

Selected works (2008-2013)

ANDREASANTINI



B|O

Andrea Santini (b1978) is a multi-media artist and researcher, specialising in sound and audiovisual interaction. In 2012 he has completed a PhD on spatial audio and live-electronics at the Sonic Arts Research Centre (UK). Andrea is co-founder and technical director of UBIKteatro (Venice), a creative research group led by award winning actress-writer Francesca Sarah Toich that combines traditional art, theatre and literature with interactive technologies, gestural interfaces, immersive and reactive audio-visual environments. Andrea's recent projects include interactive installations such as OSCILLA as well as multimedia and interactive dance performances, generative soundscapes, video installations and electroacoustic performances. Andrea's work has been shown in galleries, festival and conferences internationally including: Tokyo Experimental Festival (JP), Earzoom Festival (SI), Sonorities Festival (UK). Kernel Festival, Salone del Mobile, Toolkit Festival, Venice Biennale and NEM Summit (IT), Besides his research and performance activities, Andrea collaborates with SAE Institute (Creative Media College) as a lecturer and research tutor.

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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.

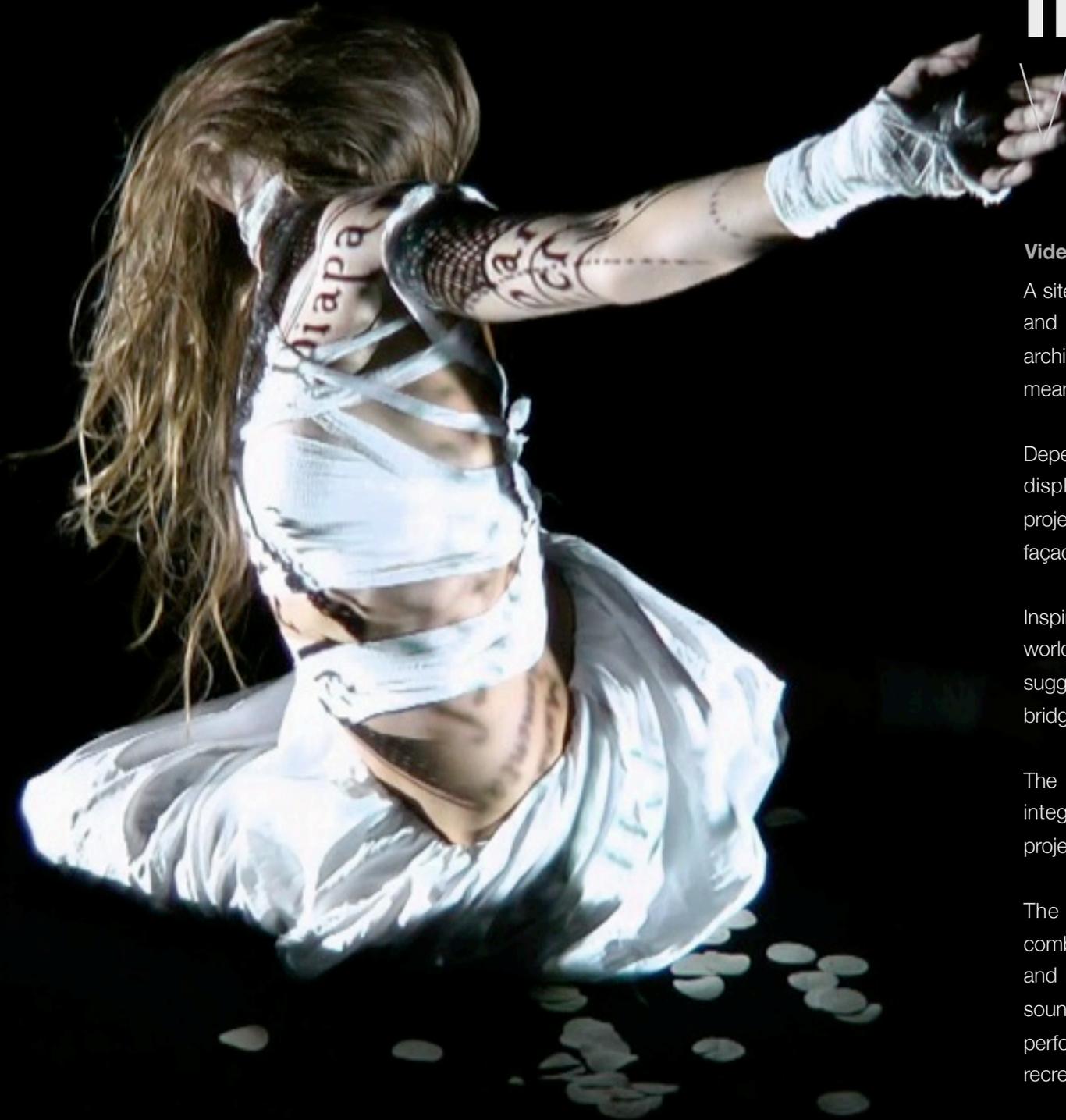
The technological framework developed by Andrea Santini in collaboration with Middlesex University, London and the Sonic arts Research Centre in Belfast, allows to map physical gesture and translate it into 'sound gestures', capable of creating a spectacular and immersive sound dramaturgy.

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.

Production: UBIKteatro

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.



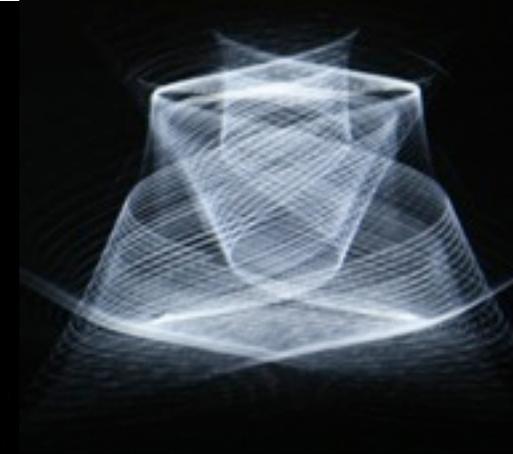
OSCILLA

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.

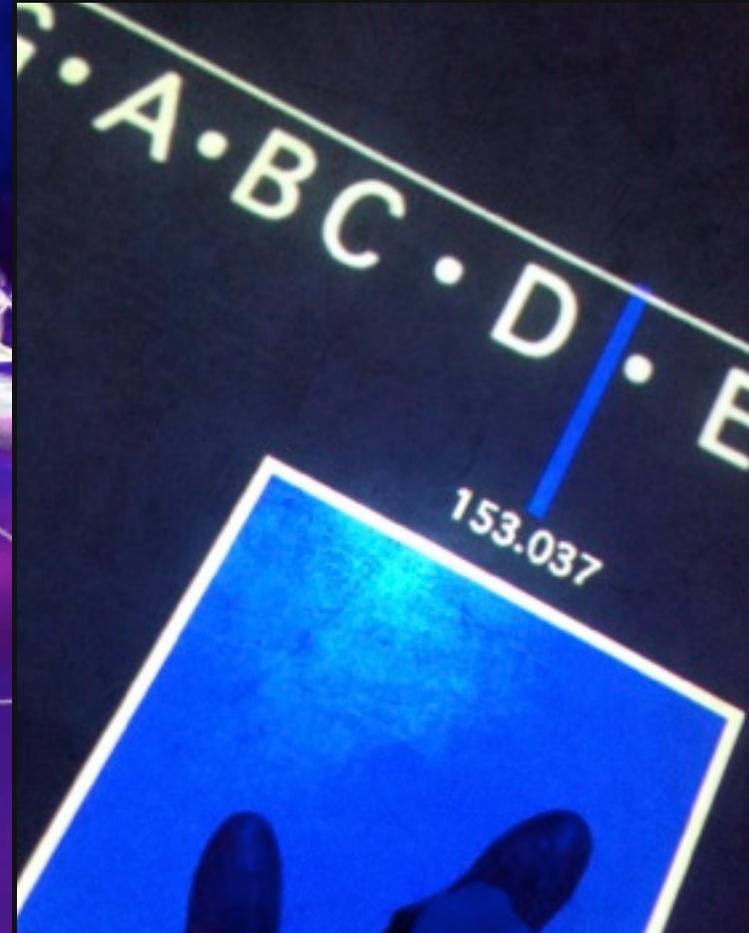
OSCILLA is scalable in that its interactive area can be flexibly varied from a small table surface to a whole stage or room ...

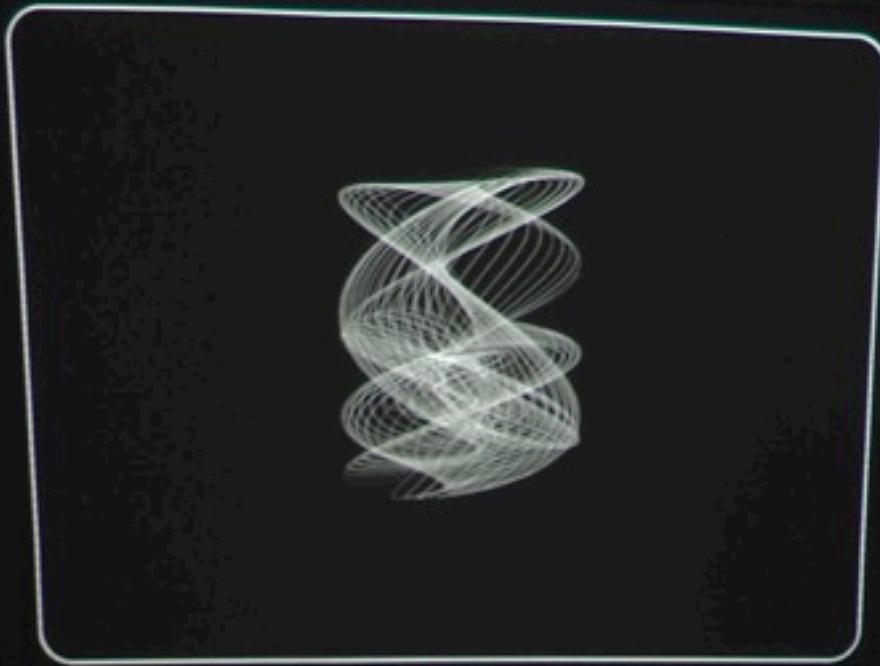




OSCILLA

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'

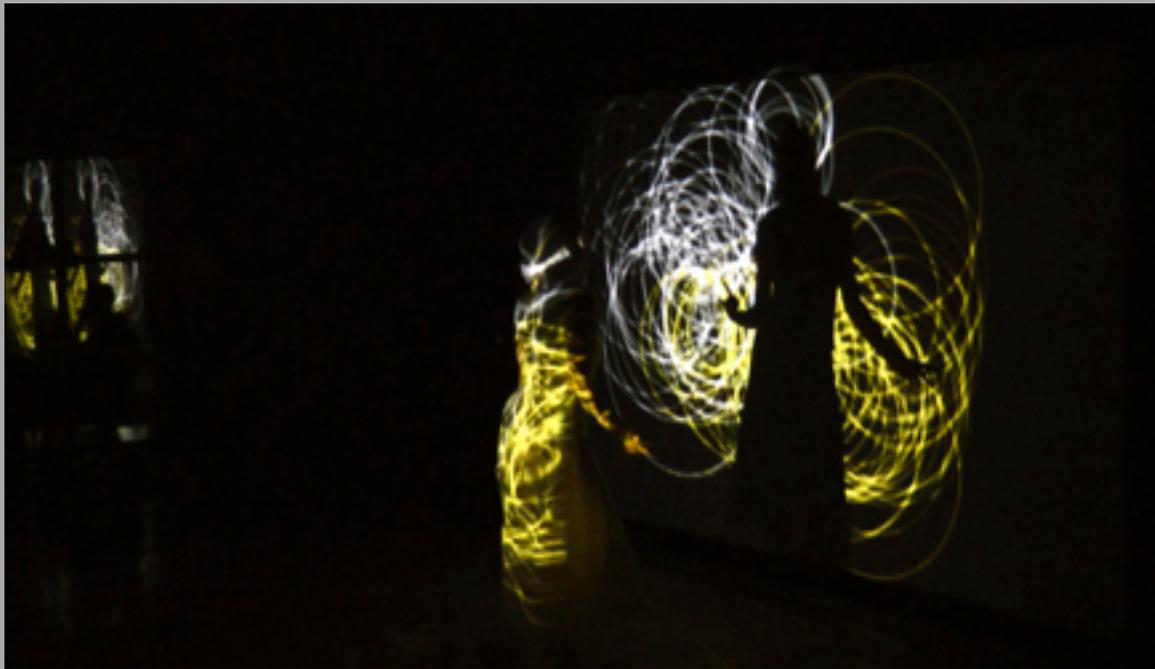


Modular Multichannel Generative Soundscape (2013)

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.

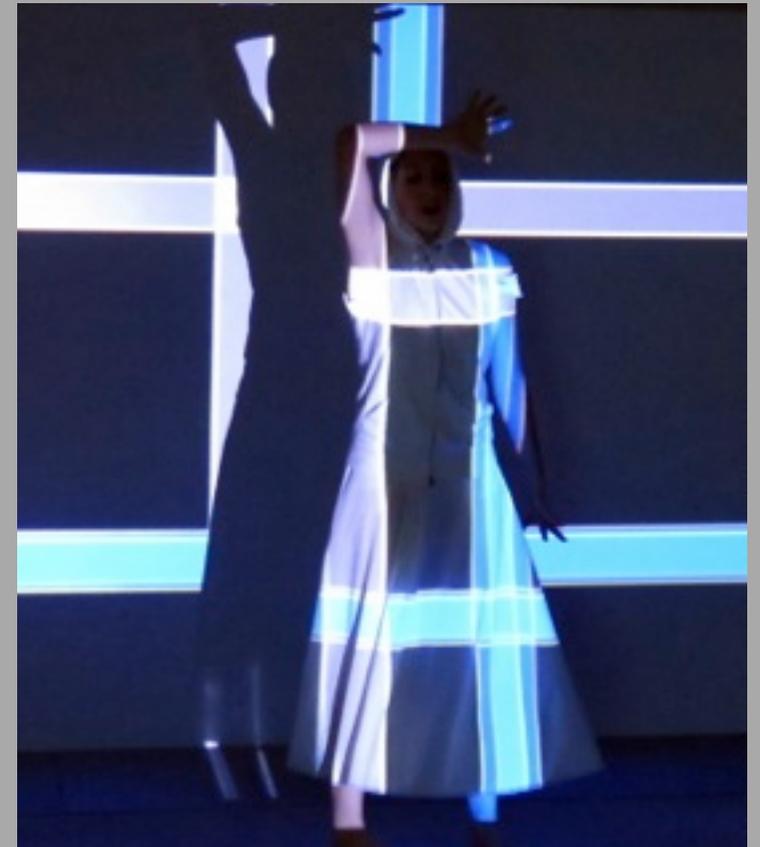
PRESI PER INCANTAMENTO

'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