

## BOLOGNA ART WEEK / 18. DÖKK, THE PERFORMANCE OF STUDIO FUSE AT THE TEATRO TESTONI



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"We will put the spectator at the center of the picture". So the Futurist prophecy was fulfilled yesterday, amid the glances of the spectators of the Teatro Testoni in Bologna, projected in an unexpected synesty for 60 minutes of pure cognitive escape.

So yesterday, February 3, the national premiere of *Dökk's* performance by **Studio Fuse** was staged , with the interpretation of **Elena Annovi** and promoted by DAS CUBO.

The body is the protagonist, exalted and multiplied, suspended, brought to the limit of gravity and left to drift between real and virtual. The observer was launched in a scenic dimension that mixes dramaturgy and interactivity, in which even the technological element is bent to the hic et nunc of the theater, becoming a partner of the protagonist. Annovi vibrated her body in sixty minutes of continuous tension, starting from the exploration of the ground to vibrate her nerves in the emptiness of the stage, confusing herself to the cosmic emptiness of a kinetic hyperuranium. In fact, the interaction between the choreography and the scenic elements represents one of the focal points of the project. To obtain this result, a system has been developed capable of processing on the stage the result of the close

interaction between different data generated in real time: the analysis of the sound, the performer's movement, his heartbeat and the sentimental analysis of the contents shared on social networks. The combination of these data thus makes sure that every staging takes forms that are always different and unique because they are the result of the randomness and unpredictability of the information being analyzed.

To do this, Studio Fuse used Perception Neuron, a motion capture system characterized by eighteen accelerometers positioned directly on the body of the performer that allowed real-time tracking of every single movement. These data were crossed with two Kinect positioned on the stage to get even deeper interaction. So what is staged is an inner condition to the constant search for a balance between light and dark. Darkness is just what in Icelandic means *Dökk*. Here, the absence of light can be interpreted as a metaphor of earthly life and of the perception of reality represented as the shadow of a light that can not be seen but whose existence can only be perceived.

Starting from this concept the narration was developed through the creation of ten rooms that form a circular path in which the end coincides with a new beginning. A transformation, or rather a transcendence, that in full blood with the tradition of Italian painting manifests itself through the ascent, a movement that rises from the earth to the sky. The climb, therefore, is the ultimate end of the staging, the journey undertaken by the performer starts from the trampling of the stage to become floating according to an unexpected aerodynamics, unreal and yet materialized by the meeting of the new technology.

This is how the occasion of Arte Fiera encourages the proliferation of further events in the city which, in the OFF of their condition, are able to create innovative areas of dialogue between art and science. ( *Marcello Francolini* )

*This article has been translated from its original form, which can be found here:*  
<http://www.exibart.com/notizia.asp?IDNotizia=56352&IDCategoria=204>