

A woman with dark hair, wearing large black headphones, is shown in profile, looking intently at a laptop screen. The scene is dimly lit, with a strong red glow emanating from the laptop's keyboard and mouse area, and a blue light from the screen. The background is dark, with some blurred lights suggesting a studio or office environment.

Tatiana Rosa

Intermedia Translation | Live Electronics | Research

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CREDITS

Concept and direction: Angelo Custódio

Live electronics and AI programming: Tatiana Rosa

Image direction and editing: Pedro Matias

Text and voice: Angelo Custódio

HUM (an/other)

2022

HUM (an/other), an immersive participatory installation expanding listening through touch and artificial intelligence. A machine learning system reacting to visitors processes the artist's voice. Visitors are invited to place a custom made tactile transducer on their own bodies, merging themselves with a hybrid organism.



Technical support: Michele Abolaffio

Wearable design and development: Arthur Guillemintot

With the support of:

Rewire Das Leben am Haverkamp, Stichting Stokroos

CREDITS

Jerzy Bielski - Music composition

Thomas Brand - Video and Light design

Tatiana Rosa - Electronics and interactive programming

Sandra Abouav - Choreography

With the support of:

Nationale Opera & Ballet

ENOA - European Network of Opera Association

Produced by:

Futurists Foundation

Fish dance when they are not sleeping

Opera for the DEAF
(2022 -)

Fish dance when they are not sleeping takes place in the year 3152 (295 aMEI) when humans found shelter in Europa (also known as Jupiter II) after the Melt of Eternal Ice which left planet Earth completely underwater and its atmosphere hostile for Human existence.

Post-human androgenous cyborgs Avery and Dae set back to Earth in order to find residues of life in Earth's ocean only to find the lost city of Altum where the Tianlong have lived for as long as humankind.

Fish dance when they are not sleeping, an Opera for the DEAF takes us on a futuristic journey of fear of the unknown and the build-up of mutual understanding between two misunderstood worlds.



The Butterfly Effect

(2022 -)

CREDITS

Mathilde Renault - Concept, AV Artist

Bernard Foing - Senior scientist ESA ESTEC

European Space Research & Technology Center

Frank Bloem - Perfumer

Lefki Mevissen - Programmer

Tatiana Rosa - Sound designer and data translation

Daniel Nunes - Web developer

Rita Fialho - UX/UI designer

As geology appears to be the indicator of the genetics of any planet, The Butterfly Effect dives into the genesis of rocks by appropriation of the current state-of-the-art mapping and data visualisation technology.

Technology expanding to our solar system, it opens the door to new forms of exploration and experiences of places we may never get to settle in. The Butterfly Effect speculates upon a geological sensorium based on a territory only known through digital imageries: Outer Space, and suggests a future in which Humanity will be able to experience any kind of territory regardless of the spectrum of our perception, time and geography.

(e)motional charting

(2021 -)

Aligned with eco-feminist ecological thought, the urgency of this project lays upon repurpose tools from within digital culture and the technologies at hand to comprehend and be in favour of a vulnerable environment, while facilitating ecological and body awareness within an artistic research framework.

(e)motional charting is a research upon multimedia cinematic landscapes, both digital and physical. Departing from sculptural ecosystems (e)motional charting repurpose mapping to prompt new augmented (immersive) realities to facilitate spaces for speculation.

CREDITS

Concept & direction: Pedro Matias

Co-direction, camera: Mathilde Renault

Trans-media translation: Tatiana Rosa

Sound composition: Tatiana Rosa

Microscopic camera: Pedro Matias

Editing: Mathilde Renault & Pedro Matias

Text & subtitles: Pedro Matias

ZELLE

(2021)

What is it called, to be in a place without meaning, without symbols, where we are not able to project ourselves or find our own image reflected in the gaze of others? When the old rituals only keep us in purgatorial enclosures and we are left to wonder a landscape of the contradictory voices of our own mind with only molecules of memory to form any sense of reality? What is this called? Perhaps there is a word for this in a language I do not speak? ZELLE is an expression of this state of being, in a language of music for the ears of the skin. It is an invitation to travel together beyond darkness, to the limits of the seeable, the hearable and the comprehensible.

CREDITS

composition & regie: Jamie Man

text: Peter Stamm

scenography and lighting: Ezra Veldhuis

dramaturgy: Tomas Serrien

electronics: Tatiana Rosa

costumes & inflatables: Fredrik Tjærandsen

Produced by: LOD muziektheater (Gent)

With the support of: DE SINGEL; Asko | Schönberg Amsterdam; Palau de les Arts Reina Sofia Valencia; De Munt/La Monnaie Brussels; Festival d'Aix-en-Provence; Calouste Gulbenkian Foundation Lisbon; Theater- und Musikgesellschaft Zug

music performance: Asko | Schönberg

contratenor: Steve Katona

nōh: Ryoko Aoki

throat singer: Jackie Janssens

electric guitar: Wiek Hijmans

percussion: Joey Marijs

lighting: Johannes Ringoot

sound: Brecht Beuselincx

production manager: Liesbet Termont

NO-ONE SHOW

(2020)

In the age of A.I. with communicating internet bots, algorithms leading our search engines and heavily influencing our access to information and world's view, is a performer still an essential part of the performance? No-One Show is partly a 360° film, and partly a live performance. The film is a completely immersive experience, viewed through VR headset and headphones. After that there is a live interactive part performed with the same actor, who urges the audience to take off their VR headset and headphones and, through various activities with each other, make people connect on a basic level.

Produced with the support of:

Silbersee, Gaudeamus, Stimuleringsfonds Creatieve Industrie, Prins Bernhard Cultuurfonds, NORMA fonds

CREDITS:

Audio, sound design, video programming: Tatiana Rosa

Composition, text, performance: Jerzy Bielski

Director of photography, light design, film post-production: Thomas Brand

Costume: Karolina Maksimowicz



QueerAble In/stabilities

(2019-2021)

Subjectivities undergo processes of in/stability with the norm body, the norm movement, the norm behaviour, the norm morals (...). A process continuously reinforced by the surveillance of the gaze.

QueerAble in/stabilities is a performative encounter in which other embodiments are transformed into sound through a wireless electroacoustic interface assembled to the body.

Resonance becomes agency when the movement of a marginalised embodiment is translated into sound. Through amplification of a metal acoustic resonator, and its live electronic manipulation, the work engages continuous flows of resonance. Biometric data gives the interface another dimension by altering the produced sound in relation to the proximity of other bodies.

The uttered composition of several sonic textural layers, results from the dialogic relation between embodiment, space, voice and other bodies.



Produced with the support of:
Mondriaan Fonds, The Other Abilities

CREDITS:

Live-electronic sound manipulation and interface development: Tatiana Rosa

Performance: Angelo Custodio

Technical support and interface development: Michele Abolaffio

Design development and wearables: Arthur Guilleminot

Lurings

(2020)

Lurings is a hybrid installation weaving through the forms of movement, puppetry, choreographic objects, and live electronics. With the accentuated need to connect within the imposed limitations of today's world, this installation offers a way of distance participation.

A series of composed objects are suspended with strings in space and interact with an object on the floor creating a 3rd affect. Every movement of the string produces pre-curated electronic sounds. These objects are activated from the other end of the string from a distance by the audience, creating a rhythmic play on sensorial qualities with visuals and sounds.

Produced with the support of:

LTK4, SNDO (School for New Dance Development)

CREDITS:

Interface development and sound design: Tatiana Rosa

Concept, object design and direction: Keerthi Basavarajaiah

Advice : Halbe Kuipers

ELEPHANT IN THE ROOM

(2020)

This one-woman show tells the story of desires for revenge, justice and how to be a good person.

Eva Layla goes into battle with her wolf like a modern little red riding hood. In the fairy tale, the hunter kills the wolf, but what does Eva Layla do?

// Wraak is als een woud en in een woud verdoel je makkelijk... //

// Als je wraak neemt win je dan de geschiedenis of wis je je geschiedenis? //



CREDITS:

Concept, script en spel door Eva Layla Schipper
in de regie van Stephanie van Batum
met een tekstuele bijdrage van Bart van den Donker
en muziek van Tatiana Rosa en Yann Fraussurier
PR beelden gemaakt door Cripta Scheepers

Humor Vítreo

(2020)



Humor Vítreo is an audiovisual performance based on the work Strata from Deanna Sirlin.

Taking the 22 stained glass panels made by Deanna Sirlin specifically for the gallery building, Tatiana Rosa created a software that translates the visual content of these stained glass panels to electronic sounds. This translation happens throughout the performance while the musicians interpret and react to this translation with their instruments.

In the end a 23rd digital panel is generated by using the same platform, this time to translate the sound of the one-hour performance to a visual representation.

CREDITS:

Tatiana Rosa: Programming, Visuals, Flute, Electronics

André Lourenço: Electric Bass, Electronics

António José Bexiga: Guitar, Electronics

Produced with the support of:

Fundo Financeiro Extraordinário/Apoio à Comunidade Artística

Centro de Arte e Cultura - Fundação Eugénio de Almeida



DeepFreezeTV

(2019)



DeepFreezeTV is a collectively created
open-world
experimental TV show
featuring a team of Amsterdam artists.

DeepFreezeTV Episode #1 is available [here](#).

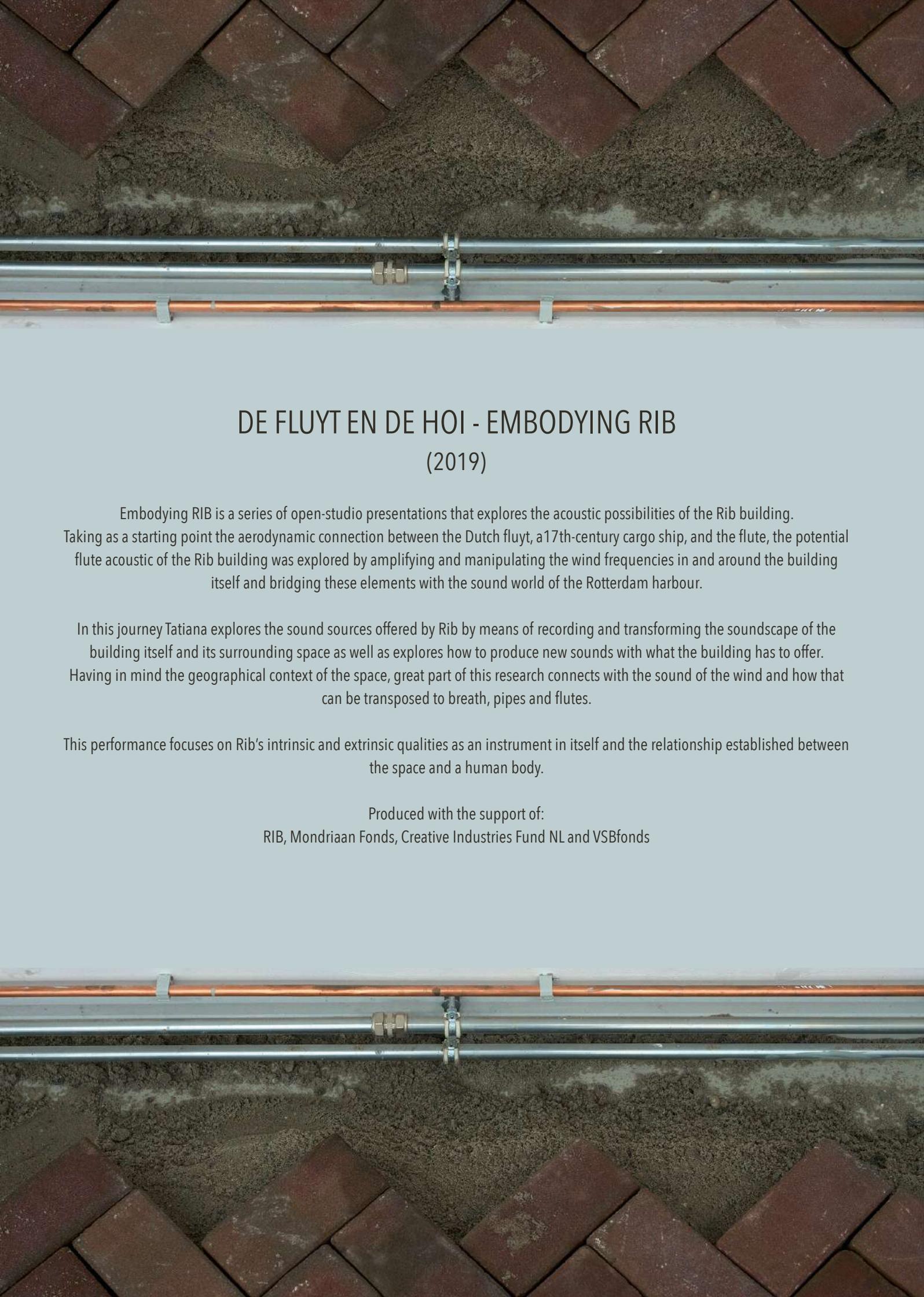


Mirja Bons scenography
Uldis Vitols camera/bass
Artur Guillemot costumes
Dante Boon piano Julie Kurris voice
Christine Cornwell violin
Kevin Kirs Verstege, Dennis Matos sound
Lisa van der Zander camera/scenography



Barry Cooper live painting
Tatiana Rosa video
Gunnar Gunnsteinsson host
Luke Deane composer
Abel Kane sound design





DE FLUYT EN DE HOI - EMBODYING RIB (2019)

Embodying RIB is a series of open-studio presentations that explores the acoustic possibilities of the Rib building. Taking as a starting point the aerodynamic connection between the Dutch fluyt, a 17th-century cargo ship, and the flute, the potential flute acoustic of the Rib building was explored by amplifying and manipulating the wind frequencies in and around the building itself and bridging these elements with the sound world of the Rotterdam harbour.

In this journey Tatiana explores the sound sources offered by Rib by means of recording and transforming the soundscape of the building itself and its surrounding space as well as explores how to produce new sounds with what the building has to offer. Having in mind the geographical context of the space, great part of this research connects with the sound of the wind and how that can be transposed to breath, pipes and flutes.

This performance focuses on Rib's intrinsic and extrinsic qualities as an instrument in itself and the relationship established between the space and a human body.

Produced with the support of:
RIB, Mondriaan Fonds, Creative Industries Fund NL and VSBfonds

ZAMENHOF PROJECT

(2019)

Breaking the Codes: Zamenhof Project, by the young music theater maker Jerzy Bielski, is a music theater project inspired by the ideas and the life of Ludwik Zamenhof, the creator of the universal language Esperanto and promoter of world peace. In this large-scale interdisciplinary project Bielski constructs a world which surprises, challenges and confuses. Breaking the Codes: Zamenhof Project is situated somewhere between a concert, a museum visit and a theater or dance production. The international cast, consisting of actors, musicians and dancers who speak seven languages between them, engage the audience in an exploration of communication (or miscommunication) and language.

Produced with the support of: Asko|Schönberg, Fonds Podiumkunsten, Grachtenfestival Amsterdam, Muziekgebouw aan 't IJ, Intro, Warsaw Autumn, Adam Mickiewicz Institute, Amsterdamse Bostheater, Muziekhuis Utrecht, Theatre Institute, Universal World Esperanto Association, Esperanto Nederland, Academie voor Theater en Dans, Centre for Contemporary Art – CSW Zamek Ujazdowski, City Theatre in Kielce, Białystok Esperanto Assotiation, Grupa Coincidentia

Jerzy Bielski – concept, music, text, movement,
audio, video, scenography, guitar

Sandra Abouav (France) – choreography

Laura Jakschas (Germany) – stage direction

Karolina Maksimowicz (Poland) – costumes,
scenography, sound installations

Felix de Bousies (Belgium/Greece) – video,
sound installations

Akim Moiseenkov (Netherlands) – vocalist/
instrument builder/musician

Matthijs Mantel - production assistant

Tatiana Rosa (Netherlands) – live electronics,
audio, audio & video cues

Claire Malchrowicz (France) – vocalist/dancer

Eva Layla Schipper (Netherlands) – vocalist/
actor

Pawel Chomczyk (Poland) – vocalist/actor

Kirstine Lindemann (Denmark) – vocalist/
musician

Richard Dubelski (France) – vocalist/musician

Felix de Bousies (Belgium/Greece) – performer

Tim Sabel – pre-pared piano, MIDI-keyboard

[Asko|Schönberg – K[h]AOS]

Noè Rodrigo Grisbert – percussion, drum kit

[Asko|Schönberg – K[h]AOS]



PROMISES

(2019)



Promises is an invitation to take a closer look at promises as game-changers in our individual and collective takes on life. Also, it offers a different perspective to the usual meaning of the word, or so to say, an extended one

promise as the intertwining of faith and desire, a formula

[promise = desire + faith]

we use to cope with things we can't fully grasp.

This performance involves interactions between performers and projections presenting other nuances of the performers, other promises, other characters and their probable intersection and juxtaposition.

Their blurry physical and discursive realities

/ break /

and reconstruct constantly,

emerging and shifting in a quest for apparent stability.

First half of the performance available [here](#).

Produced with the support of: MISO Music Portugal

RHEA is a collaboration between Tatiana Rosa (sound design), Varja Klosse (light design) and Isadora Tomasi (performance).

In this performance, the performer's heartbeat, breath, muscle and bone become the main instruments to be played, as every movement made by the performer is amplified and fed to the speakers.

All the sound is generated and depends on the movements of Isadora.

But not only can you hear her body but also the manipulated electronic results, becoming these an artificial electronic extension to her human self.

RHEA in Zaal 100 (excerpts) available [here](#).

RHEA

(2018)

CONCEPT AND PERFORMANCE: ISADORA TOMASI
SOUND DESIGN: LES BELL, TATIANA ROSA AND ISADORA TOMASI
LIGHT DESIGN: KELVIN PATER / LIGHT TECHNICIAN: VARJA KLOSSE
PRODUCITON: PAULINE OTTEN / ADVISOR: TIANA HEMLOCK-YENSEN

THANK'S TO: LILY KIARA, FRIED MERTENS, ROB LIST, ALEKSANDRA LEMM AND AFK.

REI BRUXO

Rei Bruxo is a Portuguese cross-genre band with whom I have been working since 2018. After designing the cover for their album I was invited to create a videoclip for their single *Osmose*.

The videoclip is available [here](#).

PINTURAS NEGRAS

Pinturas Negras is a Portuguese metal band that started in 2016. Tatiana's aesthetics of overlaying different images caught up the band's attention and she was invited to create imagery that matches the sonority of the group.

Since 2018, Tatiana is doing the artwork for the band together with André Lourenço.

LISA

A rare jewel in the darkness, the elusive and formidable Lisa. Underground idol, and an unforgettable live act, Lisa is almost impossible to describe. Part bard, part pop-star and part stage-magician, Lisa weaves together raw myths, heartbreaking songs and bright truths in her live shows. Joined by Andreas Kuhne and Uldis Vitols, these three musicians become Lisa together; intricate drum lines and rich, melodic bass lines connect for an instant just like a photograph.

Tatiana provides the live visuals for Lisa's performances.

Snippets of a live performance @ WTF QUEER - Vrankrijk can be found [here](#).

LIVE VISUALS

INNOCENCE

Innocence is an audio-visual piece divided in five chapters.

Innocence narrates the different approaches to how innocence experienced in five stages of one's life.

Chapter I - unfamiliarity;

Chapter II - (in)corruption;

Chapter III - experience;

Chapter IV - knowledge;

Chapter V - naiveté.

All the visual material produced was generated or manipulated through data that was collected from the electronic track. This gives the possibility for the piece to be performed live, having a different video and sound result every time it is played.

Full work available [here](#).

[R]ns

[R]ns For any instrument and live electronics (2018)

How to produce sound? Which variables can I influence and how? An obsession with sound itself. Finding beauty in imperfection. [R]ns explores the physical relationship of a musician and their sound.

Composed and performed by: Menne Smallenbroek

Live video by: Tatiana Rosa

Full registration available [here](#).

1

1 is an audiovisual performance where Tatiana performs the visuals live with her self-built instrument.

1 is part of a longer project developed together with André Lourenço.

Full registration available [here](#).



LO-FI PLAYGORUND SESSIONS

(2018 - 2019)

LOFI

PLAYGROUND SESSIONS

Lo-Fi Playground is a curated multi-media-art event, focusing on sound, visuals and performance that celebrates the unpolished.

Lo-fi playground is a curated event that gives space to experimentation and exploration for creatives, progressive concepts and daring experiments that combine analog and digital / acoustic and electronic.

PRODUCING TEAM: Tatiana Rosa , Bernhard Hollinger, Nikki Manuputty, Panos Kostouros, Ivano Salonia

