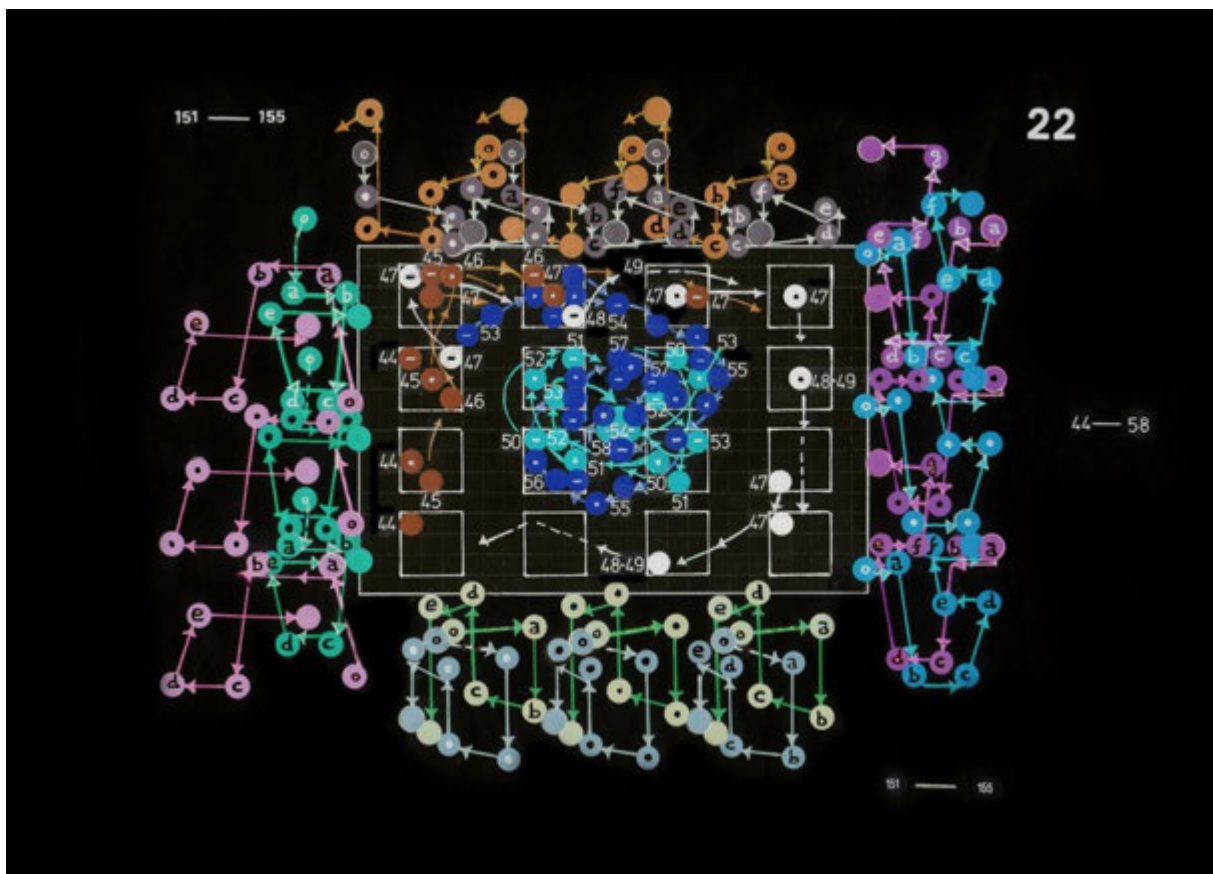


Exposé of the interdisciplinary opera project *The Promised Space*

/ Der versprochene Raum / Espacio prometido / Lo Spazio promesso

A micro-macro Time-space Labyrinth- Opera. Research, development and presentation.

- **Focus of interest of the opera project:** Field of *bodily-digital Synaesthesia* from human stimuli and illuminated trajectories in polymetric-polyphonic, multidimensional human constellations in motion. Cause and effect, structure and human error, chaos and control, continuity and fragmentation. Density; accumulation; disaggregation; dispersion; extinction; clarity-blurring of audible-visual signalling through micro-wandering lighting.



- **The concept aims to** create a polyphonic composition for: - *live* and *non-live* vocal parts; - multi-channel vocal polyphonic spatialisation; sensor-controlled lights create a network of virtual paths throughout the performance space and on its floor, that reflect the movements and muscular impulses of the vocal soloists and choral groups. The performers wear touch- and weight-sensitive sensors that transform their steps and rhythmic characteristics into illuminated points or lines.

● **Development of** a live production that aims to create a virtual *bottomless stage*. Through touch- and weight-sensitive wireless sensors worn by the performers, virtual illuminated paths that reflect their tiniest movements (stimuli) will be created. The illumination network is built up or down based on the recurrence or absence of the signals at specific points of the spatial 3D polyphony. Individual trajectories of singers and performers are amplified, supersaturated, deconstructed or extinguished depending of the his/her trajectory' choice. *

The idea takes inspiration from aerial views of auto traffic/crowds and ground views of bird flocks in mega cities.

* The perception of density or dispersion of light phenomena is a structural mirror image of: - the multilayer polyphonic sung and spoken scores (for 4 or 12 live vocal soloists); - the peripheral placed, antiphonal vocal groups (for 12 or 48 live voices); - the multi-channel micro polyphonic spatialisation of 12 individually-recorded-controlled voices moving throughout a space; - The trajectories of the performers' motion-gestural score.

The musical events including all live performers and spatialized voices move to different basic rates (e.g. simultaneous tempi/steps: 72-, 125-, 128-, 150 beats per second, which are already pre-produced individually in the studio as path conductors for the performers) perceived by the public as independent micro-processes. These develop simultaneously within the macrostructure and intersect and overlap at precisely defined times.

The fleeting fragile illuminated trajectories generated in milliseconds are designed for a neutral-coloured or even better, a transparent stage floor and conceived as an aerial view. Illuminated meeting points, lines and saturation nodes are created – as already described above - via weight vibration and light sensors placed on the stage and worn by the performers. The assembly, permanence and disassembly or disappearance of the light points and trajectories depend on the speed (continuity or discontinuity of the performers' steps) and on the intensity of the individual events on stage.

Participation: Eventually the spectator will be incorporated into the performance as a walking participant - with a silent libretto - if he can perceive and follow the individual pulses of a particular group of performers.

The work emerges from an inner creative process initialized roughly twenty years ago in the field of micro tonality and micro rhythm - driven by the need to find a symbolic form and a new notation system that reveals the biological traits of every human characteristic and its behavioural change in varying frames and environments. If such a notation system existed – a reflection of reality – we would be able to address the urgent need to preserve the language of existing polyphonic cultures of oral transmission - before it disappears forever.

My interest as both human and artist focuses on bodily and spatial polyphonies, the current human exodus, and the hybridization and interaction of surviving polyphonic traditions and those yet to be conceived. My work aims to use microsystems as a vocal bridge between European written- and Asian- African- American orally-transmitted traditions. This production was influenced by the written *Ars Subtilior* period of Italian-French polyphony at the end of the 14th century, the oral African polyphonic traditions from the south Sahara and by the tonal languages and melodic ductus of China, Japan and the Southeast Asia – Thailand, Bali and Java.

Pitch-rhythmical and spatial systems; a palette of fragmented tone color pigments controlled in milliseconds - a sort of *musical pointillism* in continuous movement - and the modification of points of view of the visitor, provide a common denominator for approximating any gestural-musical score in a three- four- and multi-dimensional space by means of light and sound trajectories created via the movements of the performers.

Currently, I dedicate my creative activity as a composer and stage director to both the research and writing of micro, sound, and space gestural scores for vocal soloists as well as scores for groups and crowds, in the framework of live indoor and outdoor labyrinth spaces. These structures and conceptions are based on archaic symbolic languages and current neuroscience and soft-robotic research. The opera cycle *The promised Space (What Remains/Was Bleibt, Exodos and Labyrinths)* are inspired by static and mobile aerial views and labyrinthine timespace texts by J.L. Borges.

For the preparation of the musical- and gestural/spatial score for the soloists and choral voices, a high-quality edition and print program is needed to explain the traditional and symbolic spatial-, sound- and light-based notation systems to the performers. Simple, accessible explanations and guides to the musical patterns and the spatial/gestural score are planned for them. The general concept will be presented as a facsimile of my manuscript. The individual voices will be designed and printed by my edition house. I estimate that 6 months will be needed to complete the composition and to prepare the soloists for the rehearsals.

This cycle is the product of a quadrilateral creation of the last few years in collaboration with Berlin, Madrid, Venice, Buenos Aires and San Francisco. My composition work, in conjunction with assistance from the *Mathematics Department of the Berlin Technical University (TU-Berlin)*; the *Center for Contemporary Music of the Reina Sofia Museum, Madrid* (musical production studio of the *CDMC LIEM*); the *Laboratory of Musical Research & Production (LIPM)* and the *ISATC Colón Theater* – department of opera and production in Buenos Aires; the *DSZV - German Center for Venetian Studies Venice*, and the *XX-XXI Century music dept. of the Conservatorio Benedetto Marcello, Venice*; and finally the *Djerassi Artist-in-Residence program* in California, USA, where I produced various works during my stays as resident artist. The assistants Thomas Schneider (Berlin); Pablo Crubellier (Bs. Aires) and Paolo Zavagna (Venice) collaborated on my works. Musicians and soloists from all over the world have taken part in the production and recording of the spatialisation orchestral material.

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Countries in collaboration for the presentation of the work are: Argentina, Germany, Italy Switzerland and Vietnam.



What remains / Was Bleibt / Lo que queda/ Cosa rimane -polyphonal score in movement. S. Fomina



Crete Labyrinth *live*



Christian Labyrinth *live*



J L. BORGES Labyrinth. Venezia, San Giorgio, Italia and San Rafael, Mendoza, Argentina – Detail



J. L. Borges' Labyrinth scheme



J L. BORGES Labyrinth. Venezia, San Giorgio, Italia
