



# Hyper Gaia

Written and directed by **Girolamo Lucania**

with **Letizia Alaide Russo**

Music composed, arranged, and performed live

by **Ivan Bert** and **Max Magaldi**

Visual Art and Vj: **Niccolò Borgia**

Technical direction, lighting and sound:

**Alessandro Vendrame**

Production: **Cubo Teatro**

Funded by the Ministry of Culture through  
the project GAIA – an artistic multimedia live

acting experience about climate change

(Special Project FNSV 2023)



*“ [...] e dopo una fitta coltre di fumo emerge una piccola arena esagonale,  
gremita di fedeli, con una vasca in centro. Un rettangolo che sembra una porta per l'abisso. “*

Based on a true story,

HyperGaia is the rite  
of a millenarian religion  
between Radioactive Cats  
and Atomic Priests.

Come be part of the Cult!



Trough the form of a Techno Rite, in which electronic music, words, images, are constructed through an artistic generation in real time, HyperGaia tells the story of a divinity: a young raver wearing white who wakes up with her radioactive cat on an abandoned planet, 1 Billion year from now.

From the few remaining remnants, she rediscovers the history of the civilization that had inhabited the planet - Humanity – and the terrible fate that unites her, the radioactive cat and the extinction of the species.

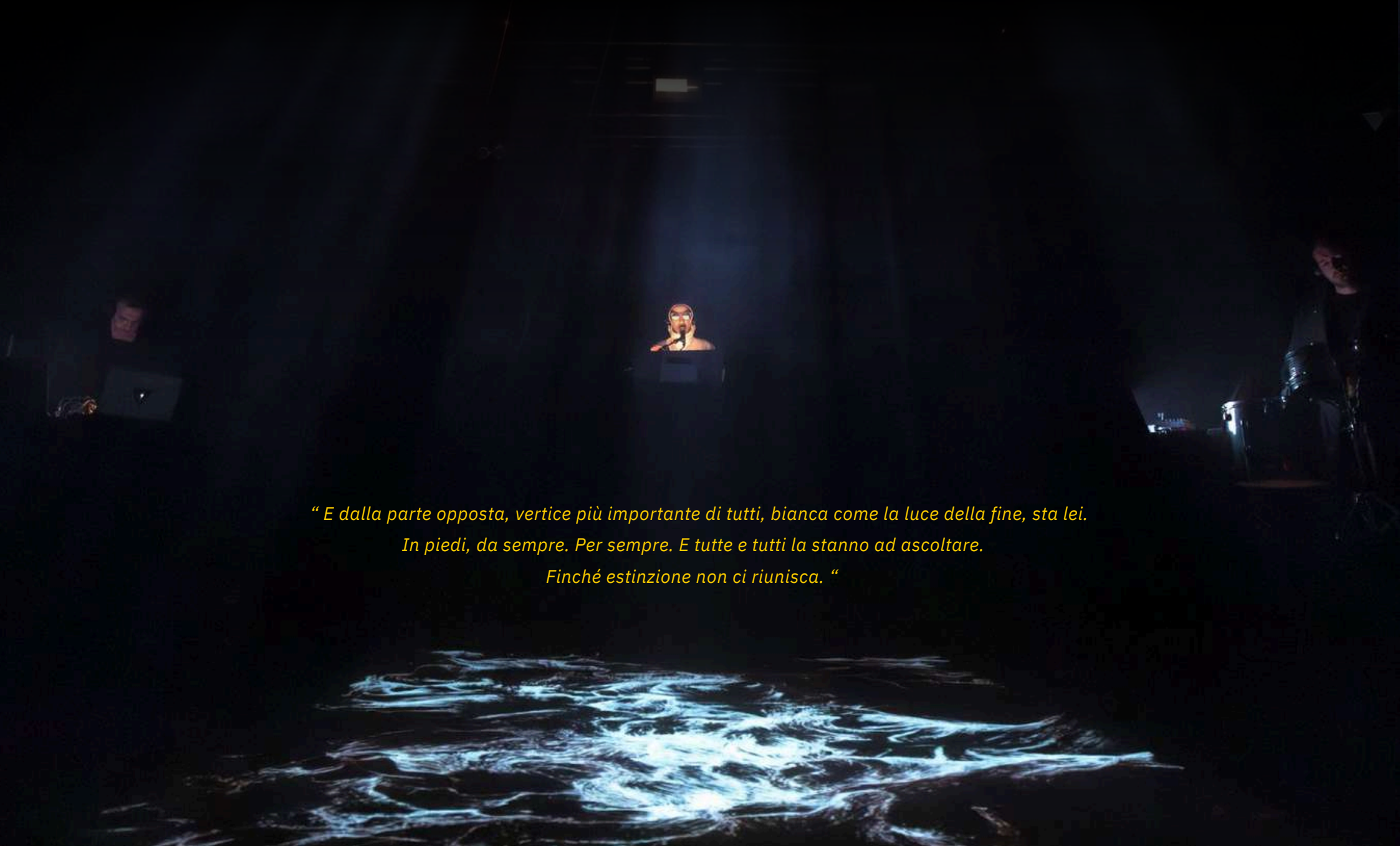
And thanks to HyperGaia we will try to answer these questions:

**What legacy will we leave on the planet?**

**And how will we communicate with the alien civilization?**

*“ Agli apici dell’esagono, 4 sacerdoti vestiti di nero suonano, danzano, generano immagini.  
Un 5° sacerdote vestito di bianco scrive davanti a uno schermo. “*

*“ E dalla parte opposta, vertice più importante di tutti, bianca come la luce della fine, sta lei.  
In piedi, da sempre. Per sempre. E tutte e tutti la stanno ad ascoltare.  
Finché estinzione non ci riunisca. “*



*HyperGaia is the rite of a real, hidden cult  
that we all venerate without knowing it.  
The discovery of the cult began in the 80s.  
Two important semiologists make two sensational  
discoveries to communicate with the civilizations  
of the future, beyond the millennia.*

**Thomas Sebeok** suggests the existence of an Atomic priesthood, which worships the Atom and nuclear energy. Paolo Fabbri, on the other hand, proposed the idea of the radioactive cats: felines which change color of their fur depending on radiation levels. The legends and myths surrounding these two discoveries tell of mysterious young girl dressed in white able to survive extinction with the task of passing on the message: **“remember to forget”**.

**Who is it? Is it perhaps the deity that all worship?**





The Gaia device generates the live performance through a collective composition method in constant evolution. Everything that is said, played, written, or shown during the performance is generate live, non-repeatable, unique and presents a high degree of randomness.

The text pronounced by Gaia (Letizia) is written, altered or live-edited by Writer (Lucania). Gaia reads the text directly from a screen that mirrors the writer's computer. The writer also has the task of Coordinator and he is immersed in the performative structure. He can communicate with all members of the performance, including the musicians, in real time. He dictates the timing and points out the key moments of the dramaturgy. The emotional arc of the performance is based on a dynamic of constant balancing-feedback between all the artists on stage.

The two musicians, Bert and Magaldi, compose and process live music.



Ivan Bert processes live music and internet piglets, accessing only YouTube streaming and manipulating them with analog effects.

The streaming is active simultaneously on 3 different devices (2 laptop and 1 smartphone) managed as an infinitive sampler of video-sound content existing online. This compositional choice requires the musician to explore the immense archive of video and live content constantly shared by users around in the world (including advertising) and to use the frames of YouTube videos as a visual score in continuous mutation. The Babel of digitized sounds, the network is cannibalized, atomized and reshaped, redrawing the boundaries between composition, sound, notes, music, archaeology, performance and sound design. The memory of the video-sound materials used by YouTube exist only in the form of History.

Max Magaldi plays a simulacrum drum which does not produce acoustic sounds but it is able to play all sampled sounds of the world.

The sacred drums that Thomas Sebeok, Fabbri, and the others priests have kept for millennia because they contain the archive of all the sounds recorded by the human being during the Anthropocene, the last era of the humankind.

Each performance thus becomes an act of divinatory sound archaeology, during which the sounds are evoked, processed and offered in sacrifice.







Letizia Russo

Actress



Ivan Bert

Sound designer

Max Magaldi

Artist and musician



Niccolò Borgia

Visual designer



Sandro Vendrame

Technical reference



Girolamo Lucania

Director



[Click here to watch the trailer](#)

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