



## Bio

**Roberto Vitalini** is a Swiss video artist whose immersive, large-scale installations dissolve the boundaries of physical space and open vast emotional landscapes. His works function as atmospheres rather than narratives — living, shifting environments where light, motion, and scale converge into a coherent, sensorial aesthetic. For years, his research has focused on integrating video into surfaces, materials, and structures of every scale and geometry — from theatrical scenographies to monumental urban façades.

Since 2009, he has collaborated with Daniele Finzi Pasca and Compagnia Finzi Pasca, bringing video into acrobatic, theatrical, operatic productions and major international ceremonies. At the 2014 Sochi Olympics, he created the 3D video experience for the world’s largest kinetic tubular LED forest, descending from the stadium rafters. In 2017, for *Avudo Montréal*, his generative seascape was projected nightly onto 100 stacked shipping containers, forming a monumental 120 × 50-meter architectural screen on the waterfront.

His most recent work, *Ocean 88*, created for the 3788 ‘Light of Asia’ landmark screen in Chongqing, Guanyinqiao Business District, spans a 3788 square-meter video façade, unfolding a vast ocean whose waves reveal a mechanical understructure — metallic filaments and engineered rhythms beneath natural immensity. This fusion of organic and mechanical elements creates an immersive, subtly disorienting experience.

Roberto Vitalini lives in Lugano with his wife Jeanne and their two sons, continuing to explore new frontiers at the intersection of art, technology, and human perception.

**Contact:** [rv@bashiba.com](mailto:rv@bashiba.com)

## **I. Important Productions**

Zaryadye Concert Hall in Moscow (2020): an immersive installation where 24 of the best organists in the world took turns to play for 24 hours non-stop.

Fête des Vignerons (2019), Switzerland, 375'000 spectators, part of UNESCO's Intangible Cultural Heritage: created the generative videos for the world's largest outdoor led floor 783 m2.

Avudo (2017), Montréal, Canada, 249000 spectators: created the generative content for the outdoor video projection (120 meters x 50 meters video surface).

Sochi Olympic Games (2014), Fisht Olympic Stadium, Russia: created the volumetric videos for the massive kinetic LED sculpture featuring over 20km of video LED strips for the Olympic closing ceremony and the Paralympic opening ceremony.

## **II. Video Design for Opera**

Roberto has been video set designer for the operas Zarqa Al Jamama (Sheikh Fahad Cultural Centre, Riyadh 2024), Symphony of Sorrowful Songs, Henryk Górecki (English National Opera, 2023), Les Contes d' Hoffmann - Hoffmanns Erzählungen (Staatsoper Hamburg 2021), Einstein on the Beach (Grand Théâtre de Genève 2019), Carmen (Teatro San Carlo, 2015 and 2017), La Traviata (Mariinsky II Theatre, 2015, now in the repertoire), L'Amour de loin (English National Opera, 2009, the Vlaamse Opera, 2010, and the Canadian Opera Company, 2012), Aida (Mariinsky Theatre, 2011, now in the repertoire and recipient of a nomination for the Golden Mask), Messa da Requiem by Giuseppe Verdi (Mariinsky Theatre, 2012, now in the repertoire).

## **III. Video Mapping & Public Media Artwork**

Ocean88 in Chongqing Guanyinqiao Business District on a 3788 square meters screen (2024 Public Media Artwork, Naked-Eye 3D, China) ; Liquid Light AI | Mantes-la Jolie (2023 Video Mapping for CosmoAV, France) ; T1gers | Chongqing International Light Art Festival (2023 Video Mapping, China) BASHIBA Red Dream | Shenzhen (2022 Public Media Artwork, China) ; Rouen Cathedral in Light | Rouen (2022 Video Mapping, point cloud trip for CosmoAV, France).

## **IV. Video Design for Theatre & Show-Installation**

The Sense Gallery (2024), Azul (2022, with Stefano Accorsi), Nuda (2021, ongoing world tour), Luna Park (2020, show-installation), Abrazos (2019, presented at the fair Feria de León in Mexico to an audience of 200,000 spectators), Per Te (2016, ongoing world tour), Bianco su Bianco (2014, ongoing world tour), La Verità (2013, ongoing world tour) and Donka - A Letter to Chekhov (2010, ongoing world tour).

Large Scale Naked Eye 3D: Ocean88 (2024)

A new generative AI seascape on 3788m2 led screen in Chongqing. Resolution



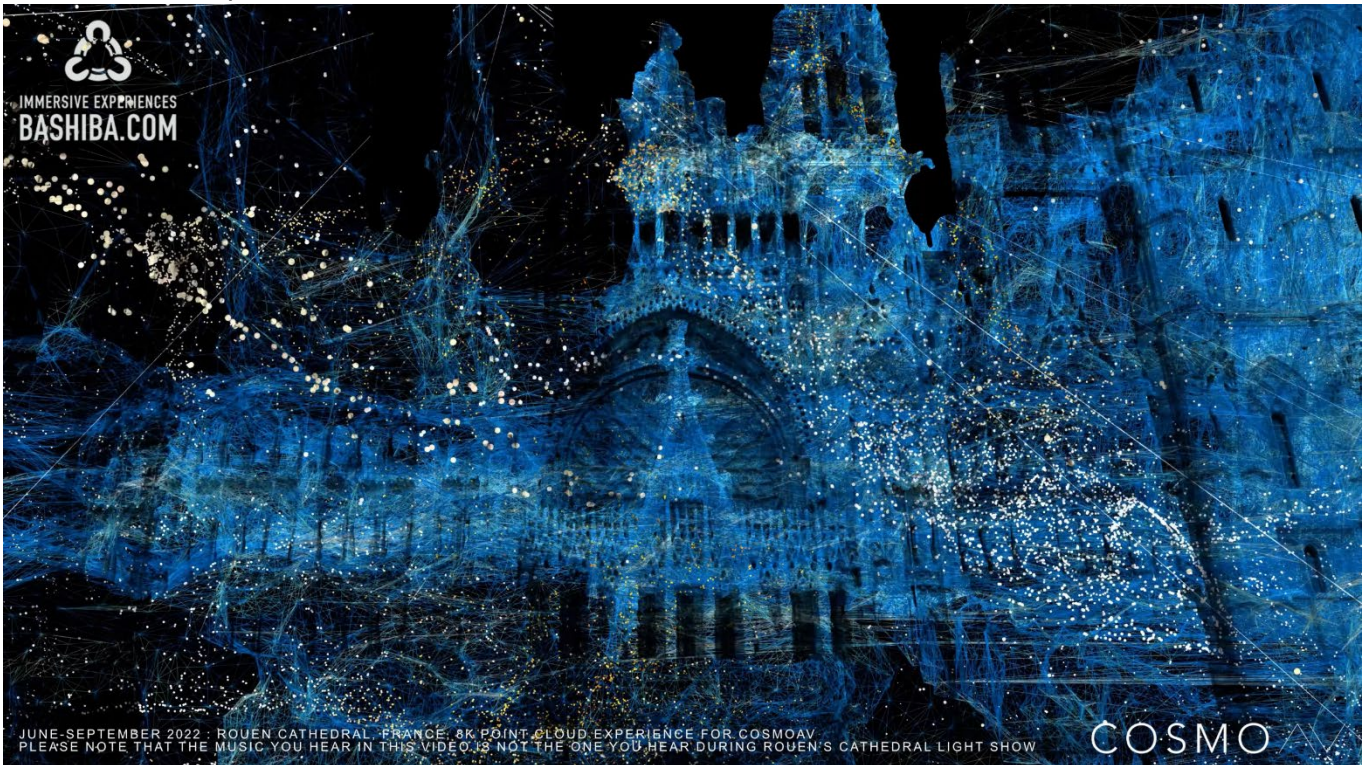
2017 Large Scale Video Projections: Avudo

A new generative seascape horizon layered on top of 100 containers.



2022 Large Scale Video Projections: Rouen Cathedral in light (2022)

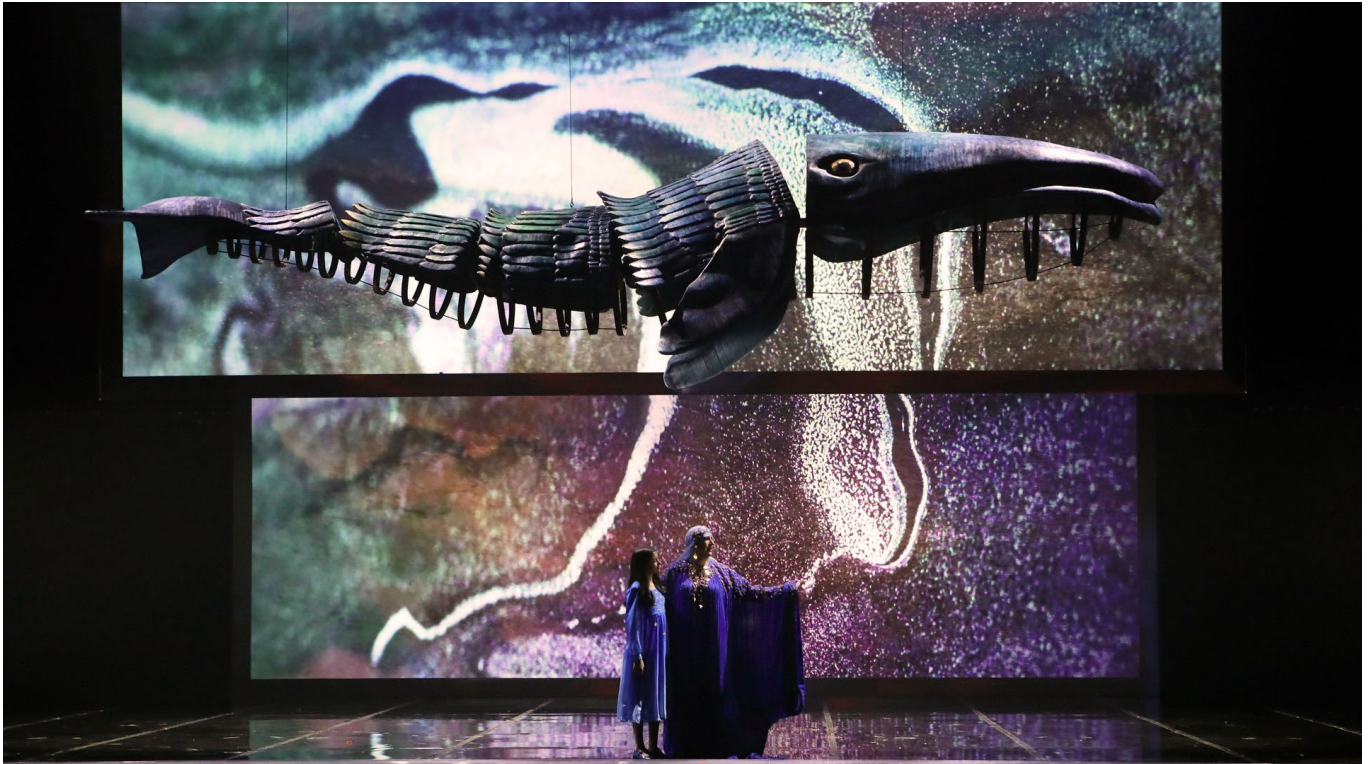
Even on historical buildings Roberto's interest is to go beyond the walls and open the perception of a wider infinite space



2019 Infinite mathematical worlds as video scenography for the opera Einstein on the beach, Opéra de Philip Glass et Robert Wilson, Geneva Opera House (2019).



2024 Extend and enrich the scene with kinetic video screens that open new horizons, Video Scenography for Zarqa Al Yamama, a Grand Opera in Arabic at the Sheikh Fahad Cultural Centre in Riyadh, Saudi Arabia.



2017 [BASHIBA Darkness | Generative Art \(www.org\)](https://www.vimeo.com/219012346)  
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