

QueerAble Adaptations

QueerAble adaptations is a vulnerable performative encounter that reclaims space to other embodiments. It articulates utterance and sonic flows produced by Angelo's voice and a device as an extension of the body, a sound interface that amplifies the sonic agency of a non-normalised (free) movement.

Angelo Custódio - Performer

Tatiana Rosa - Live Electronics

Project presentation available at: <https://www.youtube.com/watch?v=11ZBAVOXDzs>

Image: Rehearsal @ De Punt - NEVERNEVERLAND





Tatiana Rosa

Live Electronics | Flute | Audiovisual | Research

PROMISES

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 at: <https://youtu.be/2J5QHuxrPAo>



ZAMENHOF PROJECT

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.

Available at: <https://youtu.be/8ebQRMDtZKI>

Image: Zamenhof Project @ Gaudeamus Muziekweek 2019



INNOCENCE

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

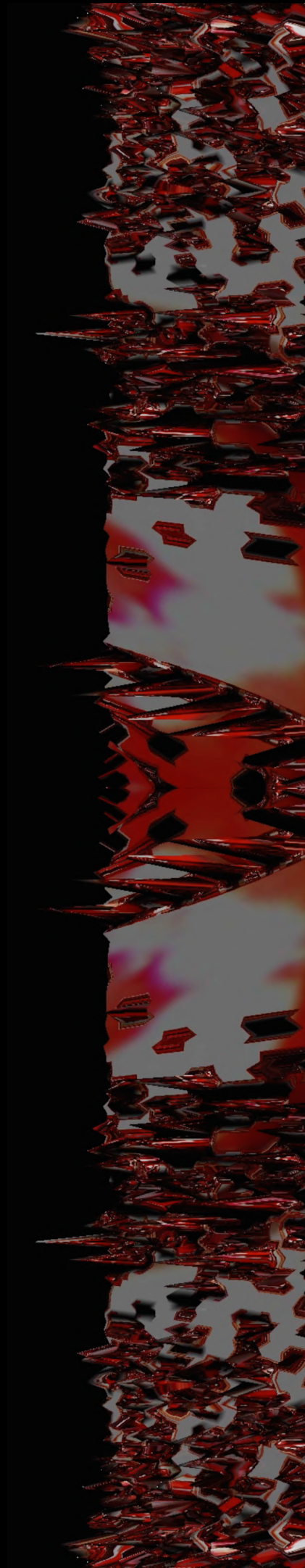
Innocence narrates the different approaches to how innocence experienced in five stages of one's life.

- 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.

Available at: <https://vimeo.com/showcase/5636053>

Images: Excerpt of chapter V (generated in Max/MSP)



RHEA

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

In this performance, all the sound is generated by the movements of Isadora. The sound is generated from the real sound picked from her body through contact microphones and also through the manipulation of this by means of electronic effects. For a better result, most of the manipulation is done live so it is synchronised with the performer and light designer.

In this sense, I am the one manipulating the sound of the contact microphones in the dancer's body creating a full narrative together with the light designer.

With this project we have performed in venues such as *Zaal 100* and *OT301* as part of the festival *MD301*.

RHEA in Zaal 100 (excerpts): <https://vimeo.com/251937317>

Image: Official Poster

RHEA

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.

THE MASTER AND MARGARITA

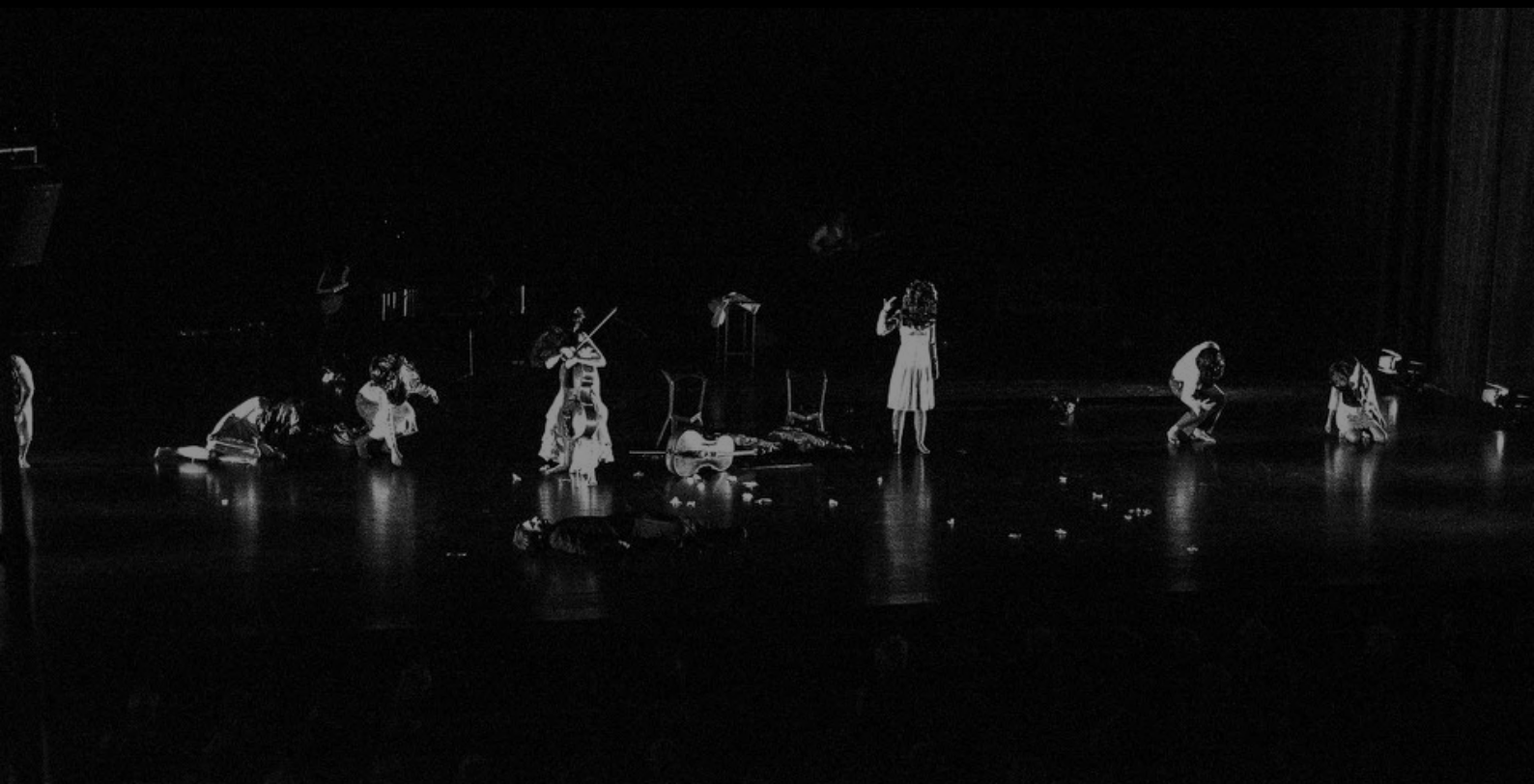
During the Cello Biënnale 2016 the successful music theatre production The Master and Margarita premiered, which was created specially for this Cello Biënnale, directed by Dagmar Slagmolen in collaboration with the Creative Performance Lab.

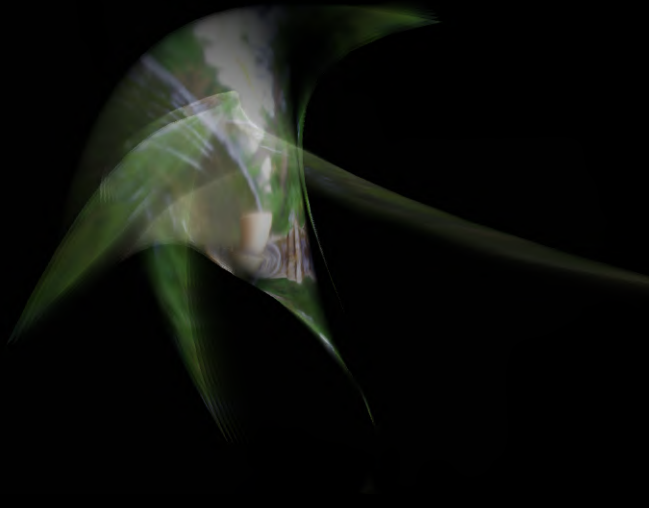
The Master and Margarita tells the story of how evil takes possession of a city. Based on Bulgakov's surreal 20th century masterpiece, The Master and Margarita, the cello represents beauty, purity and femininity. She transcends evil to become even more desirable. The young Russian cellist Maya Fridman is contrasted to Kian Soltani who plays the cello-devil role.

In this performance I was part of the Creative Performance Lab having played a part both on the performative and creative sides of the production.

Full performance available on youtube: <https://www.youtube.com/watch?v=1oBj0ypGEvs>

Image: Performance of The Master and Margarita at Muziekgebouw aan 't IJ (Grote Zaal)





ENSAIOS

ENSAIOS is a series of short duration audiovisual studies

In these studies I have been exploring how to create three-dimensional shapes out of two-dimensional planes as well as live-controlling different parameters such as: the orientation of the points in the space, light and shadow, crossfading textures.

This approach is used to perform together with live-manipulation by processing the instrument's sounds.

Part of this series is available at: <https://vimeo.com/showcase/5636048>

Images: Generated with Jitter (Max/MSP) in an improvisation session with Pau Sola Masafrets



PINTURAS NEGRAS



Pinturas Negras is a Portuguese metal band that started in 2016.

My aesthetics of overlaying different images caught up the band's attention and I was invited to create imagery that matches the sonority of the group.

Since 2018 , I'm doing the artwork for the band together with André Lourenço.

Images: Cover for the new album (Generated in Max/MSP)

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 at: https://www.youtube.com/watch?v=JsIld3F2pUI&ab_channel=ReiBruxo

Images: Covers for the new album (Generated in Max/MSP)

LOFI

PLAYGROUND SESSIONS

Lo-Fi Playground is a curated audio-visual evening, that celebrates the unpolished.

Progressive concepts and daring experiments that combine analog and digital / acoustic and electronic.

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

Aftermovie "Lo-Fi Playground Sessions - Vol.4" available at: <https://youtu.be/svc-q7sudmA>

Image: Lo-Fi Playground Sessions - Vol.5 @ OCCII



DeepFreezeTV



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

DeepFreezeTV Episode #1
<https://www.youtube.com/watch?v=XWTSsEdsqjo>



Mirja Bons scenography
Uldis Vitols artist/bass
Arthur Cadio costumes
Dante Boon piano Julie Kurris composer
Christine Cornwell composer/violin
Kevin Kirs Verstege, Dennis Matos sound
Lisa van der Zande cameraman/scenograaf



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



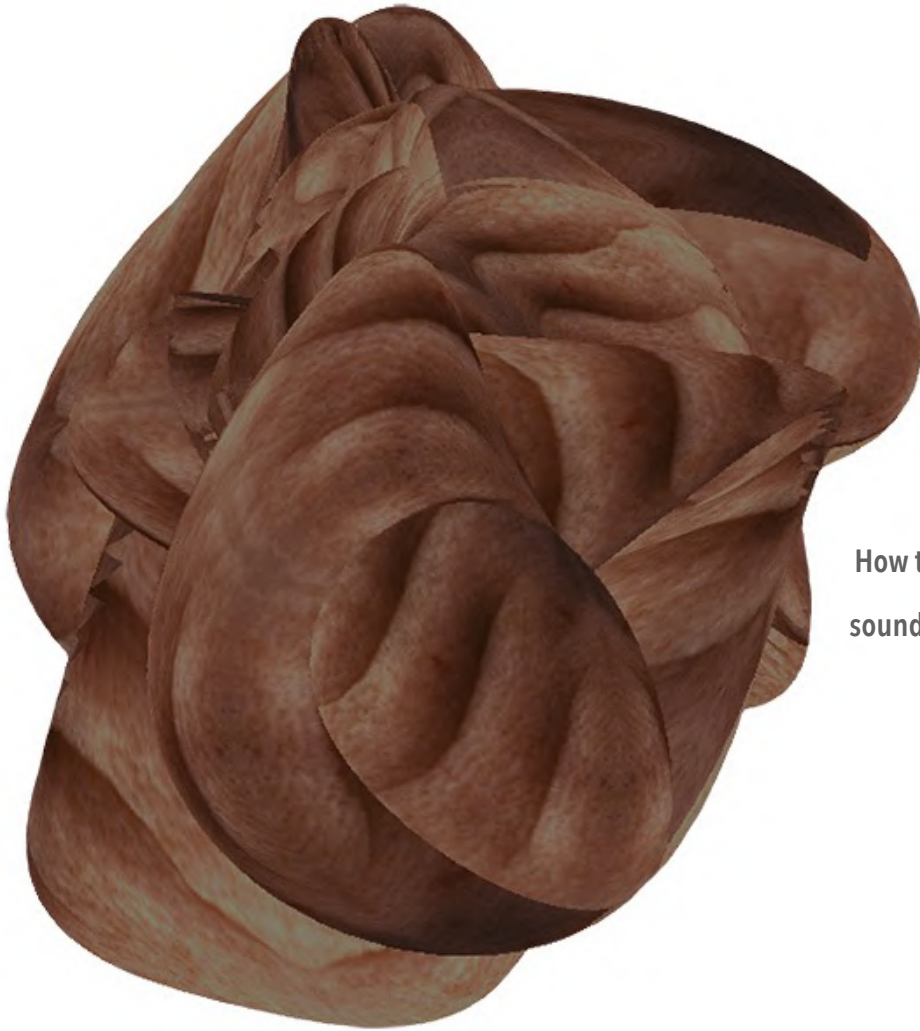
DE FLUYT EN DE HOI - EMBODYING RIB

From the 15th until the 18th of October I had the pleasure to explore the acoustic possibilities of the Rib building during a four-day residency in the space.

Taking as a starting point the aerodynamic connection between the Dutch fluyt, a 17th-century cargo ship, and the flute, I focused on exploring the potential flute acoustic of the Rib building by amplifying and manipulating the wind frequencies in and around the building itself and bridge these elements with the sound world of the Rotterdam harbour.

The result of this exploration came to life in four live events that happened during a period of sound and movement experimentation in the space, exploring with voice, pipes and other materials, the acoustic possibilities available from the perspective of a sound designer, instrument maker and flautist.





[R]ns

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

Composed and baritone saxophone by: Menne Smallenbroek

Live video by: Tatiana Rosa

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.

Available at: https://youtu.be/_wGVigUc6l0

Image: [R]ns video screenshot

QUEENS OF NOISE

As an improviser, I have been active with the trio Queens of Noise, which fuses acoustic and electronic instruments.

The group started in 2017 and has performed mainly in Amsterdam in some local venues such as Amstelkerk, Zaal 100, Uitmarkt 2017 and Sexyland.

Image: Promotional Image by Tatiana Rosa





TRASH PANDA COLLECTIVE

Trash Panda Collective is an ensemble dedicated to multimedia performances, subversive experiments and genre- defying music from which I'm a founding member.

In this ensemble I take the role of performer and creator as well as sound technician.

More information can be found on our website: <https://www.trashpandacollective.com/>

Image: Trash Panda @ Korzo Theater - Rewire Festival 2017



THE CONTAINER / THE IDLE WISH

Although my main interest resides in manipulating sound live, I have also collaborated in other projects by creating soundscapes and sound-space design for the performances of Andreas Hannes.

We have been collaborating since 2016 and have presented our works *The Container* and *The Idle Wish* in venues such as *Veem House for Performance* and *De School*.

The soundtrack of *The Container* can be found in my soundcloud: <https://soundcloud.com/tatiananrosa/tatiana-rosa-marko-ivic-the-container>

Image: *The Idle Wish* @ De School - WHYNOT Festival

1

1 is an audiovisual performance where I perform the visual part live with my self-built instrument (using a Max/MSP patch MIDI controlled with an APC40 MKII).

1 is part of a longer project developed together with André Lourenço. For now the soundtrack composed by him was triggered as a whole track but the final aim is that also the music is live generated.

We have been collaborating since 2017 and have presented our work in venues such as the FC Hyena Cinema.

Currently one of the performances of this piece is available in my youtube page:

Image: Excerpt of the second section of the piece (generated in Max/MSP)



Underbelly resonances, 2019

Performative dialogue in
collaboration with writer and theorist
Jules Sturm.

Artist and theorist bring their
divergent knowledge practices on
queer, vulnerable, gestating and
crip embodiment in conversation.
Based on their shared research in
writing, reading, voicing, sounding
and moving they create a dialogic
encounter around cognitive and
bodily experiences of unlearning.

Reading Bodies! - Cruising
Corpoliteracy in Arts, Education and
Everyday Life - Haus der Kulturen
der Welt (HKW) and part of Berlin Art
Week, Berlin DE

.

Photo: (c) Silke Briel/HKW

Tempo~orale, 2019

Performative ongoing project collaboration with artist and choreographer Eva Suzova, focusing on strategies for exteriorisation and live scoring of the multiplicity of an inner Auditorium.

Rhythm is engaged to create and maintain a common politicised space to which we resonate.

It is an oral-score in which we openly present our fragmented identities, supported by vibrating diaphragms and emphatic modes of listening.

Several performative formats as outcomes: performative encounters, performative working sessions, workshop.

Project kindly funded by AFK (Amsterdams Fonds voor de Kunst) and supported by Jacuzzi.

Performed at Come Together Festival, Frascati Theatre, Jacuzzi and Bologna cc, Amsterdam NL





Tempo~orale, 2019

Performative encounter ca 30min
Bologna cc, Amsterdam NL

Photos: Joscha Steffens

Unsettling notions of 'ability', 2019

Unsettling Reading Group, Sandberg Instituut and Gerrit Rietveld
Academie, NL





Unsettling notions of 'ability', 2019

The two sessions draw from my practice, while relating to the practices of Amanda Baggs, Anne Carson and others in addressing the failure of voicing, while introducing other forms of communication. How are bodies perceived and hierarchized in a patriarchal structure? Engaging with questions of monstrosity, embodiment, interdependence and vulnerability as human condition, the session includes reading, embodied exercises and unpacking experiences together.

Reading group facilitation ca 120 min/session
Unsettling Reading Group, Sandberg Instituut
and Gerrit Rietveld Academie, NL

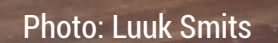
Dark Talks by Wild Tongues , 2018

The workshop with a intersectional approach and facilitated in a parking lot of Zuidoost, proposes a talk in the dark with preference for orality over morality. A somatic space for agitation of the thinking and connected with the impulse is built together. We experience its wild nature in relation to (self)judgement, opening 'cracks' for deconstructing social structures of oppression.

Workshop facilitation
ca 180 min
The Ballroom,
Livelovework.art, NL

Photo: Pedro Matias







A Horse riding a Tongue, 2018

Encounter with your own breath - Sound graphic Installation
Mountain Song - Master of Voice (MoV) graduation show, Sandberg Instituut- Plantage
DOKzaal, NL

Photo: Luuk Smits

Breath holds to anxiety and to tension releasing, an equilibrium that (dis)en/ables Self embodied empowerment. Its indeterminacy and wild nature is an intrinsic part of the Human condition. Silencing it only excites the inner 'wild (dark)horse'. A horse riding a tongue is a series of agitating utterances that leak from a strict grid to upset its straight lines. A group of vulnerable embodied 'monstrosities' of a wild tongue that destabilises identity flows, in a breathing space that beats in a capitalistic tempo.

Video documentation

THE CREATURE IN THE CRACK

The Creature in the Crack , 2018

Simultaneously a rendered phonemic reading and an embodied monstrous utterance, it gathers a multiplicity of efforts in an attempt to think with the figure of Virago. The hybrid outcome of this ongoing research approaches theory, guiding the reader in a form of a fictional script.

Virago prefers to be addressed with the personal pronoun it. (It) is a fictional character born from darkness, an impersonation of an utterly collective 'performer' that finds (It)s 'wild tongue' in a theatrical context of rigid structures. The character nourishes a romanticised relation with the 'Virtual', enabling a processual and critical variety of becomings and new ways of being. When (It)s embodied ambiguity and monstrosity are exposed, a feeling of 'strangeness' is mobilised into the materialisation of a corporeal vulnerability. Through embracing (It)s failures, (It) unsettles other bodies at large. Virago and (It)s tongue choose orality over morality, and keep adapting to new means of radical efficient queer resistance.

Published in two parts at Digressions

First part in Volume 3, Issue 1 (2018), Amsterdam Journal of Critical Theory, Cultural Analysis, and Creative Writing, Vrije Universiteit Amsterdam

LEFT RIGHT UP, 2017 - 2019

Included in *res-o-nant*, a Light and Sound Installation by Mischa Kuball at the Jewish Museum Berlin, DE

Screening of sound composition
Micro Composition, curated by Cally Spooner and hosted by The One Minutes
ROZENSTRAAT - a rose is a rose is a rose, (NL) Amsterdam Academy of Architecture (NL); Bonnefantenmuseum, Maastricht (NL); Dortmund U (DE); East China Normal University, Shanghai (CN); Lloyd Hotel & Cultural Embassy, Amsterdam (NL); Museum de Fundatie, Zwolle (NL); Museum Hilversum (NL); De School, Amsterdam (NL); WOW, Amsterdam (NL).

Video





DE VITRINE

DE VITRINE is een wisseltentoonstelling van kunstenaars uit de buurt, gerealiseerd door THE BOOKSTORE en mede mogelijk gemaakt door Stadsdeel West. Zo zal er in een periode van twee jaar elke zes weken een nieuw werk te zien zijn. De programmering heeft als doel om kunst dichtbij het leven van alledag te brengen.

Kijk voor meer informatie op
www.bookstoreproject.nl/devitrine

not nor nor, 2017

Sound installation in public space
BOOKSTORE Foundation, vitrine #25, Amsterdam

not nor nor, 2017

Undesirable bodies gravitate towards each other,
alienated by the lack of representation. Not parasites,
nor helpless, nor desired, they function as dissonant
triads, interferences to a strict grid of efficiency. Their
disorientating uttered directions challenge and upset the
boundaries and expectations of the normative at large.

Sound installation in public space
BOOKSTORE Foundation, vitrine #25,
Amsterdam, NL

Photo: Pedro Matias





not nor nor, 2017

Sound installation in public space (night view)
BOOKSTORE Foundation, vitrine #25, Amsterdam

Disobedient Voices, 2017

Sound installation in collaboration w/ Auriane Preud'homme
The Box, Arnhem NL

Photo: Auriane Preud'homme

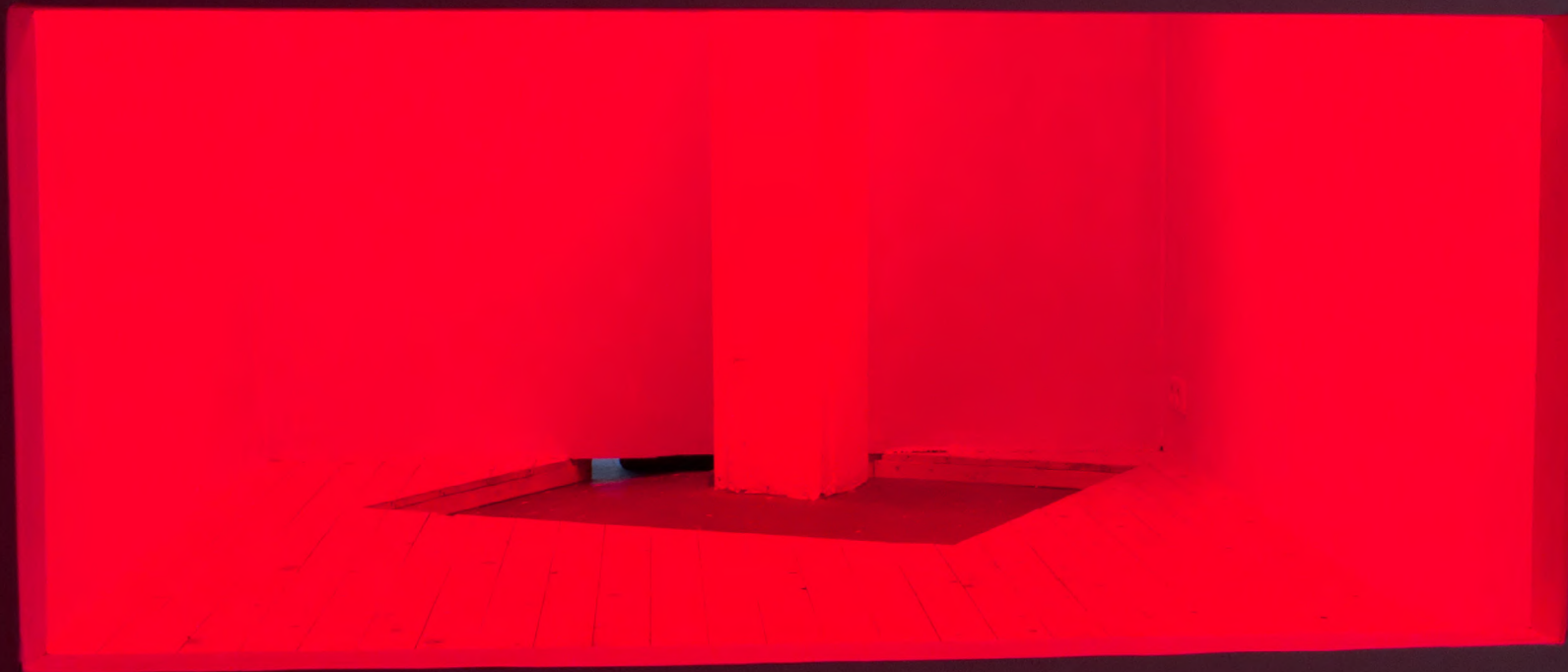




Photo: Auriane Preud'homme



Anikanos, 2016

Performance ca 45 min
Lost&Found, Sea Palace, Amsterdam NL



Anikanos, 2016

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