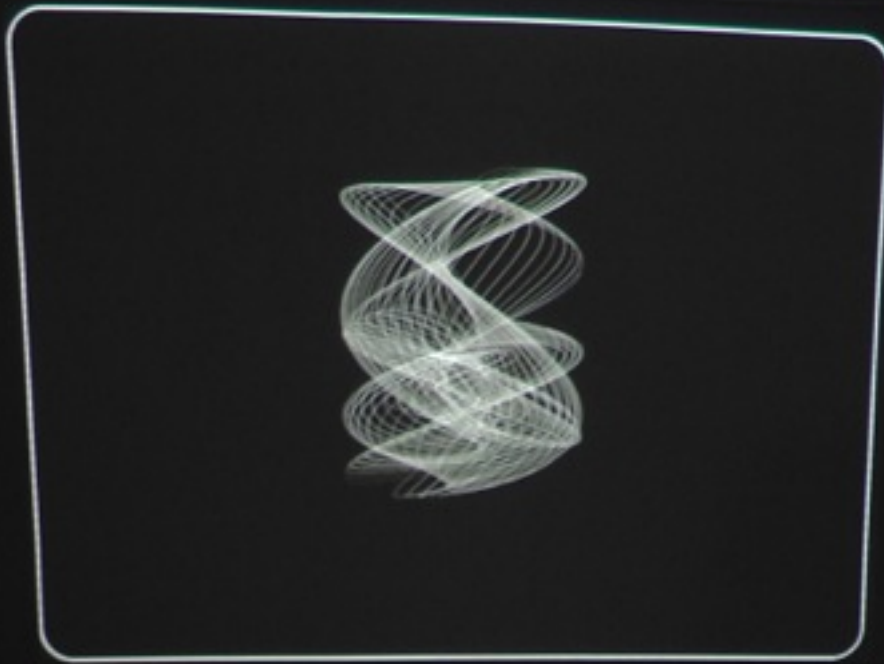




OSCILLA

The participants' position and movement (in the stage/room version) or that of other symbolic 'objects' (for the table version) controls OSCILLA's sound generators (sinewave oscillators), which are then discretely amplified by sets of loudspeakers arranged so that the spatial projection changes dynamically with the participants or object's positions thus providing different auditory spatial perspectives into each harmonic structure, while also enhancing natural acoustics and resonances of the installation space.





OSCILLA

Participants can thus create morphing chords and harmonies and explore intervals, partials, microtones and other acoustic phenomena. Visual feedback as to the objects' positions, sound frequency, musical note and amplitude is provided on the main surface to enhance the interaction's musicality.

The sound outputs are also analysed to generate 'sound paintings' that graphically reflect the mutual relationships between sounds, phases and frequencies.

Technical partner: PHILIPS

Production: UBIKteatro

Co-production: Tokyo Wonder Site, Kernel Festival

QUADROFONIA#1

'BEATRICE ALL'INFERNO'



Modular Multichannel Generative Soundscape (2013)

Generative soundscape created from readings of Dante Alighieri's *Inferno* performed by the award winning actress Francesca Sarah Toich. The spoken voice (which may also be captured live during an opening performance) is progressively transformed into musical material by extracting rhythm and pitch material or control data from the phonetic content. The fact that in *QuadroFonia #1: Beatrice all'Inferno* loudspeakers are literally 'chained' to their frames may be seen as a metaphor of the lost souls Dante encounters upon his journey into hell. The audience is invited to wander about and explore an acoustic 'dark forest' (*selva oscura*, *Inf. I*) built with their cries. Beatrice, metaphorically thrown into Hell as a female voice, guides us towards the boundary where semantic, phonetic and musical elements derived from the same source material blur, to a state where poetry becomes music, a morphing patchwork of fragments, echoes and messages enabling a re-discovery of one of the masterpieces of Italian literature while providing a stimulus to reflect on older and contemporary notions of hells and their real manifestations. *Beatrice all'Inferno* is the first study in a series called *QuadroFonia* that explores the potential of modular multichannel soundscapes presented through various arrangements of 'framed' loudspeakers. The term *QuadroFonia* plays with the Italian 'quadro' (picture/painting) as well as with the idea of *Quadraphonic* sound, one of the earlier solutions for surround sound. The works explore sound spatiality and movement as dramaturgical elements within flat, two & three- dimensional immersive arrangements. A theatre of sounds where attention is drawn on each individual frame as a character, a presence, an embodiment or an 'opening' onto a world of sound.

PRESI PER INCANTAMENTO

'LE DONNE NEI VERSI DI DANTE'



For actress / dancer and reactive video (2013)

A selection of Dante's poetry dedicated to women is interpreted by actress Francesca Sarah Toich while a dancer underscores the performance by interacting with live visuals. The video is fully reactive and mapped to the dancer's joints and shape so her movements determine what is displayed on the screen behind.

Commission: Gramna Festival & Zuecca project Space for Venice Biennale 2013



ED ELLA A ME

'LECTURA DANTIS' PER VOCI, VIDEO ED ELETTRONICA

Multimedia theatre



A 2014 commission leading to a new development of UBIKteatro's multimedia interpretations of Dante Alighieri's Inferno. With: Francesca S. Toich, Lele Piovene, Dragana Milosevic. Sound&Visuals: Andrea Santini, Andrea Fincato, Riccardo Planalto.

Direction: UBIKteatro with Walter Valeri.



IN VITRO

Video Installation



Humans and plants, seamlessly generated and dissolved 'in vitro' from the same particles of projected light. What else grows out of the processes we invent besides the object of the experiment itself?

Inspired by themes and issues surrounding the extraordinary developments and achievements in the fields of genetic engineering and genomics the work offers no answer or statement but it does implicitly raise a number of questions on the reasons and outcomes that drive such research. It also points back to centuries of alchemy and experimentation, all the way to Paracelsus' notion of the Homunculus and it's subsequent developments in nineteenth century fiction.

A video projection is mapped onto a small professional laboratory test tube rack where images gain an holographic quality given by the combination of liquid, glass curvature and rear-projection film material. The size and position of the rack prompts the viewer to drawn in near to observe the different processes that seem to take place 'in vitro'.

A miniaturised female body condenses in one of the tubes and searches the tiny space around her, attempting to escape and establish communication with the viewer. As new clones are generated in adjacent vials, each shows varying degrees of awareness and agency and each seems to adopt a slightly different behaviour. Following dissolution in-vitro some eventually re-consolidate as plants, and viceversa. An ikebana style composition appears as a symbol of mankind's need to imitate and manipulate nature. An anthropomorphic dead trunk fluctuates in a sort of Danse Macabre with a human miniature in fetal position ...

Creatures born out of light and liquid within an eternal re-invention of life. Forms of life escaping the art laboratory to remind us of ancient myths still deeply embedded in current research practice, be it by ambition, by desire for gain or by fear of loss and time.