



InvisibleCities

INVISIBLE CITIES

"Invisible Cities" is a participatory performance with a striking visual and musical impact that bridges contemporary art and live performance.

It's an open project we use to create "in situ" together with a group of non-professionals (volunteers, youths, families...) or with special needs groups (refugees, psychiatric patients, prisoners...), after a brief workshop experience.

With "Invisible Cities" we are very much interested in creating an "art space" where people can meet beyond any political, social or cultural conditioning. A space of relations where everyone can join in and become part of a creative community.



*A participatory performance
with a striking visual and
musical impact*

Concept: Gabriele Boccacini

Original score: Simone Bosco - Ozmotic

Performers: Stefano Bosco, Dario Prazzoli, Sara Ghirlanda, Silvia Sabatino, Adriana Rinaldi, Erika di Crescenzo, Gigi Piana

Light design: Andrea Sancio Sangiorgi

Production: Stalker Teatro

Support: Ministry of Culture, Piedmont Region, Turin City Council

In collaboration with: Cittadellarte - Michelangelo Pistoletto Foundation

International premiere: Marstall Munich (DE)





THE PROJECT

What is it that makes a city – the buildings?, the people?, the history?, the visions? ... and can we perceive these things through our own eyes?, or those of an outsider?, or a child? The performance "Invisible Cities" seeks to answer some of these questions.

The work is composed by several "cities": each one of them is an enclosed universe, an "invisible city", giving life to different performances, inspired by some of the "invisible cities" depicted by the eponymous novel by Italo Calvino.

Each performance/city is a different "world", created with just chairs, space and relations. The "chair" as a symbolic object: physically complementary to the human body, a tool for observation, reflection, study but also conviviality; "chairs" that usually define the space of the audience, distant from the space of the scene.

Starting from the common uses of chairs and their related contexts, the public is encouraged to participate in collective actions. Each "invisible city" begins with a static situation, in which chairs are "contained" in their usual function, and develops into contexts of exchange and participation, corresponding to the narration of several "Invisible Cities" inspired by Italo Calvino's novel and "Chairs" by Eugène Ionesco.



REVIEWS

[...] In an area, where a circle of chairs surrounds an empty space, something magical happens. Without a word of instruction, actors from Turin's Stalker Teatro have the audience eye each other up, scrambling about the floor, and eventually collaborating in building something beautifully intangible, but, given the looks of surprise then joy on the faces of all ages as they willingly cavort through worlds of their own design, worth much more than bricks and mortar.

Director Gabriele Boccacini has achieved what a million town planners have walled-in and made impossible, liberating hearts and minds by giving them space. In an ideal world, it would always be thus. [...]

THE HERALD Glasgow, 1.12.03 (N. Cooper)



METHODOLOGY

A work of art as a tool, as a device of relation and transformation

Joseph Beuys used to say "Every human being is an artist, a freedom being, called to participate in transforming [...] our lives."

This statement leads us to a crucial question: what is art. What an artist (in the sense of Beuys) can do in order to transform our lives.

We found our answer to this question after many years experiences, decade, working with many and so different people with which we had the chance to collaborate with, people with different backgrounds, culture, hopes, often disadvantaged people. They were our Masters! children from the outskirts, prisoners in jail, psychiatric patients, refugees...

At the end, we come out with this idea, we believe that it is not so interesting to create artwork as a final result. A performance / an installation / to exhibit somewhere / to show somehow. But rather it is important to create a work of art as a tool, as a device of relation and transformation. We called it Transitive Art: the work of art conceived as an intermediary object, a 'third term' to which both the artist and viewer can relate as co-authors.



To do that, in terms of artistic language, dramaturgy, vision, we decided to work with contemporary art tools, with contemporary visual art. That's because, from one side, visual arts is our cultural and historical background. We grow up as artists within this kind of milieu, this visual art context, working with artists as Michelangelo Pistoletto, Mario Merz, Gilberto Zorio and other masters from the Arte Povera movement. And, on the other hand, we chose contemporary art language because we do believe that this kind of language, this tool of relation, is very easy to be shared with anyone and everyone.



STALKERTEATRO

The artistic core of Stalker Teatro have worked together since setting up the 'Political Collective' at Turin Academy of Fine Arts in 1975, the heyday of Italy's post-68 cultural and political uproar. This has left an enduring mark on the company's work which is characterised by a strong commitment to artistic experimentation within socially sensitive or challenging situations.

The founding members of Stalker Teatro were involved with Turin City Council's ground-breaking 'cultural animation' projects in the late 70s and helped set-up Turin's first professionally run youth theatre in 1976. In 1981 they started a residency in Italy's largest psychiatric clinic in Grugliasco which led to the formal foundation of Stalker Teatro in 1986, inspired by the film "Stalker" by the Russian film maker Andrej Tarkovskij.

In the 1990s, during a five-year residency at Cittadellarte, Stalker Teatro has developed important projects with Michelangelo Pistoletto in Italy and Europe at festivals, theaters, universities and prestigious museums of contemporary art.

Using a distinctive style developed from site-specific events, performance art and participatory theatre, Stalker Teatro have performed throughout all major locations and festivals in Europe and beyond.

AWARDS

Selected for Mirabilia Award 2021 (Cuneo – IT)

Selected for Vimercate Ragazzi Festival 2021 (Milan – IT)

Shortlisted for Wuerde Kompass open call 2020 (DE)

"Exhibit Program" contest winner 2020 (Rome – IT)

Selected for Bi Cap Award Mirabilia International Festival 2020 (Cuneo – IT)

Selected for the International Preview GDIF – Platforms 2019 (London – UK)

First Prize Winner Stazioni d'Emergenza 2018 (Naples – IT)

Selected for Imaginarius PRO space – FRESH STREET#2 2017 (St. Maria da Feira – PT)

Winner international call 2016 Spoffin Off (Amersfoort – NL)

ABOUT US

"Playful, inclusive and easy to access"

"We had fun joining in on this yesterday"

"We played our part in assembling this captivating large scale sculpture"

"Really powerful the interactive installation by the Italian StalkerTeatro"

"Was great interacting with the act!"

"Epic"

(From spontaneous comments on IG)

