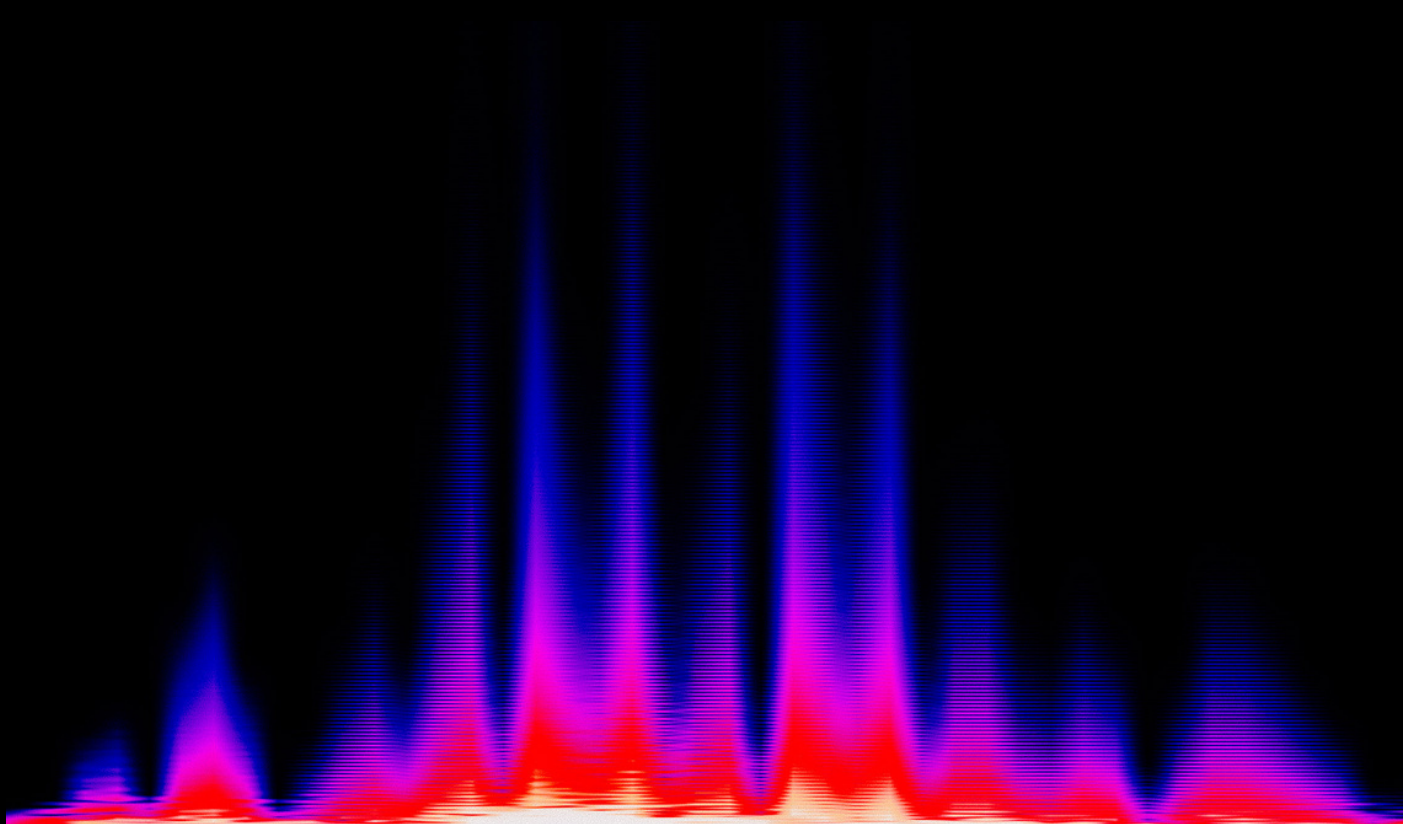


ICARUS



ph. Stefano Pierini

for one performer and
augmented reality

CONCEPT

ICARUS draws inspiration from the myth of Icarus as a symbolic representation of the utopian tension toward the overcoming of limits.

Through sounds generated by the manipulation of a balloon, an ironic sublimation of the mythical figure who flies without being able, and perhaps without wishing, to halt his ascent, the work constructs a formal trajectory that emerges from immateriality and ultimately returns to it.

The process passes through a paradoxical transformation: the explosion, an event that is at once destructive and generative, opening the form toward a new condition of existence. What remains disperses through space as aerial matter, within a dimension of maximum openness and potentiality, suspended between disappearance and infinite proliferation.

Equipped with an augmented reality headset and wearable technological devices, the performer shapes **sonic objects** through the movements of the hands and body, moving through the virtual void and giving life to an acoustic matter in constant evolution: gesture becomes the generative instrument, while the body acts as the medium of an emerging sonic ecosystem.

The performance unfolds on two simultaneous levels:

within the virtual space, projected onto a screen and visible to all, where sounds are shaped and transformed;

within the real space, where the performer enacts the ritual of performance and where the generated sonic organisms are diffused.

ICARUS presents itself as an investigation into the limits of perception, at the point of tension between reality and virtuality.

Augmented reality is transformed into a **mythical space** of possibilities, an environment in which the boundary between physical presence and immaterial projection progressively dissolves and merges.

— “ —

*Born from a breath.
My body is made of
space.
Without organs.
I fly.*

— ” —

SETUP

AR/VR Headset

Screen with real-time video
projection

Wireless microcontrollers

Sound diffusion system
(2 to 8 speakers)

Mixer console

Duration 10'-15' ca.

editions
**Verlag Neue Musik
Berlin**



ph. Lorenzo Lessi

STEFANO PIERINI

Born in 1971, he graduated in composition under Gilberto Bosco at the 'G. Verdi' Conservatory in Turin. From 2005 to 2009, he was awarded a composition scholarship by the DESONO Association for Music, which enabled him to further his studies with Fabio Nieder at the Royal Conservatory of Amsterdam.

He also attended masterclasses with, among others, Luis De Pablo and Toshio Hosokawa.

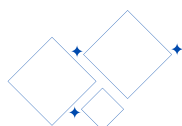
His works have received awards and honorable mentions in various national and international competitions, including the 2009 Valentino Bucchi Prize, and he was a finalist in the 2010 Mauricio Kagel Competition.

His music has been performed at Italian and international festivals such as Konzerthaus Berlin, Rai Nuova Musica, Musica Nova Helsinki, Milano Musica, Moscow Forum Festival, MITO Settembre Musica, Impuls Academy Festival Graz, Musikfest Stuttgart, Muziekgebouw Aan't IJ Amsterdam, Gare du Nord Basel, GAMO Festival Florence, and Cantiere Internazionale d'Arte di Montepulciano.

Numerous ensembles and soloists have performed his music, including the RAI National Symphony Orchestra, BIT20 Ensemble, Orchestra di Padova e del Veneto, Atlas Ensemble, L'Arsenale Ensemble, Ensemble Orchestral Contemporain, delian::quartett, Claudia Barainsky, Mojca Erdmann, Orchestra Filarmonica di Torino, Wu Wei, Michele Marelli, GAMO Ensemble, and Seattle Chamber Players.

Some of his works have been broadcast by Rai Radio3, Radio4 Holland, Deutschlandfunk, YLE 1 Finland, and Slovenian National Radio and Television. He is currently involved in various projects to be presented at festivals in Italy and abroad.

His compositions are published by Verlag Neue Musik in Berlin, and some of his works have been recorded on CD by ECM Records and OEHMS Classics.



WWW.STEFANOPIERINI.COM



ph. Stéphane Derbékian

CLAUDIO BETTINELLI

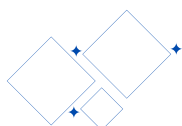
Trained at the CNSMD of Lyon under the guidance of Jean Geoffroy, Claudio Bettinelli graduated with highest honors and unanimous distinction. His unique artistic approach was praised by the jury, which awarded him a special mention for the originality of his program. That same year, he was also distinguished at the Geneva International Percussion Competition, receiving the Special Prize for Instrumental Originality.

A versatile musician, he explores a wide range of fields: contemporary music, classical repertoire, musical theatre, improvisation, and computer-assisted music. His singular artistic vision has led him to collaborate with prestigious institutions such as Tempo Reale (a center founded by Luciano Berio), the Orchestre National de Lyon, the Opéra National de Lyon, and Musicatreize. He also took part for three years in the UBS Verbier Festival in Switzerland.

As solo percussionist with the Ensemble Orchestral Contemporain, he performs and premieres works by contemporary composers under the direction of Bruno Mantovani. He is also a member of C Barré (dir. Sébastien Boin) and the ensemble Mezweïj (dir. Zad Moulataka), while serving as co-artistic director of Odyssée Ensemble & Cie. As a soloist, he has premiered several works by Zad Moulataka, Vincent Carinola, and Massimo Botter.

Deeply interested in the interaction between music and dance, he has composed and performed music for several choreographic creations, including Energy and Kismet (Ziya Azazi), as well as Fragile on the Edge and Cath 22 (Jasna Vinovski). His pedagogical research has led him to develop innovative tools that integrate new technologies to make contemporary music more engaging and immersive for a wide audience.

He designs real-time interactions between gesture, sound, and light, using technological systems made up of sensors and repurposed objects.



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