

The image features an abstract composition of several overlapping, translucent gold-colored ribbons or strips of varying widths. These ribbons are arranged in a dynamic, non-linear fashion, creating a sense of movement and depth. They intersect and overlap against a solid black background, which makes the metallic gold color stand out. The ribbons appear to be layered, with some in the foreground and others receding into the background. The overall effect is one of elegant complexity and modern design.

drama  
sound  
city



# THE PROJECT

Drama Sound City is a bridge between performance art and electro music, starting from the suggestions gathered in the city suburbs.

The performance leads the spectator through visionary scenes, characterized by lights, sounds and actions that compose and decompose the geometries of the city suburbs as in a time lapse, capturing its rapid transformations and its more solitary, nocturnal, enigmatic moods.

Defining an inhabitable space to be opened and shared in an unexpected change of depth. Space expands, offering a sideral vision in which distances and sizes lose their meanings and blur sensory perceptions.

Sound footprints immersed in urban acoustic and contemporary contexts, carved inside a flux of sound generators, creating a fascinating mosaic of imaginative sound environments.



*A bridge between electro  
music and performance art*

Director: Gabriele Boccacini;  
Original score: OzmotiC;  
Performer: Elena Pisu, Dario Prazzoli, Stefano Bosco;  
Voice: Adriana Rinaldi;  
Light design: Andrea Sancio Sangiorgi;  
Photo: Giorgio Sottile;  
Video: Fabio Melotti, Filippo Valleggra;  
Production: Stalker Teatro | OzmotiC







# VISION

"Drama Sound City" originates from the research and experimentation by the musicians of OZmotic together with the performers from Stalker Theatre directed by Gabriele Boccacini, starting from the suggestions gathered in the suburb of Le Vallette in Turin..

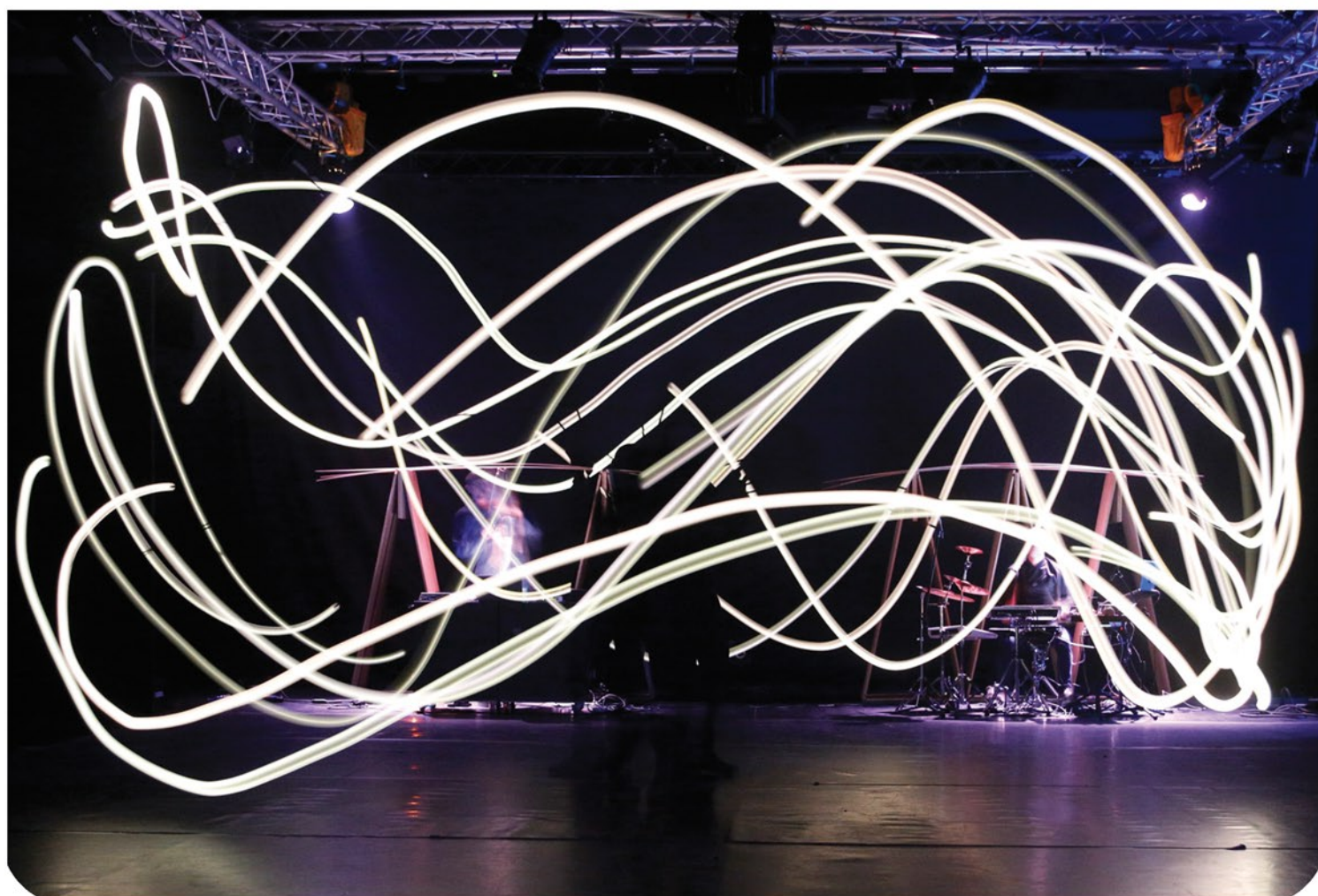
The performance, in which visual and performing arts, electronic music and experimental pop are intertwined, takes the spectator through six scenes /visionary paintings, characterized by lights, sounds and actions that compose and decompose the geometries of the city suburbs as in a time lapse, capturing its rapid transformations and its more solitary, nocturnal, enigmatic moods.

A voiceover recites: one in the centre, ten on the outskirts. So begins the scene of the 'homeless', intent on defining, with pieces of cardboard, a jealously and individually inhabitable space, only for it to be then opened and shared with the macrocosm and the rest of the inhabitants of the planet, in an unexpected change of depth. Space expands again in the second scene, offering a nocturnal, sidereal

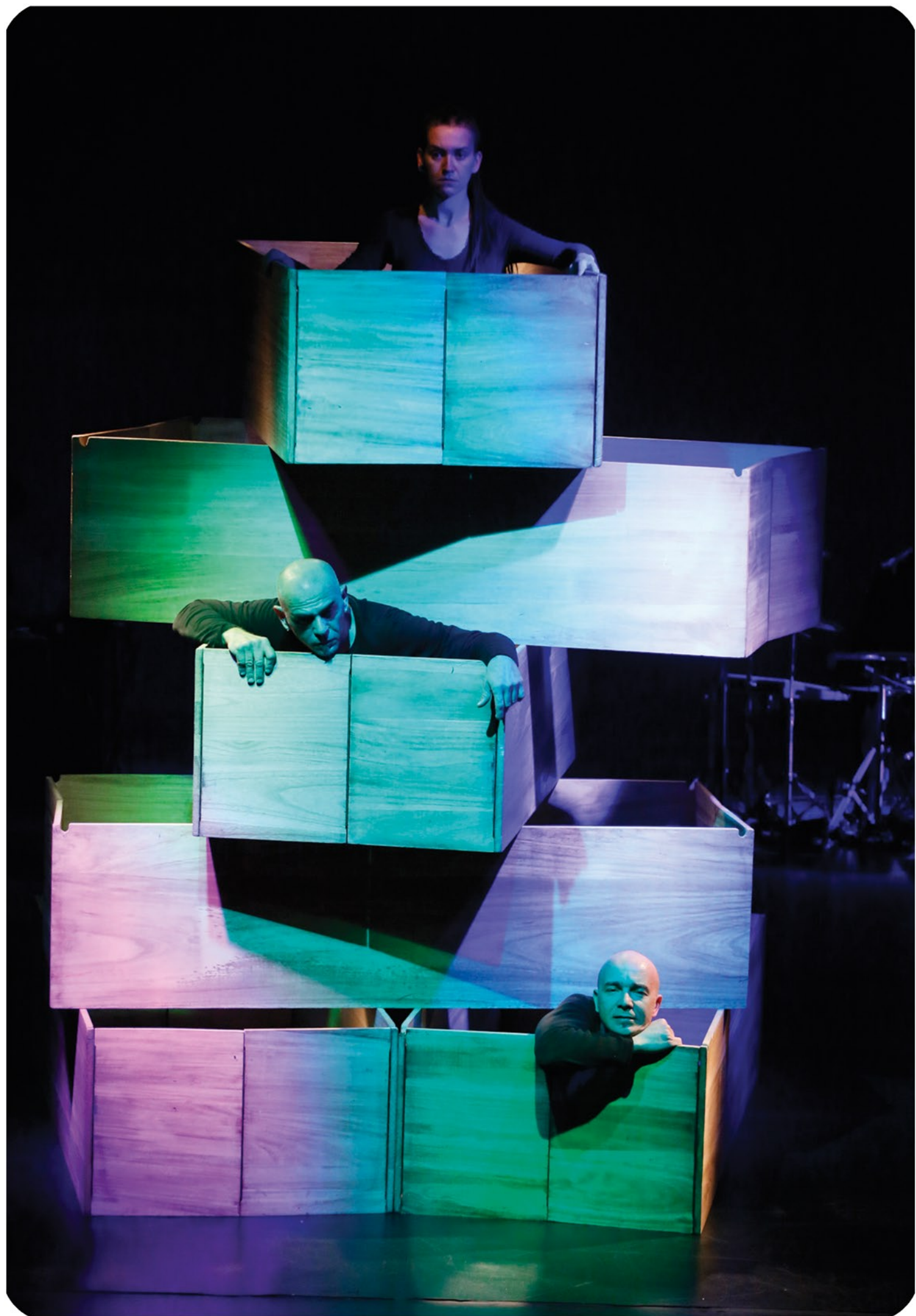
vision, where distances and sizes lose real meaning and confound sensory perception. The props are the main characters, playing the role of the backbone to new geometries, transforming straight, three-dimensional space into curved spacetime and presenting a continually changing universal dimension (third scene).

The inevitability of the transformation is captured in the following scenes where the change of identity and perspective declares itself through the process of life, death and rebirth. The performers launch themselves into new imaginary identities, and then return to the essence of their nature, where the half-naked bodies, filtered by light, represent the simple and original forms of a foetus, whose movement and development appears continuous and immortal.

The scenes are accompanied by the exploration of sound by the group OZmotic, performed on stage by SmZ: concrete textures, samples and diffuse backgrounds, where the two musicians embed contemporary percussion and saxophone themes. The six scenes are marked by sound footprints of different cultures immersed in urban acoustic and contemporary contexts, and carved inside a flux that sees acoustic instruments of ancient origin become sound generators, creating imaginative sound environments in a perfect musical balance capable of returning an evocative and fascinating mosaic.









# STALKERTEATRO

The artistic core of Stalker Teatro have worked together since setting up the 'Political Collective' at Turin Academy of Fine Arts in 1975, the heyday of Italy's post-68 cultural and political uproar. This has left an enduring mark on the company's work which is characterised by a strong commitment to artistic experimentation within socially sensitive or challenging situations.

The founding members of Stalker Teatro were involved with Turin City Council's ground-breaking 'cultural animation' projects in the late 70s and helped set-up Turin's first professionally run youth theatre in 1976. In 1981 they started a residency in Italy's largest psychiatric clinic in Grugliasco which led to the formal foundation of Stalker Teatro in 1986.

Using a distinctive style developed from site-specific events, performance art and participatory theatre, Stalker Teatro have performed throughout all major locations and festivals in Europe.

In 2009 Stalker Teatro was awarded by the prestigious national award "Franco Enriquez". In 2014 the "community theatre" national award ANCT (National Association of Theatre Critics).

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THE HERALD Glasgow, (N. Cooper)

"[...] director Gabriele Boccacini have achieved what a million town planners have walled-in and made impossible, liberating hearts and minds by giving them space. In an ideal world, it would always be thus"

CHALON DANS LA RUE, Chalon (Anne Proust)

"[...] Se poser, regarder, écouter, respirer... Se laisser porter par le très beau spectacle que Stalker Teatro propose dans la cour de la maison des associations ... Voilà un instant magique"

LA PROVENCE Avignon, (C. Dehoux)

Au fil du spectacle, le public est conduit dans différents lieux à l'extérieur puis à l'intérieur de l'Université: il "vogue" de surprise en surprise. Si le spectateur participe activement au spectacle, il n'y est pas contraint et forcé mais invité avec délicatesse. Une interprétation déroutante.



# OZMOTIC

OZmotic is an instrumental and electronic music duo that has its logistics base in Turin (Italy). Composed by Stanislao Lesnoj and SmZ, the duo is inspired by contemporary sounds that come from classical music and ambient, mixing soundscapes and concrete music with glitch, IDM, noise and jazz, creating sonority characterized by a deep variety of timbres and refined rhythmic research. OZmotic collaborates with musicians such as Christian Fennesz (AirEffect) and Murcof (U235).

Stanislao Lesnoj: saxophonist, physicist specializing in tonal analysis and architectural and environmental acoustics, he has built his own artistic path starting from an extensive research into one of the most personal characteristics of sound: the timbre. The scientific training on one hand and the jazz music studies on the other, led him to link heterogeneous artistic fields, developing a deep interest in performances capable of involving the viewer from various points of view, to interact with the world of theatre and video. The use of electronic equipment allows him to further develop his musical research expanding the opportunities for interaction with the video and soundscapes and with the need to explore areas of musical and conceptual boundaries.

SmZ: percussionist, composer, sound designer and performer, he has played and worked in Italy and in Europe alongside internationally renowned artists. Has a personality style complex, developed through an artistic path that touches different fields of expression.

He has had a rich record production and has composed music for theater and for big events. The use of electronic components in the context of its production led him to enrich their sound horizon characterized by research and experimentation.

In 2001 he represented Italy in the International Biennial of Sarajevo, and in 2002 he won the "Movin 'up" award of the Italian Ministry of Culture. In 2006 he played and conducted 80 percussionists in the opening ceremony of the XX Olympic Games in Turin broadcast worldwide. In 2012 realizes with Stanislao Lesnoj a cross-media project commissioned by the Province of Turin on Soundscape which is presented to MITO September Music, Fondazione Pistoletto, Musica90. From 2000 to 2014 recorded 12 record works.

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