



LeSedie

LE SIEDIE

"Le Siede" (The Chairs) 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 "Le Siede" 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: Riccardo Ruggeri / Alberto Ezzu
Performers: Adriana Rinaldi, Dario Prazzoli, Sara Ghirlanda, Erika Di Crescenzo, Gigi Piana, Stefano Bosco, Elena Pisu, Anna Rinaldi
Light design: Andrea Sancio Sangiorgi
Production: Stalker Teatro
Support: Ministry of Culture, Piedmont Region, Turin City Council;
in collaboration with: LE PÔLE scène conventionnée d'intérêt national (FR); Mirabilia Festival - International Circus & Performing Arts (IT).





THE PROJECT

From 2020 to 2021, the government of Italy imposed a national quarantine, restricting the movement of the population except for necessity and health circumstances. The lockdown measures were described as the largest suppression of constitutional rights in the history of the republic

This experience led us to a deep understanding of how critical the social context of our territory was, characterized by poverty, anxiety, lack of dignity and opportunities to react. That's why, in the same period, we reacted on an artistic level trying to think about new models / tools, to bring people hope, vision and love. In fact, despite all, we firmly believe that Art, the one that brings people together, that is for everyone and that makes you fall in love, this art, can change your life in an instant and forever.

Finally we came up with a new participatory "device" inspired by Italo Calvino's novel "Invisible Cities" and "The Chairs" by Eugène Ionesco: a participatory installation / performance that puts collaboration and community center-stage. Hundreds of chairs for an interactive urban event with a striking visual and musical impact that bridges contemporary art and live performance

The "chair" as a symbolic object of the audience's condition becomes a creative tool for involving the public.

The theatrical space, before limited by safety rules for social distancing, becomes a place of fantastic creation in which everyone becomes protagonist of a collective adventure.



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, (N. Cooper)



METHODOLOGY

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.

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



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

Shortlisted for Stronger Peripheries International call 2022

Kypria International Fest call winner 2022 (Larnaka – CY)

First Prize Winner Mirabilia Award 2021 (Cuneo – IT)

Second Prize Winner Vimercate Ragazzi Festival 2021 (Monza – IT)

GBG Mime Fest int. call winner 2020 (Göteborg – SE)

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 int. call 2016 Spoffin Off (Amersfoort – NL)

"Teatri delle Diversità – Community Theatre" award ANCT 2014 (Volterra – IT)

"Franco Enriquez – Social Commitment" award 2009 (Ancona – IT)

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