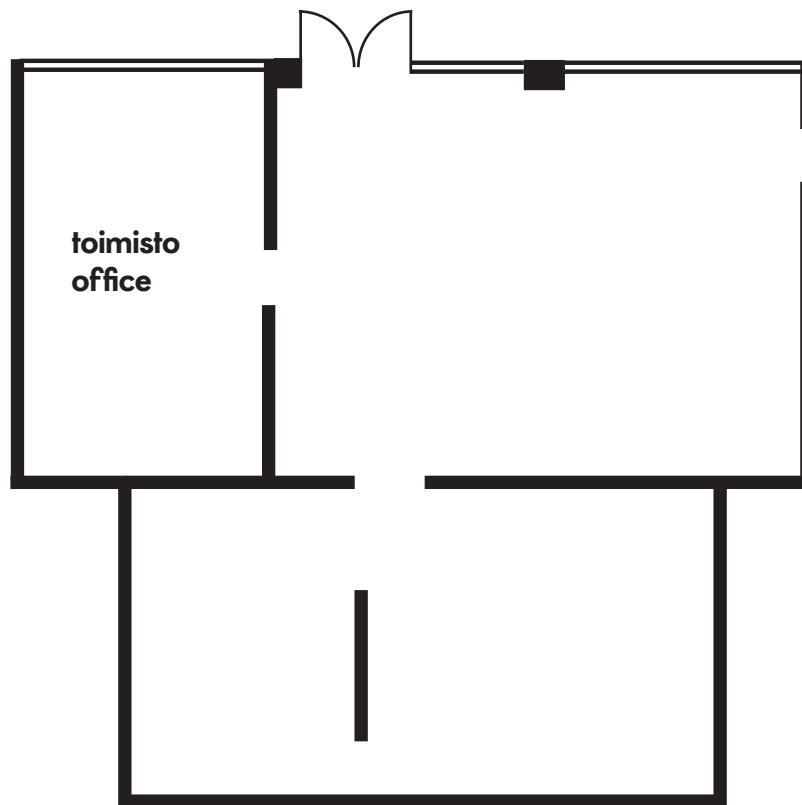


**Data Ocean Theatre / Tragedy & the Goddexxes / VI. KOMMOS**  
**Teosluettelo / Catalogue of Works**



**ROOM 1 / ACT 1**

**1. Kommos, 2022**

In collaboration with Simo Kellokumpu (choreography, performance)  
Performance (Greece, 2022) / Video 5' / 5 GIFs on led screen (5"/loop)  
Fake-chitin prosthesis (Direct prints on paper, tape) on blue shelf (Plexiglass)  
Crustaceans (Direct prints on contoured cardboard/forex, different sizes)  
Special thanks to Marja Zilcher and Kaisa Viertola for the metal work.

**2. Prologos (Stage), 2020**

Floorpaper (Windows 98 by-default screen, blue, 300x200cm)  
7 Horizontal Backdrops (Microblacklight sublimation prints, silver eyelets, different sizes)  
Fake Manganese nodules, papier-maché, gold paint, various sizes.  
Two small 'fake-ceramic' pieces (direct prints on paper, tape, leather belts)  
Dead slate-pencil urchin (gold painted dot) – Family collection

*In ancient Greek tragedy, the πρόλογος (prologos) is the inaugural part of the play preceding the entry of the chorus. A character, often a deity, enters the empty stage to expose the origins of the drama.  
/ A slate pencil urchin is a species found on the coral reefs in the Indo-Pacific region, e.g. in Hawaii or Okinawa. Its stout and thick spines are called pencils since they were used as writing utensils for slate boards.*

**3. Postcards by the Seas, 2022**

In collaboration with Taru Elfving  
Publication (6 pages, Cyan-printed), to be consulted on-site.

#### **4. Itsasaldia Argia (Tide Light), 2022 – Unrealized piece/Prototype**

Clearview sticker on two front windows and entrance door. Dimensions ca. 300x75cm

*The actual work is a marker for a piece that couldn't be realized. Itsasaldia Argia (Tide Light) was initially designed as a light piece whose activation was dependent on the movement and times of the tides indicated in the tidal calendar of Biarritz (Basque Country), the birthplace of the artist. Gradually, at the rising tide, the rooms of Titanik gallery would get filled with intense dark violet, and, conversely, the space would get brighter, towards clear blue hues, at ebbing tide.*

#### **5. Two Gobos, 2020**

Sea (Water 1), Gobo (RoscoTM)

Customized gobo (pattern: isohedral computer tiling) for DOT / Dimensions: Ø 10cm

*A gobo, whose term derives from English goes before optics, is a metal plate placed in front of a projector, on which is cut a pattern, most often with laser ablation techniques. It is used to give a shape to a light that is cast over a space or an object, for example, to produce a pattern of waves or clouds on a theatre stage / Isohedral tiling is a category of computational tiling used in computer graphics in the contexts of texture generation, remeshing, and the generation of decorative patterns.*

#### **6. Monsuuni, 2022**

Song (6') by Elina Pirinen and Al2be3 composed for DOT/T&G/VI.Kommos at Titanik Gallery.

Mp3 player and Headsets. To be played and listened to by the visitor wherever/whenever during their visit to the show.

#### **7. Tiles, 2022**

Direct prints on tiles, mat, 15x15cm.

Image: Three glitches a detail of Sebastiá Carrera's theatre set model (Untitled, ca. 1910) found in the reserves of the Museum of Scenic Arts (Barcelona) photographed by Vincent Roumagnac for the project Reacclimatizations (2018).

#### **8. Seanography #1, 2022**

In collaboration with Edouard Cabay

3D print realized by Noumena (Barcelona), 40x25cm

#### **9. Amphitrite #0 (Selfies), 2020**

Direct prints on Plexiglass, 10x15cm

### **ROOM 2 / ACT2**

#### **10. Stasimon, 2021**

Twelve 'fake-ceramic' pieces (direct prints on paper, tape, leather belts)

Floorpaper (Windows 98 by-default screen, blue, 300x200cm)

One-minute soundscape loop (every five minutes)/ Sound of broken computer hard drives / Four speakers

Video-gif on 43' LCD screen / Home RGB Led video light on stand

*The stasimon στάσιμον is a part of ancient Greek tragedies during which the chorus sings alone in the orchestra, the actors being off-stage. Stasimon describes the background to the story being staged, adding details or context, and setting the affective tonality of the play / Etymologically, stasimon στάσιμον is for « something that stays in place, stationary, stable ». It refers to the regular songs of the chorus, so named because they were not sung until the chorus had taken their place ready for a dance in the orchestra. Even though there is no archeological evidence of the choreographic parameters, specialists speculate that the members of the chorus would line up in a rectangular formation, like a squad of soldiers, in 3 rows of 4 when the chorus was 12 persons (Aeschylus) and 3 rows of 5 when increased to 15 (Sophocles and Euripides).*

### **11. Prologos (Fifty Seas-and-Oceans Goddexxes), 2020**

Video, loop, 5'

Randomly generated gender-neutral game-deities names with an online generator of fantasy names for video games.

### **12. Epeisodion, 2021**

Direct print on contoured forex. Dimensions 100x70cm.

A trace from the performance DOT/T&G/III.Epeisodion

Performance for a human body and seven fake-ceramic masks / Performer: Simo Kellokumpu

In ancient Greek tragedy, an interlude or section alternating with the stasimon, varying in number from three to six and containing the main action of the drama.

### **13. Scale (Unit of measurement), 2022**

Fake ceramic, 5x5cm

## **ROOM 3 / ACT 3**

### **14. Iku-Turso (VI/Final Cut: Roumagnac for Tragedy and the Goddexxes/VI.Kommos), 2022**

In collaboration with Outi Condit (Co-making/Acting) and Rosie Swayne (Sound) / Film, 9'

With the generous help of Ville MJ Hyvönen (drone camera) and Sami Järvinen (boat, shelter, sauna)

*The work is inspired by Iku-Turso, from Finnish Kalevala. Iku-Turso is a giant malevolent sea monster (It is also the name given to a war submarine, and an asteroid). The work is carried out during autumn 2021 on the surface of the Baltic sea near Santahamina military island, within an authorized perimeter, above, or the closest allowed to, the C-Lion1 submarine communication cable, which connects since 2016 Finland with data hubs in Central Europe. An actor (Condit), equipped with diving gear, drifts above the C-Lion1 cable, on the surface of the Baltic Sea waters. They are remotely connected to the theatre director (Roumagnac) by satellite. The director communicates them movement and text instructions from a remote shelter on an island, in relation to the situation, to the cable, and to Iku-Turso and the Kraken mythology and poetry. The one-shot scene is simultaneously filmed by a drone equipped with a camera, and an action camera placed on Condit's back. The communication between the actor and the director is recorded.*

*The work is part of Roumagnac's project Data Ocean Theatre (Tragedy and the Goddexxes), and of Condit's doctoral publication (to be published soon) based on their artistic research project (How to Be a Medium?).*

### **15. Iphigenia in Aulis (Backdrop), 2020**

Mixed media (Direct print on PVC/Paint/240x160cm)

### **16. Kommos (Atlantis is Calling / SOS For Love), 2022**

Blue-back print, 45x30cm

Perf. Simo Kellokumpu

## **BACKSTAGE**

### **Amphitrite (NFT), 2022**

GIF / NFT (non-fungible token)

Available (Make an offer) on Opensea / online NFT marketplace

Blockchain: Ethereum – Scan the QR with your smartphone for access

