



PICCOLO TEATRO DI MILANO

PICCOLO

Residence in preparation of Benvenuti al Piccolo! (Green Tour of the Island of Trees)

12 - 18 September 2024 | Piccolo Teatro di Milano, Teatro Strehler, Milano, Italy



LOCANDINA

Benvenuti al Piccolo!
Green tour dell'isola degli alberi

drammaturgia e regia Michele Dell'Utri
con Monica Mihaela Buzoianu / Caterina Sanvi
e Alberto Pirazzini / Pietro Savoi

in collaborazione con Pedal Power – Associazione Collettiva Trasforma
in collaborazione con Humana People to People Italia
in collaborazione con Re-plant Milano

produzione Piccolo Teatro di Milano – Teatro d'Europa

con il sostegno di

FONDAZIONE
BANCA DEL MONTE
DI LOMBARDIA

nell'ambito del progetto *il teatro tiene banco*

lo spettacolo fa parte del progetto

STAGES

Co-funded by
the European Union

ARTISTS INVOLVED

Artistic coordination by Michele Dell'Utri

MICHELE DELL'UTRI

*1983. An actor and instructor, he began working at a very early age. He acted for the Teatro di Roma and for the Emilia Romagna Teatro Fondazione as part of the project and show *Il ratto d'Europa. Per un'archeologia dei saperi comunitari* (Ubu 2013 special award winner) directed by Claudio Longhi, for the Teatro della Toscana and ERT as part of the project *Carissimi padri* and in the shows *I pugni ricolmi d'oro* and *Istruzioni per non morire in pace. Patrimoni. Rivoluzioni. Teatro.* by Paolo Di Paolo. directed by Claudio Longhi. He has worked for ERT / Teatro Nazionale as an actor in *La classe operaia va in paradiso*, *La commedia della vanità* and *Il peso del mondo nelle cose* by Alejandro Tantanian, directed by Claudio Longhi; *Wet Market* by Paolo Di Paolo; *Lorca sogna Shakespeare in una notte di mezza estate* by Davide Carnevali, has created and curated theatrical and audience education projects, and has taught in the "Iolanda Gazzo" school for actors and higher education courses. He has also worked with the National Institute of Ancient Drama (Irene Papas, Giorgio Albertazzi, Massimo Popolizio, Mauro Avogadro, Elisabetta Pozzi), with the Teatro Massimo Bellini of Catania and with the Teatro Biondo of Palermo (actor and dramaturg in *Le voci di Didone* with Galatea Ranzi). He is the didactic coordinator for the "Fernando Balestra" section of the INDA Academy, for which he has curated numerous projects and events (in 2023, the World Refugee Day with UNHCR). For the Piccolo Teatro di Milan, he acted during the 21/22 season under the direction of Massimo Popolizio in *M Il figlio del secolo* and of Davide Carnevali in *Do it yourself* and *(We can be) Heroes*. He has also curated the project *Diario futuro. Un laboratorio di accoglienza teatrale* for the Ukrainian guests of the "Enzo Jannacci" shelter home and a number of workshops for students, teachers and citizens. For the 22/23 season, he participated in *Il barone rampante* by Italo Calvino, directed by Riccardo Frati, and the theatrical project *Il teatro tiene banco* and created a new edition of *Benvenuti al Piccolo!* entitled *Nel paese di Teatro*. For the 23/24 season, he was in the cast of *Ho paura torero*, directed by Claudio Longhi, that will be staged again in season 24/25.*

THE RESIDENCY

'Benvenuti al Piccolo!' is a historical format of the Piccolo Teatro di Milano dedicated to the youngest audience to guide them in the discovery of the theatre, its physical and ideal spaces, its past history and present trades.

The given commission of realizing a new edition came to the idea of an itinerant performance in the visible and invisible places of the theatre in which the audience is actively involved in the ongoing search for solutions to 'problems of the present':

- a storm that interrupts our normal everyday life;
- a latest-generation electrical system that requires us to pedal in order to function;
- the accumulation of waste generated by the fast fashion industry that makes us discover the magic of recycling and reuse in a swap party;

The present and future history of theatre becomes a mirror of that of our planet, in a reflection that becomes a performance by connecting several elements together:

- new touring models, sustainable and shared mobility to reduce environmental pollution;
- birth of aggregative places such as theatres for the reconstruction of a city after the catastrophe of war;
- 'pop' use of science to better understand how human beings are part of nature, together and in dialogue with other living species;
- touch tour in the dark because 'climate is a story of accumulation' that also includes the inclusiveness and accessibility of knowledge, gender stereotypes and prejudices, economic and cultural inequalities.

The Green tour is constructed following this idea of accumulation (prolific in this case) of words and experiences in which references to Strehler, Grassi, Jovet, Shakespeare, Marivaux, Brecht, Ronconi, Hall, Kolbert, Mancuso, and to shows from the Piccolo Teatro's recent and past repertoire become the raw material for the stage inventions of the actresses and actors: dialogues and disguises, music and songs, videos and language tricks, reflections and concrete actions that actively involve the audience.

CHALLENGES & QUESTIONS RAISED AND ANSWERED DURING THE RESIDENCY

'How can the history of a theatre, the places that make up its main trunk, the working branches and roots that keep it connected to reality, provide us with tools to deal with the climate crisis we are experiencing?'

Is there something in the very idea of theatre and its workings that can help us understand certain aspects of the complexity of the present?'

Searching for these answers led me to discover the points of contact between theatrical production and invention and the common practices of everyday life.

The idea of a theatre that pulses like an island of trees in the heart of a city, full of branches from which to look at reality and roots to keep us connected, was the one to led me through this research process.

I discovered that theatre costume department can provide us with useful tips on reusing and recycling clothes to reduce the environmental impact of the clothing industry. I discovered that to narrate the birth of the Piccolo Teatro is also to narrate the response to another catastrophe, that of the Second World War, to reconstruct the very idea of the city.

That the theatrical experiments of recent years - the STAGES project of which we are a part is just one example - fundamentally reflect strategies and attempts to solve the planet's complex and interconnected problems such as: sustainable energy production, environmental and soil pollution, inclusivity and accessibility to knowledge for everyone including people with disabilities...

We can discover that at the roots of our 'masters trees' there are performances that speak of how rapid the turnaround of roles between those who suffer and those who generate suffering can be, of how an everyday life can be abruptly disrupted by a Storm, of how the birth of a new theatre can be the reaffirmation of an idea of civil coexistence between human beings and nature.

We discover that even the practices of disseminating science can become 'pop' with a video, and that decades ago, within the Piccolo and on the planet, songs were sung about 'knowing how to be well in the world' and performances were staged reminding us that 'now the ancient age is over, a new era is beginning'. And we also discover that a costume warehouse can indeed resemble an 'infinite hotel' that still has so much to tell and that theatre is the place where people meet to laugh, reflect, move and change together, because it involves everyone.

Looking for a way to investigate reality through the places of the theatre, I have discovered and we discover how much this small 'island of trees' in the middle of the city, can once again be a small world richer in questions than in answers'.

The research has been reinforced and re-empowered through the collaboration with different stakeholders, which have provided us with content and concrete tools to be used in the performance. In particular they are:

- Pedal Power: they travel all around Europe as to promote a bicycle installation that enables the transformation of kinetic energy generated by pedalling into electrical energy. This allowed me to show how through collaboration people can find a sustainable way to get energy – of course the gesture was merely symbolic, but it was a good way to “put the collaboration in action” and, in addition, it was a way to create a continuity between the choice lacasadargilla made for the restaging of Katie Michell. [MNI]*
- Humana People to People Italia: is a nonprofit international cooperation organization that has been promoting conscious and sustainable change for over 25 years. Also through a virtuous and transparent process of collecting, sorting and selling used clothing, Humana generates social and environmental value. The clothing that people entrust to the organization is in fact transformed into resources for projects in education, sustainable agriculture, health protection, community development and women's empowerment. We reflected together on the mechanism of fast-fashion industry, what the true meaning of “reuse” is, how it is to be preferred to the concept of “recycling”, especially when it comes to clothing.*

- *Re-Plant Milano: an association that aims to promote a culture of recycling and greenery. The project was created by professionals and enthusiasts in the sector, in order to create a network of people who are committed to caring for the environment, using recycled plants and materials related to the world of 'green'. With them we collaborated to use to right words when it comes to speak about nature, about planting, about trees. This has been the starting point for a good collaboration with Re-Plant that led to involve them in the Workshop n. 3 "Terra" with Davide Carnevali. Another bridge and connection in our STAGES activities.*
- *Happy Vision: a company that devises solutions for making people with any kind of disability – especially visual impaired - as independent and safe as possible in their movements, whether at work or at leisure. Thanks to their collaboration we reflected on how to communicate the actions that Piccolo Teatro's is carrying on in order to make the theatre – in terms of spaces, shows and activities - more accessible for all.*

UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

