



BLACKOUT

IN THE WONDERFUL WORLD OF UOZ (APP)



Production ABC - Allegra Brigata Cinematica Company
Co-production CSC Anymore / Festival Danza Estate
With the support of NEXT Workshop of ideas, Lombardy Region 2015

National Debut 12th June 2016 at Festival Danza Estate, Bergamo (Italy)

Direction and choreography Serena Marossi
Dance Luca Citron and Federica Madeddu
Video Luca Citron
Scenery and lighting design Simone Moretti
Original music Marco Bonati, Paolo Ferrario
VFX designer Simone Marossi
Tablet-mask on stage realized by Rajan Craveri
Voice over Yuri Plebani, Simona Zanini

Blackout – In the Wonderful World of UOZ(APP) is a performance with two dreamlike characters, each one trapped in a hypertrophic “cage” made of images, videos, sounds, noise, tics, text messages, posts, emoticons: Pixel expresses himself only through images, videos, and photos, does not talk, touch, and is unable to listen. He longs to get the world into his personal screen

and greedily multiply the point of view from which to capture reality; Sonar is a girl with a thousand faces and none, with a thousand profile icons running across her screen-face. She does not really listen to what goes on around her, immersed in the world of social networks, a grotesque character, a contemporary Pierrot who lives and get across her emotions only through emoticons,

sharings and images. In their deluge of syncopated gestures and virtual interactions, they are unable to develop a narrative that really speaks of them. The medium is the message, until an unexpected blackout turns off their whole world. Having to make virtue out of necessity, they will find a new and more authentic way to relate to the world around them.



THE IDEA BEHIND THE SHOW

The project starts from the wish to investigate communication nowadays. The new generations are born into a world where communication depends ever more on technological devices. The image is everything.... "We have more images of memories than real life. Everything is captured, step by step, nothing is left to the oblivion of time. Everything is photography sooner than being reality" (from "Lo sguardo rovesciato", by Roberto Cotroneo).

Our identity passes through the images we collect everyday and share with the world, photos thrown to the winds. The selfie is mirroring and transforming oneself to express desires, possibilities, and other realities. It's how you express yourself to yourself. Sonar. Our character, plays precisely on this aspect. She doesn't know anymore what her real face is, but passes from a profile image to another, according to situations, to obtain the highest number of likes. To please others, and herself.

THE LANGUAGE OF THE SCENE

The language used on the stage is Dance and Movement. To build up the physical score we started from smart phones and tablets, small rectangles in which our world is encapsulated. Our neck bows, our eyes glaze over and we lose interest in everything around us. It is said that technologies are making us forget our body. Our intention is to make it reemerge.

Some questions have stimulated our research: how can we find dance, a new gestural art starting from those movements that every day we make with technological devices? How can smartphones and tablets become poetic instruments and inspire our dance, not ends but medium for a poetic, ironic, aware way of communicating? How can the gestures found get in touch to each other? How can they arrive at the body and movement as communicative, tri-dimensional and multidimensional channels, starting from a bi-dimensional world?

The show, in fact, is articulated in two parts. One entirely based on technological devices, with videos, shots, projected images. Here the dance too is bi-dimensional, a bit robotic, syncopated, hasty. And a second part, where everything is switched off leaving only

the body and the relationship between the two characters. The dance is charged with emotion, with meaning, becomes fluid and disarticulated. We use technological devices to get close to an audience that is often far from the world of theatre, the audience of adolescents, to get across to them a thought, an emotion, a consideration, a way of being puzzled. A dance show to reflect on communication, to smile at it (and be unsettled).

SCENERY

Eight multi-faceted cubes fill the stage. They can be combined in different ways. From time to time they become the screens onto which videos and images are projected, structures with which the two characters can interact, creating different scenes and settings. We started out from the square as that is the most similar shape to the little screens we carry with us every day. The scenery, too, evolves during the second act.

MUSIC

In the first part of the story the chosen music belongs to the world of contemporary and past pop, also using electronic music by Matmos. For the second part Marco Bonati has created original melodies using piano and keyboard, instruments he works on by "keying" just like on a smartphone or tablet. The action is the same, the result is different. From the piano come poetry, melody and harmony.

LABORATORIES

Blackout is conceived for young people. We want to reach them through specific laboratories tied to the theme of the show, even in schools.

CONTACTS

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VIDEO

Full performance with English subtitles:
<https://vimeo.com/255506273>



Technical Requirements

Playing Time: 50 minutes

Stage Assembling Time: 5 hours / Stage Dismantling Time: 3 hours

SCENIC REQUIREMENTS

- Useful stage; minimum dimensions 8 m width and 6 m depth
- Black side wing, 4 wings each side
- Black Backdrop + White Backdrop (or possibility to hang a white backdrop)
- Dancing carpet in case the floor is not suitable to the movement
- Ladder suitable to work with stage lights

ELECTRICAL MATERIALS

According to the acting area

- Back Lights: 5 PC of 500/1000
- Side Lights: 2 Par can 64 LED RGBW and 2 light stands (minimum 1 meter high)
- On the fly bars:
 - 1 Profile spot 25/50 zoom
 - 16 PC 500/1000 W with barn doors
 - 2 PC of 500/1000 W to support/highlight the face from offstage
- Dimmer 12/18 channels
- Memory control unit 24/48 channels double scene
- Possibility to connect a projector on the stage

SOUND MATERIALS

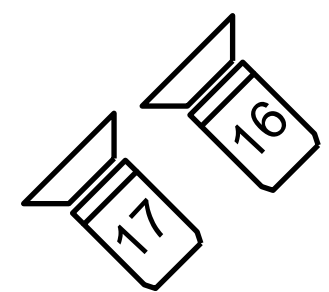
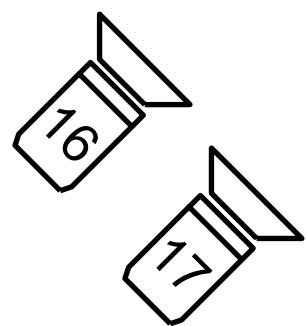
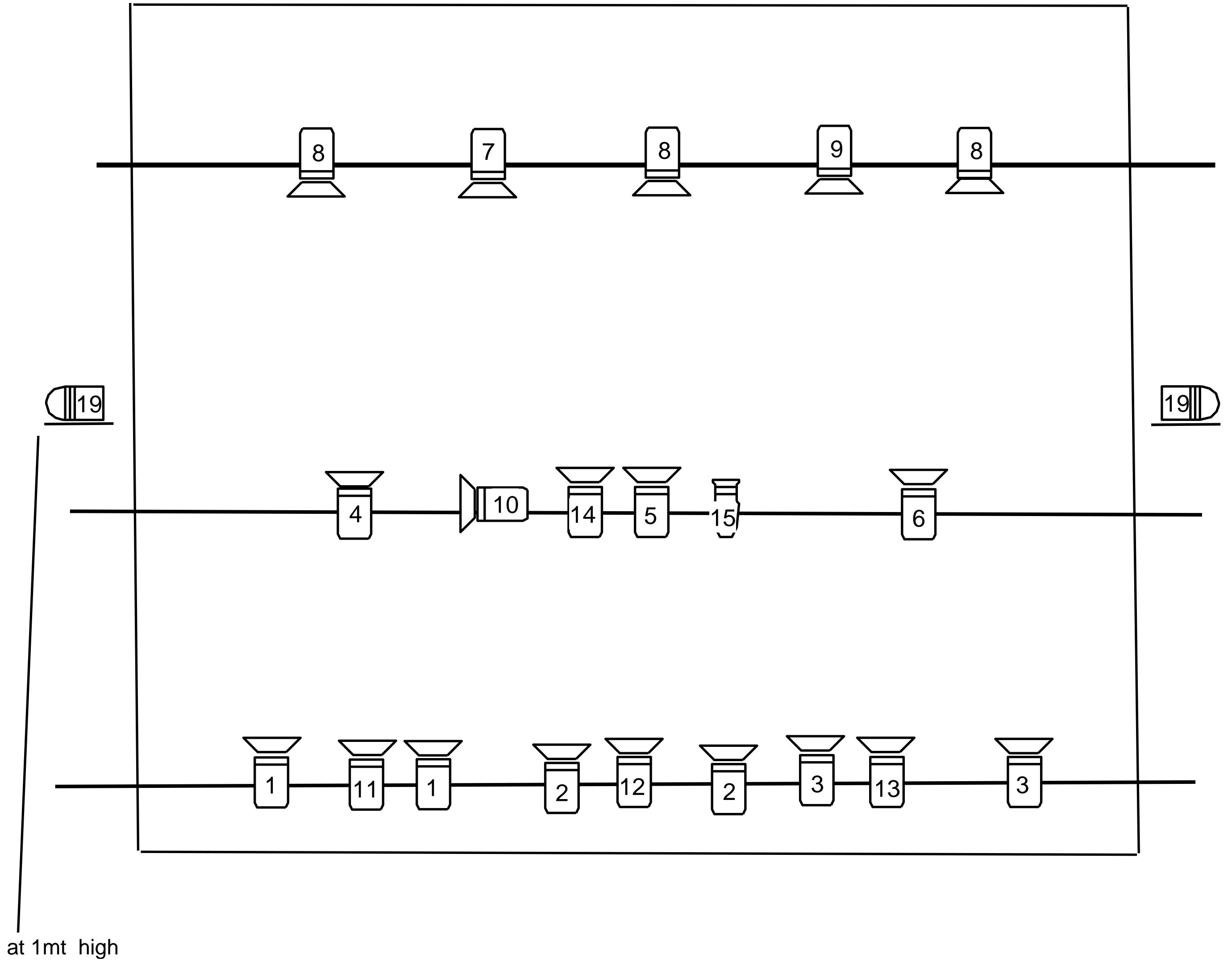
- Sound system suitable to the room
- Possibility to connect the computer or the CD player in emergency case
- Audio monitor for the stage

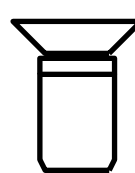
CONTACT PERSON

Simone Moretti – Light designer and technician

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Blackout – In the Wonderful World of UOZ (APP) Lighting Plan



 = 23 Convex lens or fresnel 1 kW with barn door

 = 1 Profiles etc 25-50° 750W

 = 2 Par Led 64 RGBW