



**SEgni New Generations Festival**  
**DIALOGUES 2-4 NOVEMBER 2020**  
**REPORT**



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per i beni e le  
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# INDEX

<b>INTRODUCTION</b>	<b>3</b>
<b>FIRST DAY: THE RELATIONSHIP BETWEEN POETICS AND PANDEMIC</b>	<b>4</b>
<b>WINDOWS: TYA and music with Batida, De Dansers, Fondazione TRG and Wouter Van de Looy, BIG BANG Festival</b>	<b>4</b>
<b>GLOSSARIUM: Chain Reaction with Boomer Stacey, Bebê de Soares, Linda Erolí</b>	<b>5</b>
<b>FOOD for THOUGHT with De Dansers e Teatro all'improvviso</b>	<b>8</b>
<b>POSTCARD from the CRITIC by Maddalena Giovannelli</b>	<b>8</b>
<b>SECOND DAY: THE RELATIONSHIP WITH THE PUBLIC</b>	<b>10</b>
<b>WINDOWS: TYA and taboos with Drammatico Vegetale, Balle Rouge, Jade Derudder</b>	<b>10</b>
<b>GLOSSARIUM: Teen Kitchen Table, Dialogue between the new generations on solidarity and European identity</b>	<b>11</b>
<b>FOOD for THOUGHT with Simone De Jong, Teatro Al Quadrato, Jade Derudder</b>	<b>13</b>
<b>POSTCARD from the CRITIC by Graziano Graziani</b>	<b>15</b>
<b>THIRD DAY: THE CHALLENGES OF PROGRAMMING</b>	<b>17</b>
<b>WINDOWS: Puppetry and language innovation with Luiz André Cherubini, Hanafubuki, Histoire de Diffusion</b>	<b>17</b>
<b>GLOSSARIUM: CHALLENGING TOPICS, POSSIBLE DIVERSITIES with Boomer Stacey, Mary Rose Lloyd, Bebê de Soares, Arno Kleinofen, La Baracca Testoni Ragazzi, Factory Compagnia Transadriatica</b>	<b>18</b>
<b>FOOD for THOUGHT with Faber Teater, Hanafubuki, La luna nel letto</b>	<b>20</b>
<b>POSTCARD from the CRITIC by Alessandro Toppi</b>	<b>21</b>
<b>FOURTH DAY, to stay together a bit longer...</b>	<b>23</b>
<b>CO-PROGRAMMING WORKSHOP</b>	<b>23</b>
<b>FOOD for THOUGHT with delleAli, Fondazione TRG and Teatro Al Vacío</b>	<b>23</b>
<b>POSTCARD from the CRITIC by Carlotta Tringali</b>	<b>26</b>
<b>PROGRAMMED COMPANIES on <a href="http://segninonda.org">segninonda.org</a></b>	<b>28</b>
<b>CREDITS</b>	<b>29</b>

## INTRODUCTION

This document is meant to be the trace of a meeting that took place online on the basis of considerations, observations resulting from the awareness that emerged during the chain reaction meetings held during the first wave of Covid-19. The DIALOGUES have been a space for relaunching future possibilities of sharing, with **the certainty that keeping alive the relationship created between operators, artists and professionals is the most precious and resilient asset to continue to give sustainability to the theatre.**

With the DIALOGUES I wanted to focus attention on artists and give them time to make themselves known beyond the work but exploring the process, a process designed to reconstruct, stimulate the often random, empathic and inscrutable dynamics that are created in live festivals, to try to recreate the intimacy that digital takes away from us. Learning to talk to us and to recognize inspirations or give birth to them, to respond to the urgency, crossing it, taking charge of it and experimenting with its peculiarity, which in the need to maintain distance finds in the digital a resource.

An outline that wants to open windows, **collect common words, those words that can generate, stimulate, and create a dialogue.** All this with the presence, listening or even leading the gaze and the voice of the TEENS, a group of young people between 13 and 18 years old, an identity element of the festival that has always wanted to be a place where relationships are born and created, trans-generational, trans-sectorial, trans-local and above all inter-national.

I wanted a place that would create or generate an experience. The digital space turned out to be a place where we could benefit from opportunities that we didn't see, first of all the MEMORY, which this text wants to trace without claiming to be exhaustive but with the hope of leaving a SIGN, albeit "on air"...

The DIALOGUES tried to be an online experience of comparison for operators, artists, teenagers and professionals from the world of culture, theatre, politics and education, articulated in 3 days of exchange, declined in 3 formats: WINDOWS, GLOSSARIUM and FOOD FOR THOUGHT. We wanted to create a game of weaving and cross-references between themes, urgencies and the way artists with their works interpret and talk about all this. At the centre of the festival days to gather and make people talk not only, the DIALOGUES evoke and are designed to provoke a structured collective process, but also to leave room for serendipity.

Three main themes: poetry and pandemic, the relationship with the public, the challenges of programming.

To the companies we have sent as a concrete sign of this experience some homage, a salami, a T-shirt of the festival: we can't do it with everybody, but these notes want to give you a taste of the experience lived together.

Make yourselves comfortable, perhaps sipping a Spritz or a glass of wine, thinking about "Caravatti" Mantua, and spread the contents you are most curious about, jumping freely between the various links: this trace of the DIALOGUES is for you!

Enjoy reading through them,  
Cristina Cazzola, Direttrice Artistica Segni New Generations Festival



## FIRST DAY: THE RELATIONSHIP BETWEEN POETICS AND PANDEMIC

WINDOWS: TYA and music with Batida, De Dansers, Fondazione TRG and Wouter Van de Looy, BIG BANG Festival

**Cristina Cazzola**, Artistic Director of the festival, introduces the first section that inaugurates the cycle of meetings of the DIALOGUES, a necessary space of confrontation in a "schizophrenic" period like the one we are living, inserted in an unprecedented experience such as the digital festival. The artists of the WINDOWS, invited to illustrate their respective experiences of the shows programmed on [segninonda.org](http://segninonda.org): **Guy Corneille**, actor and musician of the Dutch company **DE DANSERS**, presented the show for young children SPOON SPOON; **Søren Valente** commented on the performance [SOLO FOR TWO](#) by the company **BATIDA**; **Pasquale Buonarota**, **Nino D'Introna** and **Alessandro Pisci** of **FONDAZIONE TRG** presented [CENERENTOLA, ROSSINI ALL'OPERA](#).

DE DANSERS is a company that works with **music and dance**, which at SPOON SPOON wanted to dedicate itself to the four-year-olds. **What has the pandemic taken away from artistic work? The intuition, the contact, the involvement of the public**, which when it remains an option is lost in the restrictions of distancing, taking something away from the live experience. The impact on aesthetics suffers: the challenge of drawing the public into the climate of play and creativity is very difficult. Despite this, reporting the experience of an online show for schools being created with the Kennedy Center in Philadelphia, **Guy recalls how music can a flexible language that can also be adapted to digital enjoyment**. We move on to digital, trying to keep our eyes open and making sense at work, but what can make sense now? **Cristina Cazzola** takes up this question and links it to the **idea of "amazement"**, something we would normally want to arouse in the audience, detached from the concept of pure entertainment, but in a genuine connection with the recipients of the productions.



The word is given to FONDAZIONE TRG, who explains how CENERENTOLA, ROSSINI ALL'OPERA was produced in 2019, before the pandemic. The main ingredients of the show are **the encounter between music – embodied by the character Gioachino Rossini and dramaturgy – written by Jacopo Ferretti, the librettist, a combination that led to the creation of the musical tracks**. The

**modern version of Cinderella** represents a revolutionary element not only to update the story, but also to take a look at the "*other Cinderellas*". On the pandemic, the company closes with a comment by Alessandro: **Cinderella claims the right to dream, the desire to take part in a dance that is that of life itself, inhabiting the theatre, diving into other stories**. The artistic director gives the floor to Søren Valente, who presents the Danish company BATIDA, located in a multicultural district of Copenhagen, which for years has pursued an **aesthetic devoted to intercultural dialogue with irony and lightness, through research linked to visual and musical elements**. Two are the points of contact with the production by FONDAZIONE TRG: the work is also ironic, as shown by BATIDA's piece, and the possibility to travel bringing shows all over the world confirms the **power of music to speak to everyone**. **BATIDA places live music at the centre of its aesthetic research: the aim is to make it visible, underlining its human imprint**. Søren emphasises that music is part of the narrative, part of the story: you don't need to be a musician to make music, it

doesn't need translation, it is a universal linguistic register. About the pandemic: it is impossible to turn theatre into video, but the company has invested time producing theatre for digital and other street theatre experiences, preparing for the post-pandemic.

The last speech is left to **Wouter Van Looy**, artistic director of the [BIG BANG](#) Festival with 25 years of history, and [ZONZO Company](#), a Belgian company. **The festival was born with the aim of improving the quality of the musical proposals for new generations, with an interactive format, involving children and young people.** With the pandemic, this experience is not available live but, taking place in 18 different cities around the world, the event's feasibility has been adapted and redesigned according to the geographical context of the pandemic. The situation is unstable and needs a constant adaptation of the conditions according to the possibilities, the need to change some languages requires new strategies, such as the "**BIG BANG TV**", created with the aim of investing in talents from visual arts, music etc. whose proposals have been converted into new media modalities. The pandemic should also be seen as an opportunity to invest in different formats. An opportunity to forge alliances with the media that the theatre still ignores today.

**Cristina Cazzola** closes with a few keywords: the **connection, alliances** with other sectors, in particular **with the world of media** as an opportunity to explore, something that can be intimidating but that needs to be addressed, provided that the quality standard is maintained. The [segninonda.org](#) gathered 1000 visitors in two days, the newspapers talk about it: in an interview, a psychologist points out how this use of the screen with theatrical content is giving children's audiences the chance to confront each other on a terrain inhabited by visual and non-narrative stimuli, the possibility to develop skills related to the ability to narrate and re-tell, fundamental for cognitive development. **Experts are already foreshadowing the advent of new pandemics linked to the upheaval of the fundamental balances of our ecological system: rethinking our relationships seems increasingly necessary.**

#### **GLOSSARIUM: Chain Reaction with Boomer Stacey, Bebê de Soares, Linda Erolí**

The afternoon appointment with **CHAIN REACTION** organised by **Liv.In.g**, in collaboration with **Dutch Performing Arts**, consisted of a debate format with a division of groups that questioned the **relationship between pandemic and poetics, in search of innovative practices implemented during the months of the pandemic.**

The guests of the meeting were introduced: **Boomer Stacey**, representing the [IPAY Network](#), **Linda Erolí**, for [Assitej Italia](#), **Bebê de Soares**, from [AMAZONAS NETWORK](#). As in every **GLOSSARIUM** session, the guests included **Jetse Batelaan**, from the Dutch company [ARTEMIS](#), winner of the Silver Lion at the Venice Biennale 2019.

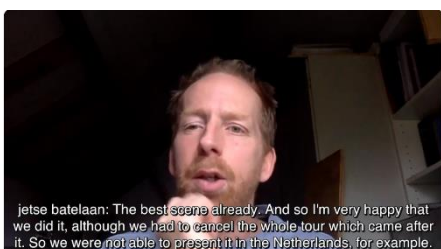
**IPAY - International Performing Arts for Youth** is a network that brings together artists, professionals, agents who gravitate around the performing arts, with a showcase event normally held in January in Philadelphia where points of view are exchanged, productions are presented and there is no lack of conviviality. Boomer explains that **it has been decided to transfer this online event to a dedicated platform, [Showcase in Place](#), extended to 4 months, from October to January 2021**, an opportunity to continue promoting and viewing new productions, but also a wide sharing space with some guarantees: a "safe" channel for artists, the extension of visibility to realities such as those from the South of the world, normally under-represented, and the possibility of extending the dialogue to entities that in the past would not have been part of networking events of this magnitude. In the digital migration, the selection of performances is not made by a jury, but all

productions are made available online. **Two main thematic focuses: “IRL - in real life” and “Superbloom”**. The first focus aims to highlight non-Western aesthetics and narratives, those generally marginalized - indigenous peoples, queers, special needs, disabilities, etc.. The second one, "Superbloom", whose title is inspired by a rare botanical phenomenon of desert blossoming, aims to give artists the chance to present new experiences, ideas, different ways of working.

Cristina Cazzola underlines how **the need to share, by bringing out innovative experiences, also encourages a change of mindset and of ways of thinking**, in this sense the networks have a central role in the transformation of practices.

**Bebê de Soares** intervenes by stressing the importance of the IPAY network, of which she is also a member of the Board of Directors: IPAY has given opportunities for exchange, expanding participation and different perspectives. Cristina Cazzola reiterates the democratic impact that digital has on the sector by making countries, artists and operators otherwise limited in international mobility by resources and distances accessible and reachable. The word goes to **Linda Erolì**, who explains the two strands on which [ASSITEJ Italy](#) activity in response to the pandemic has focused: **the cultural and social role of Assitej** in relation to the different actors - the public, schools, institutions - in this period and the **tools** that can be put in place. The first step was to call **an assembly to share concerns, feelings, reflections** on the difficult moment and find good practices to activate, with some groups that discussed **5 different issues** based on two lines, action and reflection: the alliance with schools; youth theatre and public spaces; communication and sustainability; the words of youth theatre; a poetic/political manifesto of youth theatre. Webinars were activated on Facebook with schoolteachers, **dialogue was also kept open with trade unions and local administrations**. Another action was to implement some suggestions from the working groups, and in September a meeting was held in attendance to gather the outcome of these actions. **All this gave the opportunity to work on ASSITEJ's growth and identity**.

**Cristina Cazzola takes up the connection and alliances as common words also in the experience of "Chain reaction" in the past months.**



The guest artist, **Jetse Batelaan**, winner of the **Silver Lion at the Venice Biennale in 2019 with a show for children**, is given the floor. The artist addresses the theme of social distancing as an opportunity to produce new artistic forms and cites the experience organized in the car park of a supermarket, transformed into a dance floor with live music in which the spectators participating, distanced from their own carts, were

invited to move to the rhythm of music improvising a choral choreography to keep the minimum distance, a **"Social Dis-dancing"**. **Every two years, the Artemis company proposes a wide-ranging production**, and this year, despite the restrictions, it has created the new show **"[The End of the Beginning of the End](#)"**, in co-production with Hetpaleis, presented not without difficulty in Belgium, although the following dates have been cancelled. Another form of resistance also affects the relationship with schools: in the Netherlands they are open, so the company is developing solo-performances, lasting 3 days, in primary schools. Jetse concludes by pointing out the importance of encouraging survival strategies, but concern for the public remains an open question.

The artistic director collects these thoughts by valuing the strategy of **finding new forms of expression, and the need to be prophetic, skills that have always been characteristic of the arts in all periods of great crisis and transformation.**

During the session, the audience was divided into **4 different groups** who discussed the fundamental questions of the day: **What was the impact of the pandemic on your artistic research and poetics? What innovative practices did you discover?** Carlotta Garlanda, Cristina Cazzola, Giulio Stumpo and Cristina Carlini di Liv.In.g. moderated the various groups. Various ideas, case studies and suggestions have emerged.

- The first group, moderated by Cristina Carlini, stressed the importance of dealing with many different figures such as educators, anthropologists, teachers, etc.: time and space are being redefined, but also the theme of mobility, and while the sector is putting the sense of making theatre for the new generations back at the centre, temporarily leaving market logic in the background, contact with childhood is one of the aspects that seems to be missing the most. **The relationship with colleagues has certainly been a strong point in moving forward in these difficult times.**
- The second group, moderated by Carlotta Garlanda, noted **the difficulty of giving answers**, so it focused more on the practices implemented in recent months. On the one hand, **artists do not always feel comfortable with digital**, but the transition to online does not seem to be perceived as mandatory, so many of them decided to take this time to work more on a rehearsal or continue their artistic research behind the scenes, while others felt the need to explore such modes. **Digital connections have also been considered clusters for networking**, they have allowed to widen the target audience, recovering the political world, the local area - artists, institutions etc. No answers have been given, it is a matter of time: this is the time to ask other questions, everyone has tested different solutions.
- The third group, moderated by Giulio Stumpo, highlights **the need to carry out actions in different ways**: a live performance is not easily convertible into video, it is complex element on which we must continue to reflect. **Poetics is often linked to a particular urgency, which is linked to the reference context**: it has been observed that more time is needed to understand and interpret the present. **Many of us are beginning to rethink our connection with others: alliances, connection with other companies, other festivals etc.** and this represents an important shift. The audience is also changing. The access to different tools has increased and widened the accessibility to functionalities of organizing meetings with many people, has accentuated the opportunity to produce less waste than in the past. **It becomes important to understand how to use the various tools.** Social media, for example, can involve more people.
- The fourth group, moderated by Cristina Cazzola, proposed some key words: experimentation, programming time, challenge, aesthetics, and malaise. **Aesthetics are in a process of transformation, with new ways of sharing emotions**, many workshops are held at a distance, for example between different families, **connecting different communities**; moving the periods of events like festivals; the seasons are questioned, with **the possibility of programming shows in the summer period**, when the chances of contagion decrease. **An image has arisen: the dust on the props closed in the warehouses. The rehearsals are intermittent, therefore also the production processes, which do not allow big plans.** A general malaise is perceived due to the absence of bodies: our brain is dragged by an unprecedented and forced experience of digital fruition that is not natural for the theatre.

## FOOD for THOUGHT with De Dansers e Teatro all'improvviso

The FOOD for THOUGHT session curated by the **Teenage Ambassadors** hosted **TEATRO ALL'IMPROVVISO**, with director **Dario Moretti** illustrating the path traced for the preparation of [BASTIANO E BASTIANA](#); **Guy Corneille** for **DE DANSERS**, who answered the questions of the boys and the girls of the TEEN project about the [SPOON SPOON](#) show. Among the main observations, which underlined the central role of music, as far as "Bastiano e Bastiana" is concerned, the show was born from the experience of months ago, and is presented as **a story about the simplicity of feelings composed by eleven-year-old Mozart**, addressed to children from 7-8 years old and upwards, in a wise and effective mixture of the complex musical score and the accessibility of a simple and linear narration. The artistic director underlines how the game of adaptation in a hippy village, the suggestive images and the music contribute to increase the liveliness and freshness of the show.

Eduard, Alessia, Anna and Martina, representatives of the Teenage Ambassadors, present SPOON SPOON and ask questions about the artistic choices of the DE DANSERS company. **Guy Corneille** introduces the experience, a joint work between four choreographers, performers and musicians, of research on dance, movement and music for 4-year-old children. The imagery of childhood, their creativity oriented the research towards **the theme of the joy of falling and "letting go", hence the reason to use mattresses**, for a strongly immersive work. Eduard observes how the show is an expression of growth, that of the characters, but also an emblem of the universality of the theatre that can speak to everyone, regardless of age. Martina, based on the experience of "The Basement", a show of the same company seen in the past in Oslo, asks if the musical pieces are composed specifically for the shows and what are the sources of inspiration. Guy replies by talking about the research from the repertoire of music for four-year-old children, conducted by the composer, Hans, in a continuous dialogue with the choreographer, Josephine, jumping between improvisations and sound and choreographic experimentations.

**Andreas Denk**, artistic director of [Plan-d](#), congratulates the ability to combine music and dance, "a fertile ground to give birth to beautiful flowers", for all those who are willing to return children with spirit. **Miriam Gilissen**, manager of the company, points out that the horizon outlined by De Dansers allows the audience to let themselves go in a way that is not cerebral, but free and genuine as children suggest, without becoming childish.

## POSTCARD from the CRITIC by Maddalena Giovannelli

At the end, **Maddalena Giovannelli** returned the "critic's postcard" moving on two suggestions in particular: **potential and risk**.

Starting from a reflection on the **"transformative potential"** made available by the particular historical moment we are experiencing, the critic underlined the capacity of the theatre to turn obstacles into resources, able to **"transform aesthetics"**, passing through the search for interactivity and relationship as a moment not to be missed at all costs, whatever the means in use, the theatre as a place of relationship and interaction. Quoting Peter Brook, if the theatre is made up of someone acting in a place, reflection extends to the enlargement of these places, which can also become



virtual, like a platform, open-mindedness about the concept of the scenic place is therefore necessary.

Another aspect found during the day is **interdisciplinarity**: BASTIANO E BASTIANA, SOLO FOR TWO have been able to integrate musical language in a way that is not really only decorative, but substantial; SPOON SPOON, which incorporates body language. If we are able to take advantage of this moment, we can make a jump and get rid of some labels present in the theatrical environment.

As for the **risks**, borrowing an intervention by **Eugenio Barba, theatre and stage art are the place of the superfluous**: in addition to the functions, of which we are becoming skilful handlers, there is also the superfluous which is actually the point. **In life, in theatre, it is that something that happens on the side lines and SPOON SPOON tells us this very well**, on the subject of the sense of freedom that those falls on the mattresses give, but also of the fear that tells us a lot about this intangible, the noise of the body that goes on the mattresses, the effect of the small tremors in the audience at the idea that someone is actually about to fall and all that imperceptible component that has to do with sharing the fear with someone, or the sense of freedom, or going beyond the limits. On this journey, this is the hope that the critic leaves us.

The artistic director, **Cristina Gazzola**, points out how the comments in the chats reflect precisely that feeling described by Guy: the children, after the show, feel like jumping and moving freely in space. Resuming an interview with Daniele Novara, Italian psychologist and pedagogist, she concludes by restating that doing theatre, even from a distance, is crucial in order **not to lose the memory of the theatre experience**.

## SECOND DAY: THE RELATIONSHIP WITH THE PUBLIC

### WINDOWS: TYA and taboos with Drammatico Vegetale, Balle Rouge, Jade Derudder

The second day is once again introduced by the format of the WINDOWS, in which artists are invited to recount their respective processes for creating the shows programmed on [segninonda.org](http://segninonda.org). The artistic director opens the day, dedicated to the theme of the relationship with different types of audience for reasons of age and background, a challenge that often finds solutions in the mix of languages, something we often see in the youth theatre work. This is how she introduces **DRAMMATICO VEGETALE** company, which has been working with object theatre for over forty years, with the show [ZOO DI PINOCCHIO](#), presented by director **Pietro Fenati**. The name of the company "DRAMMATICO VEGETALE" is a quotation from Collodi's fairy tale: it is the Mangiafuoco company that Pinocchio leaves, the puppet theatre. **Pinocchio is a classic that recurs in the history of the company, which in the show is presented as a journey in search of the famous puppet through the animals of history, is like a "prequel" of his story.** Among the characteristics are the absence of the word, the help of figures, gestures and sound. **The artistic director reflects on the contemporary and visionary element of the production, hinged on a deconstructed, less narrative structure** - the story of Pinocchio is not told - **and more evocative**, an element that led to the atypical choice, Cristina Cazzola reiterates, to include a classic in the programming. Pietro thanks for the opportunity of the DIALOGHI and the quality of the proposal. In this difficult moment, the theatre is looking for new ways to express itself, to communicate at a distance, an effort that we all have to make, but all this is part of "a palliative care" that is limited to "alleviating pain". In this suspended space, Dante's limbo, patience is needed, but we will only come out of it when we manage to embrace our audience again, "to see the stars". We must take courage, renewing this "public and civil rite we need".



Cristina Cazzola takes up these words, retelling the **importance of giving space, inside the WINDOWS, to the artists, to their density of thought and suggestion**, going to present the show [LA BALLE ROUGE](#), with which Segni has a relationship of 12 years, having already programmed it in 2008. The director illustrates the initial difficulty of proposing "The Red Ball" to the schools because of the difficult theme tackled in the

show, separation. The trick to overcome the resistance was to make a change in the description: by replacing the word "separation" with "reconciliation", the production made the sold-out. The director **Denis Garénaux** explains that the production is **a choral work, born from the collaboration of a team of musicians, artists, actors** that the director assembles in a small live animated performance on video. Denis made the puppets, while Jacques composed the music, Franck took care of the scene. To build the show, starting from some pieces of paper, some characters were chosen: two parents and a child. This family builds a house, but while playing, the castle collapses, the parents fight, and the child finds himself alone. The story initially ended here, but then the team decided to work on its continuation, so came the idea of a small red ball that could make the child and the parents play, leading the story. The red ball, Denis explains, is an alter-ego of the child, following his growth. For parents, it is an element that accompanies them towards something else, a passion. **This story, very simple, has involved many artists and technicians who have contributed to the realization of the show.**

**Cristina Cazzola** recalls that the recording of the video on the platform was made during a festival in Norway two years ago, when the company was unable to reach a school in a distant municipality because the weather was too harsh: "there are multiple situations in which we have to use digital technology to achieve our goal".

The word goes to performer **Jade Derudder**, who presents [PANIC AT A LOT OF OTHER PLACES BESIDES THE DISCO](#), whose video was recorded thanks to her collaboration with SEGNI. The theme, mental health, starts from an autobiographical story: Jade's mother suffered from depression, and dealing with this topic in Belgium is not easy. **During the research, Jade claims to have met many young people with the same syndrome, so she decided to use her story and her "vulnerability" to establish a connection with a topic that is still taboo.** However, the heaviness of the theme is also addressed with a touch of irony, the scene is constructed in such a way as to have two points of view: that of the protagonist, reflected in a video camera, and the view from above, the emblem of the outside world - social media - which crushes the inner life of the character.

**The artistic director emphasises the use of various languages and notes how the show is born of a strong urgency that is revealed through a long process of research.** Jade uses her relationship with new media to explore the language of adolescents, culminating in a mix of languages, with many references to the visual arts.

#### **GLOSSARIUM: Teen Kitchen Table, Dialogue between the new generations on solidarity and European identity**

The **TEEN KITCHEN TABLE** is a format created within the **T.E.E.N. audience engagement project**, involving teenagers from various countries such as Italy, Denmark, UK, Norway, Belgium and Spain. **The event, organised in collaboration with the European Parliament and the Dutch Performing Arts Fund**, was attended by politicians, representatives of European institutions and TYA professionals. The opening speakers were **Maurizio Molinari**, from the European Parliament in Milan, and the artist **Jetse Batelaan**, who recalled the title of the show seen by the TEENs, "[Real Women Run in Rain Suits](#)".

After the introduction of the format, already experimented in past years within the T.E.E.N. project live, the rules explained by **Eduard Popescu**, teenage ambassador of the Italian group, begins the **GLOSSARIUM** dedicated to the theme of identity and moderated by the various TAG Groups of the European project.

The boys and girls start immediately with a question: **how do you identify?** The teenage ambassadors answer by mentioning their name, their nationality, their gender positioning, a passion or a hobby, perhaps temporarily suspended due to the lockdown linked to the pandemic. The investigation continues: **have you ever found yourself unable to express your identity?** Ingrid Asbreen Bohr, teenager, highlights the **age difference** in the presence of older people as a complex element when it comes to express one's own person, one's identity, while **Eduard** adds to this the theme of origins, but also of **European identity** as a strong element of identification, which also brings together the answers given by other teenagers in the first round of questions, retracing the importance of **theatre as a means of awareness.** **Alessia Perina** underlines how, growing up, she also felt the pride of making her voice heard. **Noemi Di Liberto** recalls how theatre has been, in

previous years, a precious instrument of self-discovery, a power that **Anna Moberg** attributes to the **act of attending live performances**, an experience that often **leaves its mark in the construction of identity**. Experiences such as the show mentioned by Jetse Batelaan at the beginning of the meeting, or a queer festival attended by Eduard are examples reported by teenagers.

**Performing arts are a good vehicle to grow up and become adults**, this consideration anticipates the question posed later by teen representatives: **is theatre a suitable tool to shape a person's identity?** **Ingrid** often tries to identify with the character in which she is best reflected, asking herself questions about how she would react in the same situation. The parliamentarian **Brando Benifei** values the theatre-identity connection: making theatre means putting oneself in the other person's shoes, wearing the shoes of another, theatre transforms identity on stage, and this makes it easier to understand, makes it easier to work on identity and to have tools to read the social conflicts that arise precisely from the misunderstanding between different identities. **Anna Moberg**, TEEN's representative, underlines how theatre often takes on challenges that are not easily faced in everyday life, challenges stereotypes, generating change, and recalls how performing arts are also an opportunity to test identities. **Lien Roosen, another TEEN representative**, notes that personal experiences increase and strengthen a person's identity.

The theatre is in danger, **Eduard** recalls, and it is important as teenagers to remind the professionals and funders, "we want the theatre". As "an embrace", theatre is fundamental not only with respect to adolescents, but also for young adults, for its transformative power, but also for learning, according to **Maureen**, who raises another question: **how important is realistic performance on stage?** This is linked to the theme of the representation of those who create: often the shows are not created/produced by those directly interested in the narrated events, according to **Andrea Avona**, a student making his placement and invited to take part in the DIALOGUES, but by "someone who speaks on behalf of". Eduard asks the participants whether the issue of the representation and representability of adolescents on stage is a problematic theme in their artistic experiences. **Cristina Carlini** reports her experience as a spectator of a show about adolescents with adult actors on stage, from which she was disappointed by the lack of adherence - *talking about someone in their absence*, in a dynamic reminiscent of cultural appropriation. **Lien points out that adolescents are often represented in a childish way**. Yet, **Naja Birke, TEEN project leader**, stresses that theatre does not always have to show us a part of us, that there may be theatre experiences where identification is not the only goal. **Svetlana Patafta**, director and director of Teatar Puna Kuća, **reporting the experience of the dramaturgical construction of a play on the theme of underage pregnancy** in Croatia, recounts the work in progress of writing shared with high school students, who were asked to support the text with expressions and contents in which they could identify themselves: **there are many ways in which it is possible to involve them in a score, in an artistic work**. Teenagers respond by recalling that their emotions often tend to be labelled and circumscribed, while what they would like to see on stage, represented in depth, are broader themes from which they are often excluded, almost as if they were not up to their comprehension. **Carol Cassistat**, of [Théâtre du Gros Mécano](#), suggests that the need can be shared, which is why in his work he always tries not to write with a predefined target, but with the **honesty of producing something authentic**. Involving teenagers on stage is not always easy from a technical point of view, so very young professional actors and actresses are often used. **Anna comes back to the point: it is often not teenage performers who are missing on stage, but honest adults**.

**Andreas Denk** reports experiences of young performers who, in the Netherlands, try to bring their peers closer to dance performances. And precisely with respect to sharing regenerating experiences,

**Eduard mentions** his involvement in the site-specific performance of the "[Mappature emotive](#)" of Exvuoto Teatro brought to Lunetta, a suburb of Mantua, by Segni, as an authentic example of open and positive collaboration. Anna reports her participation in the Dance Festival in Oslo, but also recalls **how necessary it is to work to make cultural experiences accessible to all**, without making them elitist and already pre-packaged for those who are already familiar as spectators/users.

After a final round of presentations to the adults in the group, including the TEEN project leaders, Eduard recalls that the audience engagement experience made possible by the European collaboration gave him and the other members of the teen community the opportunity to travel, grow and investigate the theme of European identity through the performing arts. **The project is coming to an end, but teenagers claim its importance to develop critical thinking, to make this space a space of power because it is accessible and open to new energies eager to join.**

### **FOOD for THOUGHT with Simone De Jong, Teatro Al Quadrato, Jade Derudder**

The second appointment with FOOD for THOUGHT is facilitated by Teenage Ambassadors **Federico Bottazzi and Martina Tondo**. The protagonists are Simone De Jong, director and producer of the company of the same name, with the show HERMIT; Maria Giulia Campioli of Teatro al quadrato, with [MI PIACE](#); Jade Derudder with the show [PANIC AT A LOT OF PLACES BESIDES THE DISCO](#).

The word is immediately left to the TEENs, with **Martina Tondo** inviting the connected participants to make themselves comfortable and enjoy the aperitif, introducing the evening with HERMIT: "although it is defined as a show for children, I believe that anyone can see it and anyone can get excited". Martina decided to start with the audience's reaction on the Segni platform by reading a comment: "Beautiful! It really makes you laugh, we liked it very much when he rang the doorbell and said "there's nobody" and we also liked it when he came out of the house and cried". **How did you come up with the idea to stage it?** Simone De Jong makes it clear that the idea comes from the image of a person in a tiny, tiny house, and the amount of time spent in it. The artist tells how she has always felt fascinated by hermits, and to this she adds her interest in shy people with few friends. **Martina** continues: **so, the inspiration to see how much this character managed to stay at home also came from the period of isolation due to the pandemic, or does it come sooner?** The director explains that in reality HERMIT was born earlier, it is more linked to the curiosity to work on the shyness of some people, who are often considered strange and are perceived as disturbing just because they don't like to be in company, but in a way it is true that in this period we are all a bit hermits eager to open a dialogue, that's why we are here. The next question is about the interaction with the audience: Martina asks if the show was staged even without an audience, and to what extent this could change the perception of the actor. **Simone** explains that the video was made several times before, and that it has never been staged without an audience. She also tells some behind-the-scenes stories about the genesis and history of the company, which from a work for adults has been oriented to the children's audience, producing six performances dedicated to them. The artist, with a background in musical theatre, has also integrated sound suggestions into the show, which uses original compositions combined with a search for images: **"I take the children very seriously and try to connect with their world, but I also tried to challenge them, so in this performance there was also the challenge of keeping the hermit inside his little house for as long as possible and then see how long the children can manage this moment"**. Tested in kindergartens, the show was enriched with the ideas of the children, who thus contributed to the timing of the show. Finally, the influence that Simone De Jong counts among the components of the show is the **modern mime**, a language that links her training with that of the actor in the show, which

has common roots in the tradition of Etienne Decroux, a way of acting that the artist finds "very poetic". About the choice of this production as artistic direction, **Cristina Cazzola**, recognizes in the character closed in his small house the hyperbole of a condition we were living during the lockdown, finding a solution to show to the children a condition they were living, conveyed through an extreme situation.



Martina passes the floor to her TEEN partner **Federico**, who introduces the show **MI PIACE: what are the differences, bringing on stage a show for a target audience between 1 and 5 years old, between having the audience in the theatre and not having it at all?** **Maria Giulia Campioli**, director and actress of the show, explains that the recording was not made in the lockdown, but the children were not present in the hall anyway, an absence that can be perceived, because, contrary to many

expectations, very young children are attentive to every detail. **The language chosen is very simple, very delineated, with a rigorous poetic line on colours, sounds and lines, but what is certainly missing is interaction, that magical energy that is created with the audience in the theatre.** Federico asks what other elements, if any, are **missing because of the situation.** **Claudio Mariotti**, director and actor on stage, evokes the sharing with the rest of the audience, to activate that open and continuous exchange between those on stage and those watching. This summer **MI PIACE** was proposed with the audience when the theatre spaces were outdoors, **explains Maria Giulia**, but there was still social distancing, so much of that final interaction with colours and objects that normally takes place at the end of the show has been lost and this certainly has an impact on the energy as actors, it leaves a feeling of unfinished because of the absence of the tactile element, which for very young children is really important: "we know that online you lose a lot, but you gain something that you could not otherwise have". Drawing inspiration from this last consideration, Federico opens the discussion to the audience with a crucial question: **what are the differences between going to the theatre and digital theatre?** Cristina Cazzola turns the question to the TEENS: is there much or little difference for you in online or live viewing? For **Martina Tondo**, the experience in front of the screen is annoying as long as you don't create the atmosphere you perceive at the theatre, while **Federico** stresses the lack of interaction, "both with the people around you and then obviously with the actors", as well as the risk of distraction when using the screen. **Elena Capatti**, participant in the digital experience "Better than Us", an online festival coordinated by artistic director Olga Zaets, intervenes: **"the thing that bothers me more in watching shows online is that I can't have my point of view, so I'm forced to have what the camera imposes on me"**. However, Elena is grateful for the opportunity to continue watching shows digitally, even though she lacks the company of friends with whom she can share the experience.

**Federico** introduces the third show of **FOOD for THOUGHT: PANIC AT A LOT OF OTHER PLACES BESIDES THE DISCO**, which he and other TEEN had the chance to see live in Belgium just before the lockdown. He immediately passes the floor to Jade and asks her what, in her opinion, changes between performing shows online and going on stage with an audience in attendance. The artist, to the question already faced by the other guests, answers from **the point of view of the audience**, which as a person claims to be the element she misses the most: **the experience with a group of people you don't know, where the connection between many different heads and many different hearts manages to recreate the feeling of "being one", impossible through digital.**

As a performer it is equally difficult, "not feeling anything", not having the magic that the live experience can offer.

**Federico** observes how it is precisely the dance and the music, the movements of the actress on stage, that are most lost in the screen. **Martina** asks the artist one last question about the inspiration of the title, which quotes the band "Panic at the disco". **Jade** makes explicit the combination between the choice of the title and the idea of finding a reference to that mental place that is at the centre of anxiety and panic attacks, trying to work on the effects that social media have on human relations: **"I did a lot of interviews with people who had issues with mental health and they told me that panic would come up at the most absurd places, like in a supermarket or at the park... or in the most unthinkable situations"**. The title remains a play on words, no direct reference to the band.

### POSTCARD from the CRITIC by Graziano Graziani

**Graziano Graziani** introduces the postcard emphasising the complexity of the theatre enjoyed by the screen: **although technology should not be demonised, it is also true that theatre is something that happens in presence**. Quoting the director Massimiliano Civica, who stated in a festival that "theatre is not that thing that happens on stage, but neither is that thing that happens inside the viewer's head, it happens in a third point more or less in the middle, in an air space between the performer and the viewer", the critic retrieves this definition to reiterate **the importance of presence, kinesthesia, the effect that bodies have on us on a physical level** and not only on a communicative or mental level, a dimension that is effectively absent and difficult to reproduce by new technologies. **On the other hand, it is crucial to have platforms like these that allow us to connect to make archive, to make memory that is extremely important for those who study theatre but it is also important to deposit it for those who will come into contact with it later**. Graziani approaches the theatre to a **"digital koiné"**, in a mobile and complex geometry able to refer also to multilingual spaces, such as the European Union, which in a moment of metamorphosis like this is a precious dimension to preserve.

From this point of view it is interesting that one can and must increasingly dialogue with the other side, as in the case reported by teenagers during their dialogues about the representation of their universe on stage: many times we see performances for teenagers who have old lexicons, an interesting reflection that reminds us how **theatre is increasingly taking place in a dimension in which the spectator is no longer a rarefied unknown, but an active interlocutor, hence the importance that a platform like this one has spaces for criticism, that criticism can be one more element to take possession of that sign that is in any case a bit elusive, it must remain elusive**.

Speaking of the absence of bodies, Graziani quotes **Ennio Flaiano's "Lo spettatore addormentato"** (The Sleeping Spectator) to remember how inside a theatre hall one can also disconnect a little from what is happening, because one enters a dreamlike dimension. Performances, even those dedicated to children, are very often connected to this oneiric dimension, but sometimes we ask artistic forms to be perhaps even more and more forms of activism in this moment so complicated and close to a cultural, economic, ecological apocalypse of various kinds: it is important that theatre also becomes a response to this kind of thing starting from its own identity. Having said that, however, that aspect of mystery remains, **art must not only communicate something, but it must probably put us in touch with that sleepy dimension that Flaiano talked about, perhaps in a playful way but which has instead to do with what we do not yet know**,

**and the digital mechanism does not convey it completely, maybe because we do not yet have an adequate grammar.**

Graziani takes up the commentary of a young participant in the DIALOGUES, Elena Capatti: **digital theatre deprives the spectator of his/her "point of view". In theatre, the critic observes, the reaction of the audience that is next to us is often an integral part of the show, which is wider than the shooting and the vision we can have through a medium like a camera.** If cinema is born from the setting of a point of view, as Pasolini explained, "cinema does to art what death does to men", that is, it takes the salient pieces, sews them all together into a meaning, instead in theatre the meaning is built by the spectator, is a fact of mystery not esoteric but due to the fact that we put ourselves in a sort of connection with the heads, with the bodies, and this vibration that is created has to do with the fact that people together create moments of real harmony that pass through the bodies, the vision and obviously also the words.

**In the blog "[Novantatreper cento](#)" edited by Graziani, in collaboration with the dancer Roberto Castello, the title is based on the concept, sanctioned by a scientific article, that only 7% of the meaning passes from the semantic level of the word, everything else is posture, intonation, gaze, "chemistry".** Theatre is creation of the point of view, collective creation, what we cannot do through other media. Theatre is about dragging one's ghosts on stage and hoping that someone will pick them up, these ghosts can be funny, they can be disturbing, after all theatre is the place where we can also talk about disturbing things at a safe distance and Jade Derudder's show showed it quite well, very very eloquently.

**On the theme of identity that has raised by the TEENS** many times, Graziani denotes a difference in his generational approach: his relationship with the theatre has always been based on a loss of identity, while among the words of the adolescents involved in the dialogues emerges, in the opposite sign, a need for identity research. In "Donna di porto Pim" Antonio Tabucchi talks about whales: "more than animals they would seem to be metaphors", which in their journey resemble more a dream, a rebus than something belonging to the animal world, a clue to the words spoken by adolescents with respect to identity, which is fluid, which is in motion with bodies and also moves mentally. As an observer, **Graziani points out how within the Teen Kitchen Table this concept of identifying oneself as steps for a precise positioning and the theatre is asked to be an instrument to give shape to this movement, an appeal that must be taken up,** for all ages, and that therefore also leads these forms of artistic reflection to be moments that should not be relegated to a sort of age ghetto, but that asks to be transformed into an identity question, to welcome the ghosts in which we can recognize ourselves.



### THIRD DAY: THE CHALLENGES OF PROGRAMMING

#### WINDOWS: Puppetry and language innovation with Luiz André Cherubini, Hanafubuki, Histoire de Diffusion

During the **WINDOWS**, artists, directors and art directors were invited to illustrate, in the broad spectrum of innovative and more traditional languages, the possibilities that shadow theatre, object theatre and puppet theatre offer in making accessible, usable and evocative contents that are often complex or difficult to understand. This is how the artistic director, **Cristina Cazzola**, stresses **the symbolic and imaginative potential of the various theatrical languages by introducing the guest artists - Sari Veroustraete of the Hanafubuki company and Sabrina Lambert.**



**Luiz André Cherubini**, artistic director of the Brazilian puppet theatre company **SOBREVENTO**, **when asked about innovative languages**, collects this consideration underlining the dynamic nature of theatre, in constant search of new ways of expression. The company, with 34 years of history and over one hundred shows produced each year, had to suspend all its activities due to the pandemic last March.

Luiz outlines an itinerary that unites the programmed shows, viewed on the platform: **DIORAMA**, by the Hanafubuki company and **THE SONG OF WHALES** by Sabrina Lambert have in common the slowness, the simplicity of the techniques and the stage elements. **The metaphor is that of a large tree whose different branches, represent the tradition of puppet theatre, which in DIORAMA is the Kamishibai**, the theatre for images, a street theatre, born in the 1920s in Japan. The Kamishibai, however, also recalls the Victorian tradition of the "**Toy Theatre**", which today sees the Italian puppeteer Massimo Schuster as a contemporary exponent. The roots of productions such as **DIORAMA** thus emerge in the overview of images shared by the Brazilian director: **the languages are renewed, however, because the challenge presented to the theatrical world of questioning is always different, the "mission to change the world"** that goes beyond the *comfort zone* of guaranteed work. Speaking of **IL CANTO DELLA BALENA**, Luiz remembers their longstanding friendship with Vélo Théâtre, their ability to move in object theatre in the meanders of puppet theatre, asserting themselves with their own specificities - the absence of characters, the autobiographical character of the proposals, the absence of dramaturgy, etc. In the performance, the shadow theatre components are well matched with the actresses on stage and represent a contemporary element.

**Sari Veroustraete**, from the company **HANAFUBUKI**, presents **DIORAMA**, **a work that is influenced by the influences of Kamishibai but that also makes use of different languages**, as the company is particularly interested in multidisciplinary, since it gathers a dancer, an actress and a dancer-illustrator. Together, after the construction of a small wooden theatre, Hanne and Samuel created the illustrations, while from Sari came the story, a plot with philosophical contours in which the sun rises square. The connection between Kamishibai and philosophy goes back to the 2011 edition of *Segni*, when, as **Cristina Cazzola** recalls, goodnight stories were proposed using this technique and, at the end of the performances, a small "philosophical debate" with the children watching.

**Sabrina Lambert** takes up the mixture of languages, in this case singing, the suggestions of a lullaby in a show seen at the age of eight, to tell the genesis of her **SONG OF WHALES**, a work edited over

time through research on a universal theme such as the investigation of one's origins. The director traces an itinerary made up of contaminations of music and singing - the voice of the mother the protagonist is searching for, object theatre - on the basis of a work that Sabrina defines as very formative, with Vélo Théâtre, but also re-establishing a memory, which becomes metatheatrical: that lullaby heard as a child while watching the performance by AÏE AÏE AÏE company.

**Cristina** Cazzola closes the meeting by giving the floor to the students of the masterclass **ANIMATERIA**, a training course organized by Teatro delle Briciole, Teatro Gioco Vita, Teatro del Buratto. Benedetta Berti, Costantino Orlando and Eva Miskovicova talk about the discovery of new, unexplored languages, but also about the experience of sharing carried out with the group, the possibility of recreating imagery from a few simple elements - paper, colours... in the team spirit that has guided them in the last 10 months of training.

### **GLOSSARIUM: CHALLENGING TOPICS, POSSIBLE DIVERSITIES with Boomer Stacey, Mary Rose Lloyd, Bebê de Soares, Arno Kleinofen, La Baracca Testoni Ragazzi, Factory Compagnia Transadriatica**

Interactive format, with an initial survey that allowed to understand the positions on **accessibility and inclusion, gender and identity, black lives matter, climate change**. From a first survey, which started the session, **participants expressed greater familiarity with the theme "accessibility and inclusion", which together with "gender and identity" is one of the most explored and present in future agendas**. As many as 48% of those present said that the issue of racism is one of the most difficult: "gender and identity" followed by 30%, "climate change" with 19% and, finally, accessibility and inclusion, with only 1 preference.

The meeting was made dynamic also thanks to the BINGO game, an opportunity to collect common keywords, trying to draw up a shared vocabulary through the interventions of all the speakers present.

**Jetse Batelaan** opened by highlighting **the theme of boredom** as a starting point. Describing some artistic experiences, he told how he started to contravene the classical structure around the centrality of the conflict when it comes to dramaturgical construction, working on the expressive and spontaneous reactions of the children, placing at the centre of the aesthetic research precisely everything that children do not like. Time, effort, the responsibilities of the theatre as elements of reflection from which to explore those challenging themes collected and investigated by the invited artists.

For example, **Bebê de Soares** raises the **theme of provocation** in the early 1990s in Germany, the experience with Teatro 4Garoupas, and then introduces the playwright and director **Arno Kleinofen**, co-founder of the company together with Bebê. In his speech, Arno stressed the importance of placing at the centre and questioning the hierarchies of power in institutional theatre, the relationship between theatre and childhood and the representation of childhood itself, describing the path traced over the years, in particular through two productions on challenging themes:

[The Special Life of Hilletje Jans](#), written by Ad de Bond

[Papais e ovos](#), written by Heleen Verburg

**Boomer Stacey, representing the IPAY network**, continues the debate by asking some questions: **why is cultural diversity a taboo? Why is inclusion a taboo?** What are the limits in addressing this issue? It is up to us to initiate this discussion, to keep the dialogue open, to take responsibility for this confrontation. We adults must be the first ones to stimulate the debate, otherwise we cannot expect young people to do it. We must be courageous, we must provoke. Include experiences that do not necessarily have to do with our personal experience, but that are different from us, inviting people into productive and creative processes, not "speaking for" them. Using our privilege: Covid has taken away from everyone the possibility to travel, to move. Now we all have the possibility to move in the new spaces that digital can make available. **We have to remove barriers, create protected spaces to tackle difficult issues.**

We lied, censoring the different points of view. Bringing only white characters on stage means that only that dominant perspective counts. We have to provoke, stimulate, push. In the United States the vote of hatred, segregation and racism still carries weight. We need to broaden our gaze, our perspectives, to go beyond the lines of a programme. The transition must be gradual, oriented towards a process that is conveyed by a relationship of trust. As a sector, our task is to identify barriers and understand how to remove them.

"**Power**", "**market**", "**trust**" with the public are the concepts that emerge from the exchange, as Cristina Cazzola points out, who thus introduces two artists programmed within the festival, who illustrate the paths traced by their respective works.

**Andrea Buzzetti**, actor and director of the show "[FAMILIES](#)", by La Baracca Testoni Teatro, underlines how working on the plurality of different forms of family has been the greatest challenge in the relationship with the public. At the premiere, different types of families were invited as spectators, just to underline the sense of risk and challenge, fundamental when deciding to work with children and new generations. However, the audience response was initially disappointing: the show did not sell in theatres, the title was discouraging and this calls into question, as Cristina Cazzola pointed out, an important element, **communication as a work of building trust with one's audience**, in an effort to establish a long-term relationship.

Speaking of challenges, Cristina mentions the [European cooperation project PUSH](#), which has been working on these issues for four years, going to present **Tonio De Nitto**, director of the show "[PETER PAN](#)" by Factory Compagnia Transadriatica. The show was produced thanks to the support of Fondazione Sipario Toscana, the engagement of collaborations and artists of different backgrounds and deals with various themes, linked to the classic by James Barrie, on transitions towards death, the death of childhood and entry into adulthood, the constant dialogue between the real world and the fantastic dimension. In the cast, Francesca De Pasquale is an artist with disability, hired in the dual role of Tinker Bell and Wendy's mother, who is used to participate in the whole artistic process just like the other actors in the company. Even in situations of complexity, such as a replica of "Diary of the Ugly Duckling" brought to Iran where, due to the restrictions imposed, it would not be possible to reproduce some scenes that involved physical contact between men and women, the actress continued to work with the company for the running adaptation of the show. **Tonio emphasizes the importance of communication**: to make the professional experience with disability inclusive means to legitimize it without putting emphasis on it, for example on distribution channels. **The process is to "normalize" disability** in order to enhance the different abilities of each person, **an objective also of the ["Cross the Gap" project](#)**, aimed at breaking down barriers and rethinking the role of theatre itself.

**Mary Rose Lloyd**, artistic director of the [New Victory Theater](#), New York City, explains how since the last "CHAIN REACTION" meeting she took part in last May, the challenges to be faced have been not only those of the pandemic, but also the problems related to **racism** prevailing in the United States in recent months. The cut in funding (from 23 million to 3 million dollars) for awareness-raising and education programmes in schools has left realities such as theatre completely isolated, while art teachers are reduced: culture has the responsibility to face the difficult situation for the new generations. **94% of the productions stage stories of white people**, with a reduced representation of other identities, which is why, although not producing, New Victory has decided to try to **encourage the staging of productions that can also tell different narratives**, encouraging more black artists to put forward proposals **in order to be able to represent the entire audience of children**, the target audience of the shows in New York. One concrete action was the creation of a project to **support artists** who, overwhelmed by the pandemic crisis, found themselves in serious economic difficulty: the theatre has provided them with remuneration, advice and use of free spaces in order to be able to continue to produce shows. In order to increase the level of representation, work must also be done on other fronts: there are a total of three US companies run by black people within the whole ASSITEJ network; there is still a long way to go.

#### **FOOD for THOUGHT with Faber Teater, Hanafubuki, La luna nel letto**

During the FOOD for THOUGHT session, Marco Andorno and Sebastiano Amadio of Faber Teater presented [UMANO MA NON TROPPO](#), retracing the artistic work started with **a research on artificial intelligence**, starting from what they define as "a romantic idea" in vogue in the 50s to create an artificial brain, a human being, a sentient being, self-conscious, concepts far from the omnivorous presence of today's devices. They tell how NOW, the robot interacting with the two actors, takes over the scene, almost putting the actors in the background, but at the same time making their work more complex and organic, with a meticulous study of pauses, beats and rhythms thanks to the collaboration with the robotic school of Genoa, which allowed the use and programming of the theatrical score in parallel with the character-device. In the aesthetic research of the show, what the company defines as **"almost animistic form" as "something that distinguishes us as a species, we are empathic"** remains: the main objective of the work on the object with a human form is to return to thinking about the human being.

**Hanne Holvoet**, from the Hanafubuki company, illustrates the process of DIORAMA's construction, starting from suggestions, illustrations and images, the influences of the Kamishibai theatre, to create a story in which the established order is completely overturned: the sun no longer rises round, but square. Eduard Popescu, Teenage Ambassador, points out how in this antagonist we can see a tool to react, a weakness that makes us feel uncomfortable, but which is transformed into an element of change. Martina notes the unprecedented and privileged role left to animals to decide to discover why the sun has become square, thus taking the place of humans.

**Michelangelo Campanale and Maria Pascale** from the company La luna nel letto, describe the show [JACK E IL FAGIOLO MAGICO](#) (JACK AND THE MAGIC BEAN) from its genesis, recounting the reactions of amazement collected by the children, with their questions and the desire to immerse themselves completely in the scenery and its construction. The actress, describing the scene as a "workshop" and recounting the work of animation with objects, underlines the importance of the use of manual intelligence in giving words to the objects with her own hands, as well as with her own voice.

## POSTCARD from the CRITIC by Alessandro Toppi

**ALESSANDRO TOPPI**, at the end of the day, opens **the critic's postcard with a news picture** from Naples: there is a six-year-old boy crying and tells his mother "mum I want to go to school, I want to learn to read". This mother, interviewed by TG Sky24, tells the cry of the child. The President of the Region, Vincenzo De Luca, decides to reply via social media, mocking mother and child, apostrophizing with comments such as "a strange little girl, a monster", "a sort of GMO evidently grown up with plutonium milk" because she would be the only child in the world, he explains, who would rather go to school to learn to read than stay at home. **This episode, which dates back to 30 October, is evoked for two fundamental reasons: it's close to the theme of the challenges of programming and the power of the child's demands are the fulcrum of cultural programming.**

**The first challenge of the programming will be to put children and all those who are considered "not indispensable to the productive effort of the country"** by other exponents of political life at the centre of the collective discourse, giving them back the dignity they deserve. Put them back at the centre of the collective discourse and give them back their dignity: the youngest, the oldest, the most fragile, the weakest, the poorest and all those who live in a condition of minority, minority or political misrepresentation. This is a challenge that Toppi ascribes precisely to the theatre makers.

With respect to the second reason, the child asked for two things: to go back to school, i.e. to go to a specific place where they learn, and to learn to read, i.e. to deal with something they do not know and want to do their own, the two foundations of a cultural programming: **accessibility to places of knowledge and confrontation with the unknown**, i.e. the unseen, the foundation of a cultural programming. In the documents that regulate Italian theatricality, this is defined as an **"artistic risk"**. The duty of a cultural programming, the constantly relaunched challenges of a cultural programming is precisely that of dealing with artistic risk, all the more so if that institution which is a national theatre, a circuit or a Festival is, for example, supported by public funds, because **it is precisely public funds which support the risk and allow professionals and artists to act protected from the compromises of the market.**

The **"artistic risk"** takes on various meanings in terms of programming, such as guaranteeing experimentation, research, and the constant renewal of stage art; generating with increasing continuity the comparison between national and international experiences; encouraging integration between the arts, the presence of contemporary dramaturgy, the right of artistic expression of minorities; supporting and producing a progressive generational turnover; supporting all this through programming that is as accessible as possible on an economic and territorial level, and that is as heterogeneous as possible in terms of artistic creation. This is the duty at the basis of the challenges that characterise programming, **the duty has as its counterpart the right of the spectator**, that of the child: **the right to be able to choose within a heterogeneous offer, the right to be able to stumble and meet the unprecedented.**

Going through the five shows in the programme, **the artistic risk is recovered in various ways: comparing national and international experiences**, in terms of **techniques and production methods and completely different lexicons**: the kamishibai technique of DIORAMA or the circus or athletic acrobatics of FRITT FRAM, the integration between dance and videomapping of Factory's

PETER PAN or the renewed adaptation in the fairytale tale of JACK AND THE MAGIC BEAN, but also the interaction of UMANO MA NON TROPPO.

In conclusion, Alessandro underlines the way in which all the works start from a situation that cannot be hypothesized at all: the square sun in DIORAMA, the relationship of cohabitation delimited by a circle inside FRITT FRAM, Jack and the confrontation with poverty when Bianchina, his cow, stops making milk, the interruption of Peter's dream, while the whole world dries up.

Like an archetype present in the great classics, from Hamlet to Antigone, **this is also the theme of this time, not only the great trace of theatre and theatre performances**: we are dealing today with a virus that is stranger than a square sun, that is certainly more frightening than poverty or an ogre and asks us questions: **with what rules will we get back together?** In all the shows, the characters form a whole: the question at the centre is instead how do we face, **how do we visualise and how do we tell all this loneliness, all this loneliness to which we are not at all accustomed, to which we have never been accustomed? What will be the artistic as well as the programmatic reaction to what we are experiencing?**

## FOURTH DAY, to stay together a bit longer...

### CO-PROGRAMMING WORKSHOP

Format conceived within the European project of audience engagement [T.E.E.N.](#), led by the network and which wants to stress the importance of programming operated in a participatory process involving adolescents. The continuous improvement of the "Co-programming workshop" is the heart of the "TEEN Ambassadors Across Europe" Project. The methodology adopted aims to establish consensus among adolescents, programmers and teachers in order to co-programme shows and festivals for an adolescent audience. **The co-programming criterion aims to encourage the achievement of an increasing number of teenagers throughout Europe and to encourage a long-term commitment of these young people in the theatre world.** On the occasion of the fifteenth edition of Segni New Generations Festival, the event was organised by invitation, and participants took part in a format articulated in different interactive activities, with discussions and decision-making dynamics shared with other teenagers, teachers, creative professionals and artists in the light of the vision of three shows on the programme: Panic at a Lot of Other Places Besides the Disco, La Balle Rouge and Pinocchio Zoo.

### FOOD for THOUGHT with delleAli, Fondazione TRG and Teatro Al Vacío

The last appointment with FOOD for THOUGHT session is facilitated by Teenage Ambassadors **Alessia Perina, Eduard Popescu and Martina Tondo.**

Alessia introduces the show [CENERENTOLA, ROSSINI ALL'OPERA](#) by Fondazione TRG, the story of a modern girl who helps with her voice and personality two nineteenth-century artists to create an opera, a comparison between classical musical forms and theatrical narrative forms. **Why did you choose to tell such an iconic story, especially in relation to this musical form that is the opera?**

**For many reasons,** replies **Alessandro Pesci**, actor and musician: meanwhile, because the story of Cinderella is beautiful and famous and known by all, Rossini's music about Cinderella is fantastic, fabulous, the opera itself has been a stimulus, which is why he suggests we go back to the 1981 version directed by Riccardo Muti. For some years now, with Pasquale Buonarota, he has been carrying out a project with the Foundation on musical and dramaturgical forms of composition: **theatrical dramaturgy is used to explain classical compositional forms**, as with Mozart for the Sonata form and with Beethoven for the variations. In this case **the focus was on opera** and for this reason Cinderella was chosen. Rossini is a great theatrical character: rich, complicated, childish, he was lazy, but he composed a lot, even at the speed of light, this Cinderella was composed in a few weeks: just being able to tell her story was a good reason. Her way of telling Cinderella was interesting, intriguing because it was very modern: it is a first attempt to tell Cinderella's story without referring to fairies, magicians, yet it maintains this atmosphere, because the theatre has magic and enchantment.

**Alessia** observes the ability to represent a "somewhat alternative Cinderella", while **Eduard** asks the director a question about a recurring element in the show, that is the heeled shoe: **why did you choose to re-propose the heeled shoe also for an alternative Cinderella?**

**The director, Nino D'Introna**, tells how the choices, in the creation of a work of art or a show, often go also by attempts, by intuition, by inspiration. In the case of Cinderella, the main myth is recognizable by the idea of the shoe, and since Rossini's Cinderella does not foresee the shoe, but foresees the bracelets, the cast asked itself a question: **"but how do we get the idea of a Rossini's Cinderella that cancels the shoe through? Having an audience that has the shoe as a myth, it will be a bit tiring to bring all these elements together"**.

**So the shoes have become a citation of the mythical reference-object to place Cinderella**, who tries a lot of them, to convey the most stressed idea of this female shoe as the backbone of the whole story, just to underline the fact that this Cinderella is an alternative, so much so that at a certain point she says "well, I'm going barefoot to the party!", **after all she is a person who wants to feel free, a revolutionary Cinderella.**

**Martina Tondo also observes the characterization of a revolutionary Cinderella** who reminded her so much of a teenager: she decides not to fall in love with the prince, but with another person, not to go to the ball in heels, but without shoes, so she is very stubborn. Can this also be a way to interpret it? Director **Nino D'Introna** answers by telling an anecdote about the artistic path, when with the cast he decided to include a third actress, Mirjam Schiavello. After seeing her in a show in front of 1200 junior high school students, the director decided to cast her precisely because of her sense of irony and versatility on stage. During Mirjam's improvisation work, her energy, presence, notes and criticism were increasingly appreciated. The age difference brought a youthful energy that contrasted not only with the characters of the opera, i.e. Rossini and Ferretti, but also with the actors, and several proposals came from her that were accepted dialectically in a round-trip game. **Alessandro Pisci** also highlights her **"beautiful voice"**, another core element in the story. Moreover, he adds, it is already Rossini who tells of this **modernity which can be traced back to Martina's commentary, but readable in the same plot of this Cinderella who chooses to love the squire, the prince's servant, rather than the prince. It is a choice.** This capacity for determination that Rossini's Cinderella has is very modern.

**Alessia** closes by reading a comment by a spectator who writes: "beautiful and very curious I liked it because there was music and singing. I didn't expect the story to be so creative" signed Leonardo.

**Eduard** introduces the second performance of FOOD for THOUGHT, [FIUME DI VOCE](#), **by the DelleAli theatre company**: "the mother's voice is the most familiar sound that babies recognise just outside their belly, accompanying them in their growth, cradling and telling. The voice, using nursery rhymes modulating tones and rhythms playing with images and objects, becomes a stream of water that accompanies small and large spectators to follow the story of a river that reflects the different seasons of childhood". Generally, in the programming it is recommended for an audience from 18 months to 5 years old. The first question is: **what is it like to do shows for an audience of 18 months?**

**Francesca Caratozzolo**, actress and musician tells the experience in close contact with the children from the nursery, with whom she has established a connection left to the workflow with the voice. Director **Giada Balestrini** explains the genesis of the work, born from her encounter with a book entitled "Gocce di voce" (Drops of Voice) a few years ago. Collaborating intensively with the libraries, after discovering Tognolini's first book, "Mammalingua", perhaps the first nursery rhyme book written precisely for newborn children, the company recovered "Gocce di voce", the second book curated by Tognolini, centred on the sound of words, therefore on **an understanding that goes beyond the verbal meaning, which obviously the youngest children do not yet know.**



The authors started from the sound, a resonance of the mother's voice: it is mothers with children in their arms who tell and move in these nursery rhymes. At this point the work then passed to Francesca, who elaborated this material for the creation of the melodies. The actress continues the story by pointing out that **the theme is that of growth: several levels interconnect even though it is a really small book** of six nursery rhymes plus one, which creates a narrative thread of growth, of the path of the river that rises from its source, becomes a stream, a waterfall, there is the growth of the river, connected to the growth of the child, narrated in parallel, and the level of the growth of a little fish that makes its path metaphorically, the alter ego of the child. **On these narrative functions the texts also have words that for a very small child are also particular, even atypical.** Trying to play on the musicality and on the whole set of suggestions that of the vocal perception from the prenatal to the accompaniment of the child's growth, **Francesca has taken on the role of interpreter on the level of the performer in action and who carries on the narration through the scenic system, but also the descriptive and narrative stimuli, guided by the thread of the voice.**

**In the book, "Drops of voice",** we find different lines: **water** - the maternal, birth, growth, the flow that has to do with the voice, liquidity **together with the air**, the breath of the voice **and on the other hand the singing**, because in the nursery rhyme everything about rhythm is implicit. **The work plan was on the one hand to take advantage of all the opportunities in the narration of this growth of the river**, of all that was pre-verbal, so sounds, onomatopoeia sounds also related to objects - stones and water and the birth of all these suggestions - **and on the other hand, working on the six nursery rhymes musically, there was instead the idea of carrying on singing with all that value of affective relational voice that is part of the mother**, supported by research inspired by the **Music Learning Theory**, a practice for musical learning from 0 to 6 years.

**Eduard** underlines how, against his own expectations, he discovered in the proposal for very young children a work based on a lot of text, and was amazed by the use of the voice, "it certainly made me think about the fact that we are slowly moving away from the contact with a person through the voice because now it is everything is conveyed through messages".

The actress and the director conclude by retracing other ingredients of the show: **the challenge of "not filling", but leaving each element with the suggestion produced by the object, the sound**, even beyond the meaning, the possibility of grasping certain levels depending on the age group: the works can be complex with musical accompaniment or not, the challenge then is to use the naked voice which obviously also has some risks; **the simplicity of the work** which makes it easily **transportable** to different places such as kindergartens; **parents can identify as well**, finding themselves as a guides and recalling their the path of growth; **the delicacy and the enchantment** which keeps inside the word "chant", in some way.

**Martina Tondo** invites to view the shows on [segninonda.org](http://segninonda.org) and, before passing the floor to the evening, Carlotta Tringali, gives space to Teatro al Vacío.

**Adrián Hernández Arredondo and José Agüero, from Teatro al Vacío**, talk about **"Wandering Actions"**, a series of videos made during the pandemic. These videos value the strengths of children's culture, expressed in there being, generating space and time from playing imagination and creativity in the midst of lockdown. Some of these videos are DISAPPEAR, about hiding and playing a chase around the house and another is BLUE about water exploration; LITTLE EXPEDITION: this is a video where the artists play with objects arranged in a space, create a situation; AN ADVENTURE: going through the space making bridges and paths that put the body in playful and

fun situations; FULL MOON: in this video two Wolves characters dance in the moonlight in the middle of a urban landscape, also a video with the registration of an action in public space where they intervened on a wall with handmade posters, with ideas and reflections of children during lockdown in collaboration with Wonder Ponder Visual Philosophy Project and the Argentinean project Ciudad de las niñas y los niños. **The children went through very difficult and complex situations, but their contribution was an inspiration for the two actors: the intention was to keep a dialogue with them alive through a language they know very well, that of playing.**

### POSTCARD from the CRITIC by Carlotta Tringali

**Carlotta Tringali** introduces the postcard by expressing herself enthusiastically about the digital festival, while recognising the added value of live theatre.

The first key word is "**participation**", which "resonates" through the various days lived at a distance, because the platform offers multiple possibilities, not only to view performances, but also to participate in meetings and interviews, giving back the feeling of **being together and taking part freely in the discussion**. The "participating freely" also resonated in the lecture-show in which Giorgio Gaber's nephew presented "[il signor G](#)" with "freedom".

Another suggested word is "**community**" because theatre is the place where people meet and join together, live a unique and unrepeatabe experience and form a community that thinks, excites and dreams together. In this regard, Carlotta remembers how dreams can also be spoken of in shows dedicated to children, as in the animated reading of the [caterpillar Tarabaralla](#). The verses of a poem by Danilo Dolci add a fragment to the importance of dreaming: "everyone grows only if dreamed", that is, I grow only if I am part of someone else's dream, and this means that **for a community to grow, it must be the people who want it, who dream it**.

This is how the glossarium continues, with another expression that is "**the encounter with the other**": Cinderella meets Rossini and meets Ferretti; in "UMANO MA NON TROPPO", the other is represented by the robot, you meet something you don't know, that can be very different and that, after the first fears, is also a sign of wonder and moves our horizon, opening it, widening it and making us grow.

"To **grow**" is another verb that comes back, "**but how can you grow?**" As **HERMIT showed us, one grows by opening oneself to the other, not remaining in one's loneliness, by opening one's home to the other**, or as in FIUME DI VOCE: one grows in the seasons of childhood, in the seasons of life and therefore by meeting the other, by confronting oneself. Carlotta brings, for example, the process facilitated by the Teenage Ambassadors in the **co-programming workshop** that shows the exchange process at the basis of a growth, how a feeling, a message, an impression that we had during a performance and can germinate inside us, making it become something else: only in this way can we come out transformed from an experience.

The critic's postcard concludes with a question: **what is the role of art?** In the light of all the considerations made by her colleagues in the previous days, **Carlotta** adds that the role of art can be **the act that makes a transformation take place within us, it transforms us thanks to an experience and for this reason it always makes us feel alive: I experience theatre, therefore I am**. Calvino's words, from "The Invisible Cities", are recalled in reference to the definition of hell, a dimension that the critic approaches to the period we are living: Calvino says that the hell of the living is not something that will be. If there is one, it is what is already here, the hell we live in every day.

One way to escape suffering it is to seek and learn to recognize who and what, in the midst of hell, are not hell, then make them endure, give them space. So, **Carlotta Tringali launches an appeal: this space, the theatre and its community and therefore this created space, is not really hell and therefore she asks us to make it last, to give it space, protect it and take care of it all together.**

**Cristina Cazzola** thanks all the participants and remembers Geppetto's voice in the programme schedule, with an interview with Maura Manca who deals with teenagers in this age group, in which she illustrates contents in line with what teenagers are dealing with.

**PROGRAMMED COMPANIES on [segninonda.org](http://segninonda.org)**

1. Teatro al quadrato - Mi piace
2. delleAli Teatro - Fiume di voce
3. Simone De Jong -Hermit
4. La Baracca Testoni Ragazzi - Famiglie -
5. Compagnia La luna nel letto - Jack e il fagiolo magico
6. Drammatico Vegetale - Lo zoo di Pinocchio
7. Cie Histoire de diffusion - The Song of the Whales
8. Teatro All'improvviso - Bastiano e Bastiana
9. Hanafubuki - Diorama
10. Segni d'infanzia - Lupus in fabula, Amore e Psiche
11. De Dansers - Spoon Spoon
12. Batida - Solo for two
13. Fondazione TRG - Cenerentola Rossini all'opera
14. Factory compagnia transadriatica - Peter Pan
15. Faber teatro - Umano ma non troppo
16. Fondazione Giorgio Gaber - Lezione spettacolo Giorgio Gaber
17. Balle Rouge - La balle rouge
18. KompaniTo - Fritt Fram
19. Jade Derudder - Panic at a lot of other places besides the disco
20. Ippolito Chiarello - Barbonaggi teatrali
21. Compañía Teatro al Vacío - Azioni erranti

# CREDITS

After November 30th, you can freely access the platform by sending an email to:  
[segninonda@gmail.com](mailto:segninonda@gmail.com)