# BENNO STEINEGGER

## PORTFOLIO

# Benno Steinegger

Performer, director and theatre maker. Born in Bolzano (Italy), 1980. Based in Brussels since 2015. benno.steinegger@gmail.com – www.bennosteinegger.com

## Education

**2008** Master (MFA) in Advanced Theatre Practice, Central School of Speech and Drama, University of London (now Royal Central School of Speech and Drama).

**2006** Master in Political Science, University of Florence, with a thesis in cultural anthropology on liminality (Victor Turner) in the condition of migrants and in theatre, combining theoretical research and practical theatre work with migrants. Erasmus exchange at Universidade Nova de Lisboa.

## Practice

My work moves between performance, theatre, video and installation. It examines power structures, identity and the relations between individuals, communities and their environment, combining participatory and documentary methods. Since 2022 this inquiry has shifted to the relation between humans and plants.

## Selected works

**2024–** *To Those Who Will Survive*, performance with plants as co-creators (in production; premiere 2027, KAAP Bruges and Høstscena Ålesund). Development residencies in Belgium, Norway, Peru and Italy, 2022–2025.

**2024–** *Library of Botanical Voices*, lecture-performance and sound installation, with Eirik Havnes: Høstscena 2024 (NO), Momentum 13 biennial 2025 (NO), Fabbrica Europa / Autunno Fiorentino 2025 (IT), AMOK / KAAP 2026 (BE).

**2025–** *Lux Plantarum*, lecture-performance and installation in which plant bio-signals drive stage lighting, with Christian Hansen (residency KAAP 2025).

**2023** *Language Portraits*, film. Premio CinemAmore, Trento Film Festival.

**2021** *The Chance to Find Yourself*, performance with Jovial Mbenga. Produced by workspacebrussels, KAAP, Garage29 and CAMPO; international tour (Belgium, Europe, DR Congo).

**2020** *Die ersten Tage der Menschlichkeit*, direction, Staatstheater Braunschweig with HBK Braunschweig.

**2016** *i (to be defined)*, performance. Nordic Fringe Award 2017 (Gothenburg); two nominations at Stockholm Fringe.

**2013–2015** *The Casting*, performance.

**2009–2015** Co-founder, author, director and performer of the theatre collective Codice Ivan: *Pink, Me & The Roses* (Premio Scenario 2009), *GMGS – What the hell is happiness* (2011).

## Selected venues and festivals

Vooruit/VierNulVier, Kaaitheater, CAMPO, KAAP, Monty (BE); Santarcangelo, Drodesera, Romaeuropa, Fabbrica Europa, Operaestate, Contemporanea, MUSEION, Transart (IT); Fast Forward, Staatstheater Braunschweig (DE); Høstscena, Momentum 13 (NO); Nordic Fringe (SE); FAR° (CH); Premières, TU Nantes (FR); Beijing Fringe (CN); Tarmac des Auteurs, Kinshasa (DRC).

## As performer and actor (selection)

Theatre and performance with Yan Duyvendak, Roger Bernat, Francesca Grilli, Jesse Ash, Kinkaleri, Motus, Michael Portnoy/Promt, Deflorian/Tagliarini, Kate McIntosh, Jessica Glause and Helle Siljeholm. Film and TV with Terrence Malick, Roberto Faenza, Sergio Rubini, Jens Jonsson, Anne Paulicevich, Niki Stein, Michael Kofler, Miriam Dehne, Marie C. König, Giovanni Aloi, Isabella Sandri, Gerald Salmina, Joachim Lang, Giacomo Battiato, Fabrizio Costa and Reinhold Messner.

# Library of Botanical Voices

Lecture performance [2024–]



*Library of Botanical Voices* is a performative investigation into the possibilities of artistic collaboration between humans and plants. It is part of *To Those Who Will Survive*, a larger performance project currently in production.
The project stems from the desire to challenge the perception of plants as mere scenic or decorative elements, and to recognise them instead as conscious presences and co-creators. Through a practice intertwining art, science, spirituality and ecological research, Benno Steinegger and the Norwegian composer Eirik Havnes explore alternative ways of relating to the plant world: listening to it and creating together. **The process itself, made of attempts, intuitions, failures and discoveries, becomes the performance**: a living diary shared with artists, biologists, therapists, shamans and researchers of non-human forms of knowledge.
Within this framework the Library of Botanical Voices was developed: an archive of imagined plant sounds translated into musical compositions, which today counts 51 sounds. With a tone that is both ironic and vulnerable, the performance reflects the hopes and failures of those who sincerely try to communicate with the plant world, imagining new shared forms of life “to those who will survive”.

*“The actor and artist guides all of us spectators towards a holistic understanding of the ecosystem we inhabit, (…) an idea of theatre that does not merely entertain but tries instead to heal the conflicts created by the Anthropocene.”*
Stratagemmi, 2025

Duration: 30 minutes

CREDITS: By and with: Benno Steinegger & Eirik Havnes, sound and music: Eirik Havnes in collaboration with various plants and human volunteers, production: Høstscena Festival, co-produced by: KAAP, Snaporazverein, Associazione Culturale Codice Ivan, with the support of: De Vlaamse Overheid & De Vlaamse Gemeenschapscommissie. Presented at: Høstscena, Ålesund (premiere, 2024), Autunno Fiorentino – Fabbrica Europa, Florence (2025), AMOK – KAAP, Bruges (2026).






Photo: Eirik Havnes

# Library of Botanical Voices

Sound installation [2024–]



**What do people hear if they really listen to a plant?**
The *Library of Botanical Voices* is a sound library based on people's descriptions of how a plant of their choice sounds. Every sound starts with a guided meditation: in a workshop, people from the local area are invited to listen to a plant and to describe what they hear. From every description Eirik Havnes composes a sound work for that plant. **The plant is not recorded, but collectively imagined.** After the workshop the participants send a picture of their plant, which is presented on site and online together with its sound. The archive grows with every venue and today counts 51 plant sounds.
The installation grew out of the long-term project *To Those Who Will Survive*. At Momentum 13, the Nordic Biennial for Contemporary Art in Moss (Norway), it was presented as an 8-channel installation inside Tulle Ruth's sculpture *RoundSoundabout*. At AMOK – KAAP in Bruges, the plant sounds came out of black pots of soil placed among the plants of a greenhouse. The installation can be combined with the lecture performance.

Format: participatory workshop, sound installation, optional opening performance

CREDITS: By Benno Steinegger & Eirik Havnes, sounds composed by Eirik Havnes from the descriptions of local participants, with the support of: De Vlaamse Overheid & De Vlaamse Gemeenschapscommissie. Presented at: Høstscena, Ålesund (2024), Momentum 13, Moss (2025), AMOK – KAAP, Bruges (2026). Listen: www.bennosteinegger.com/works/library-of-botanical-voices/library/








Library of Botanical Voices inside Tulle Ruth's RoundSoundabout, Momentum 13, Moss (left). Listening and recording plants (right). Photos: Eirik Havnes

Language Portraits
[2023]




If words and languages are the way we decipher the reality around us, then every lost word is a lost universe. I was born and raised in Alto Adige/South Tyrol, a territory of linguistic minorities such as Ladin and Mocheno, which are rich in terms that are often untranslatable because they describe actions, objects, places, and precise phenomena linked to the landscape, history and culture of the place. The film unfolds in four encounters: people who speak these languages on a daily basis and come to terms with being a ‘minority’. In order to understand the nuances of each language, I repeat the interviewees’ gestures, intonations, I assume their physical postures, in order to absorb in my body all the unspoken words that, beyond mental and rational learning, each language carries with it. Each encounter produces a word that I try to learn and eventually recompose together with a poet in a poem.
The film is a tribute to these languages, to value and preserve linguistic diversity and – in general – to celebrate all kinds of diversity.

Film duration: 26 minutes

Winner of CinemAmore-Price 2023, Trento Film Festival

# The Chance to f ind Yourself
[2021]



*The Chance to Find Yourself* is a playful theatre-performance, quite original and subtle about racism, intercultural differences and identity. But on the same time it's about Theatre, esthetics and contemporary art." Lara Staal

The basic structure of the project "*The Chance to f ind yourself"* is a collaboration of two migrants – who come from very different backgrounds -, which aim to stage a common performance. It becomes a confrontation between two theatre-practitioners, who came to Brussels hoping to improve their working- and living-conditions, who do not know each other, who have different cultural and economical backgrounds and different aesthetical practices and who both try to f ind out more about each other, themselves and their respective artistic practices, despite an evident cultural gap separating them. This has happend through a development of a common performance of two artists: one is originally from the Democratic Republic of the Congo (DRC), the other is a german-speaking Italian from South-Tirol.
The aim of "*The Chance to Find Yourself"* is to stage what this encounter will produce: **the process itself became the heart of the performance**. By trying to get to know the other, the two performers got to know their own prejudices and discriminatory behaviours. The audience becomes a wittness and may identify itself in this process.
We hope to contribute in a modest but honourable way to making the 'white innocence' (Gloria Wekker) visible and to take part in the conversation about colonial past and present.

CREDITS: By and with: Jovial Mbenga & Benno Steinegger, co-director: Gaia Saitta, dramaturge: Lara Staal, outside eye: Joëlle Sambi Nzeba, technical direction&lights: Valeria Foti, collaboration for research: Costanza Lanzara (University of Florence-cultural anthropology), other outside eyes: Pol Heyvaert (CAMPO), Simon Baetens (workspacebrussels), artistic Coordinator: Elke Decker (Workspacebrussels), f inancial coordination: Valérie Wolters (Workspacebrussels), co-produced by: workspacebrussels, KAAP, Garage 29, with the support of: Campo, wpZimmer, Codice Ivan, KLm/Kinkaleri and De Vlaamse Overheid & De Vlaamse Gemeenschapscommissie, sustained by WIPCOOP/Mestizo Arts Platform.









# i (to be def ned)
[2016-2017]



Benno Steinegger has spent two years interviewing a wide range of people about a common subject: himself. Responses to his request “describe me” were as diverse as the relationships he shared with his subjects: from his physician, who spoke about his blood test, to his mother, who went through his biography, to a shaman who based his description of Steinegger on his own spiritual visions. Listening back to those interviews it became clear that this was a journey of discovery of the artist’s own identity: Who am i, who can i be, and how do the viewpoints of external observers differ from the perception i have of myself?

The starting point of i (to be def ned) is the reconstruction of Benno’s identity through the eyes of people who know him. This process led to an investigation of the boundaries of his identity, a refusal to take for granted characteristics which had previously seemed clear and well-def ned. By translating this information into physical and vocal exercises, the process attempts to explore the possibility of deep personal transformation.

Just like Parsifal, who found the Holy Grail only after listening Trevrizent the hermit’s describe him to himself, we can only discover our true identity after having investigated all aspects of it, including those aspects which are most obscure.

Full video: https://vimeo.com/236387776
Trailer: https://vimeo.com/236395024

- **WINNER** of the **NORDIC FRINGE AWARD** || Gothenburg Fringe Festival 2017
- AWARD-NOMINATION: INNOVATION IN PERFROMEANCE || Stockholm Fringe Festival 2017
- AWARD-NOMINATION: EXPECT THE UNEXPECTED || Stockholm Fringe Festival 2017

1) Transart Festival 2016: Premiere
2) Gothenburg Fringe Festival 2017
3) Stockholm Fringe Festival 2017




BLUE
A TA
TREE
GREEN





# The Casting
[2013-2015]



“I do not know about you, but I often need to escape the spectacular; I need time in which happens just a little, almost nothing. To be able to lay my eyes on the silence, so that I can listen to the music that the silence carries in itself; on a person, until the story will emerge that its body tells; on what seems obvious, to realize that maybe it is special.” Director’s Notes

“The Casting” is a project about beauty. The way one looks at things is a highly political issue. 'The Casting' is intending to search for beauty where one does not expect it, to f nd the spectacular in the ordinary and vice versa, but above all to feel the beauty in the ongo- ing effort to change ones prospective, which means to change ones point of view, change ones concept of beauty and then to open up for a possible change. On stage as in life.

The project “The Casting” is split up into two stages: a series of performances and a theatre-play. The performances are real castings, auditions for amateur actors, opened up to the view of an audience. The casting director has known and observed the amateur actors in their daily lives, in order to create a road map to guide the participants along the course of the performance. The theatre-play is the result of the research done for the performances, but which will deal with the repeatability of text and actions.
Both, performance and theatre-play, might seem like live-portraits. The portrait, in fact, represents the face of a real person. Who looks at it, however, can see what is behind this face; and f nd oneself. And perhaps this is the absolute beauty: change the way you look at things and in the same one, f nd other worlds.

1) Festival 'Zoom' at the Teatro Studio in Scandicci (13/11/2013)
The Casting. First experiment of composition.
2) Skillbuilding-Drodesera Festival 2014 (31/07/2014)
The Casting. Special project for Skillbuilding-Drodesarea 2014.






The Casting. Special project for Skillbuilding-Drodesarea 2014.





The Casting. First experiment of composition.



The Casting. First experiment of composition.

# Aderlass/Salasso
[2014]



In “Aderlass/Salasso” I put myself in relation to a diary of a woman, written during the darkest and and at the same time most liberating hours of her live. She read and told me of that time. I recorded the talk. While I listen to the recorded audio-file, I gives voice to her words. This becomes a cathartic act, both for the woman and myself. I becomes the voice and interpreter of a true story.

This process of identification and overlapping makes doubts on a culture model rise, which identifies gender-violence only as a problem of women. But it affects also (ad particularly) men. The story of the woman, becomes my own story. I appropriates her story by telling it. And in this way I free the woman and myself from the relation to gender-violence. With "Aderlass/Salasso" I tries to re-define male identity, which nowadays seems to be affected by a deep crisis.

Video installation
(video-performance for the opening of the exhibition “Cose da uomini / Männersache” 2014)

“Dedicated to my mother”







THE CITY of HAPPINESS participatory public art project
Specific for San Salvi_Florence
[2013]



Without the hypothesis that another world is possible, there is no politics, there is only the administrative management of men and things. (G.Decrop)

Often we proceed with eyes closed, too focused on ourselves, without realizing the price we are paying. But happiness is also a moment of shared time in which we are called to re-build, to re-think, to re-formulate another possible world: it is not a private space but an active relationship, a relationship of imagination and action between us and the other.

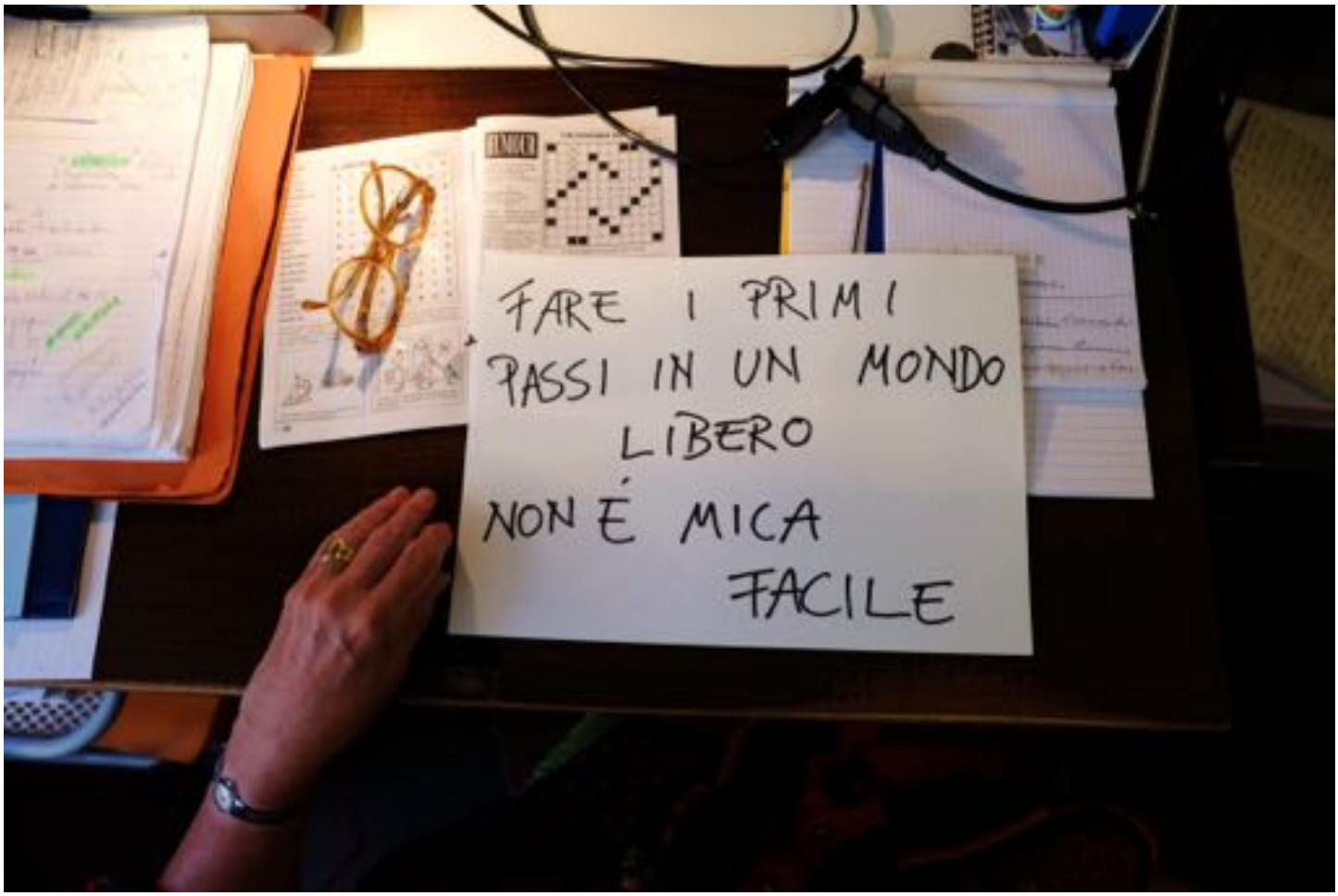
The area of “San Salvi”, the former sanatorium of Florence, seemed particularly well suited to develop a specific project of The City of Happiness especially for its historical connotation, but also simply because it is a green and silent island that can provide shelter and peace.
Theatrical and social organizations have been working for years in the attempt to transform the area of San Salvi in a place of "different happiness" (or "happiness of the difference"). The people who populated the area in the times of the closed sanatorium and their diversity are therefore not seen as a threat, but rather as a chance to open horizons and to find different ways to approach happiness.
Following the spirit of the project The City of Happiness, I wanted to meet some people who have a specific relation to this particular space. I met Alberta Bigagli, a historical inhabitant of Florence, poetess and collector of testimonies of disadvantaged people. I wanted to understand what happiness is for her and how it is related to her everyday life.
The result is an installation that combines photography and sound. The photographs are extracts from her daily life that takes place, for reasons related to her age, especially in her modest apartment in the historic centre of Florence; a life that might seem simple, but it vibrates with a force that seems to come straight from her heart.
The installation speaks not only about happiness, but also about the encounter of the poetess Bigagli and myself, an encounter between two completely different generations, two artists and two different forms of expression. The surprise is that the core-issues, the one which burn inside, move soul and spirit are the same for both. Maybe because they are the fundamental questions of our existence.

The City of Happiness is a project by Codice Ivan. The specific project for “San Salvi” was created by Benno Steinegger.

Video- and sound-installation for ”Estate Fiorentina” at Chille de la balanza, San Salvi, Florence


L'ARTE
SERVE!


IO DEVO CONTINUAMENTE
AGGIORNARE IL DIALOGO
CON ME STESSA
E CON LA MORTE


FARE I PRIMI
PASSI IN UN MONDO
LIBERO
NON È MICA
FACILE



## COLLABORATION with CODICE IVAN

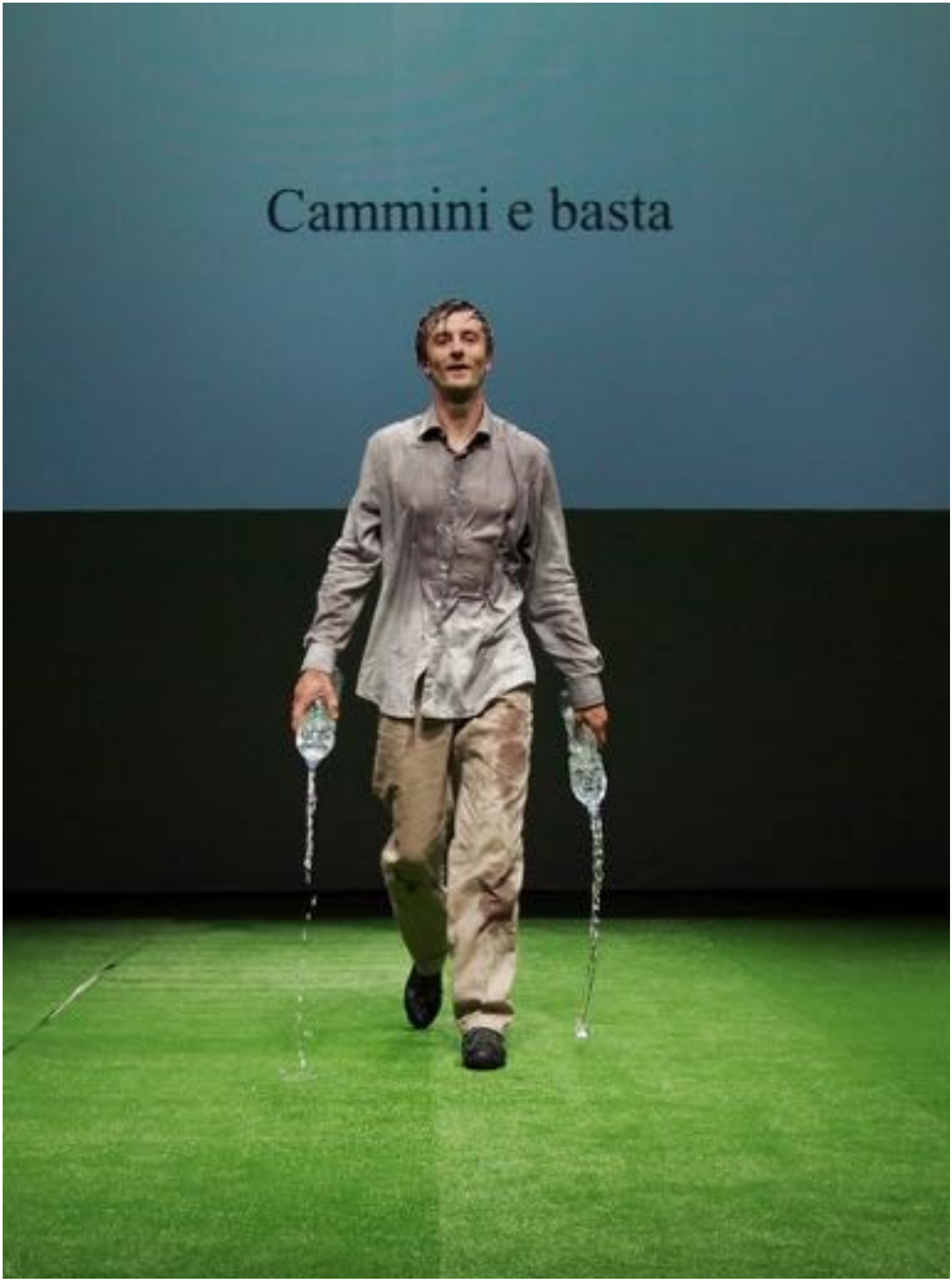
Codice Ivan was born in 2008 from the encounter of Anna Destefanis, Leonardo Mazzi and Benno Steinegger. The group's works move from the performing and fine arts/theatre fields to the investigation of different formats.

In 2009 Codice Ivan produces the piece Pink, Me & The Roses, and receives Premio Scenario for it. This is italian's leading theatre award for young companies. In the same year Codice Ivan becomes part of Fies Factory, a project by Centrale Fies, which supports young italian companies on a long-term basis.
During 2009-2010 The company investigates the relationship between audience and performer trough the project "We Wanna Be Your Happening". (Raum [Bologna-I], festival Santarcangelo 40° [I], inauguration of Murate, the new contemporary-art-centre in Florence [I]).
In 2010 Codice Ivan starts the production of the second theatre piece, which investigates happiness. The debut is preceded by five steps/ studies. The final piece, GMGS_What the hell is happiness, is presented at Drodesera 2011. 2011-2014 The piece GMGS_What the hell is happiness, tours in some of the most prestigious italian festival and theatres and is hosted by Beijing Fringe Festival (Cina), Vooruit (Ghent-B), Festival Fast Forward (D), Festival Premieres (Strasbourg-F), Festival Far° (Nyon-Ch). The piece is still touring.
In 2011 the company wins with the project Score, the Transart Prize for young creativity promoted by TRANSART, MUSEION e SÜDTIROLERKÜNSTLERBUND. The project is divided into two events: a multimedia-performance, presented at the Alumix (Bolzano, Italy) and a mixed media installation for the museum of contemporary art of Bolzano, MUSEION. The multi-media art installation is permanently exhibited at Museion.
During 2012-2013 The investigation of happiness becomes not only a theatrical piece, but a project, which involves people outside the theatre, in the streets, and in their private houses; it is called "The City of Happiness". Till today the company has realized several different projects (Prato, Certaldo, Dro, Milan, Lana/Bolzano, Florence, Nyon).
In 2012 the group start a project called "Tank Talk": a project for a collective urban performance, which produces videos.
In 2012 Codice Ivan begins the production of the third theatrical piece called "Muori-Die // inspired by Mozart's Requiem". The debut was in july 2013 at the festival Drodesera and has toured to the Beijing Fringe Festival (China) and to several italian Festivals.

CODICE IVAN
# DIE
Loosely based onMozart's Requiem
[2013]



"We are death, as well as life!" (Lester Bangs)
Life and death do not coincide, but we would like to live like this: full of life because conscious that we are dying. MUORI does not investigate death but the decay of what creates identities. It investigates the passing of time and abandonment. And it does it through three time-layers and three languages (words, body, image), which coexist and confront oneself with the other on stage. Words create dramaturgy through the body and what remains from the actions becomes at f irst relics then image in movement. Memory regenerates life and composes new perspectives, beyond the fall, which is not just physical falling.
Once the body in action is exhausted, the picture becomes complete. Identity collapses, leaving space to the essence. Light becomes the protagonist. Mozart's Requiem gets on stage as a thunder, swallowing words, actions and images, revealing a new level. A different perspective where the poetic dimension opens to a new life. It is not an invitation to die but a motivation to live. Life and death one on the other, one in the other. The composition of a contemporary Requiem can not be other, than the choice to live the experience of life. To be present, also when you risk to fall. "Do not be afraid to be judged. Do not be afraid to be remembered."


Cammini e basta

CODICE IVAN

# GMGS_What the hell is happiness?

[2011-2012]




There is only one inborn erroneous notion ... that we exist in order to be happy (A. Schopenhauer)

The project GIVE ME MONEY, GIVE ME SEX_What the hell is happiness? (GMGS), was born from the necessity of comparing with the wheels of modern life and its often obsessive research: happiness. Everybody struggles to reach it without understanding where to go or how to arrive to it. The only certainty is the (self)dismission from a perfect world, and the consciousness that every human action produces as many damages as benefits. We wonder: How should we live?

Over the last few years “GMGS. What the hell is happiness?” has been shown in some of the most important national and international venues, such as: BEIJNG FRINGE FESTIVAL, China - Vooruit, Gent, Belgium - SANTARCANGELO 12 - ATERTEATER, Festival Internazionale di teatro Val Badia - Short Theatre / Teatro India, Roma - Zoom, Teatro Studio/Firenze - Nuova Scena Toscana 2012, Teatro Fabbrichino, Prato - Zona K, Milano - Is It My Word? #5, SpazioK, Prato, Festival Fast Forward (D), Festival Premieres (Strasbourg-F), Festival Far° (Nyon-Ch). The piece is still touring.


VIVERE
O
MORIRE
QUALCOSA
DOVRAI PUR
DECIDERE. No?
DECIDERE


VIVEVO IN
UN MONDO
PERFETTO
MANGIAVO
SOLO
BANANE
ERO
LIBERO

CODICE IVAN
# SCORE//Please Try The Impossible
transart prize 2011
[2011-2012]



With SCORE // Please Try The Impossible, Codice Ivan calls to questioning about the similarities between game and conf lct, involving the public more “athletic” to join their work, winner of the f irst edition of the Artistic Creativity Contest promoted by Museion, Transart and Südtiroler Künstlerbund in 2011, and now on show, for the f irst time, in a new version conceived on purpose for the Museion – Museum of Modern Art in Bolzano project room.
It is the story of a revisited ping-pong, a choice, of course, not random, which focuses on elements which though belonging to it, now become a metaphor of the meaning of the work: the table, primarily, understood as soil, tells the place of the clash, the battle f ield. And then the net, much higher than usual, amplif es the challenge, the effort, the overcoming of the obstacle and of themselves, in a time that expands itself, searching for an extreme resolution of the conf lct. Inside this oversized booth, Codice Ivan inserts a thin strand of byssus, an ancient sea silk almost extinct, which becomes a precious thread able to unite things and people, stimulating to win (or at least try to get) the impossible.
Now, the question is how far we are aware of the causes of our actions. And furthermore: is it really so easy to decide who wins and who is destined to lose? and again, are we strong enough to try the impossible, to hypothesize other worlds and other possibilities?

CODICE IVAN
# THE CITY of HAPPINESS
a public project
[2011-2014]




During the process of devising the performance GMGS_WHAT THE HELL IS HAPPINESS?, we frequently questioned ourselves about the political value of happiness. To investigate this aspect we asked ourselves: “How should we live?”
In seeking an answer we found further questions: "Can unhappiness be precious?", "What moves the individual to expose itself publicly?", "What could we do or not do to be happy?"
The THE CITY of HAPPINESS was born starting from these considerations, combined with the need to open up the work for the stage to other artistic forms and other contamination, it finds it ground in the urgency to create relations with other people, creating a series of images and public actions which aim to open up, to rethink and redefine the concept of happiness.
THE CITY of HAPPINESS becomes so a project of public art that evolves through different steps/episodes. In each episode THE CITY of HAPPINESS has assumed and will assume different artistic forms and formats; from public photographic installations to performative interventions and video installations.

1) MILANO 2012 Photographic project (I)
2) PRATO 2012 Photographic project (I)
3) UNIVERCITY FESTIVAL – Prato 2012 Flash mob. Video-project (I)
4) MERCANTIA FESTIVAL – Certaldo 2012 Itinerary Performance (I)
5) WE FOLK! – Drodesera 2012 – streets of the village of Dro (TN-I).
   Dialogues in private spaces + photographic installation (I)
6) ZONA K MILANO. Quartiere Isola 2013 Dialogues in public spaces + photographic installation (I)
7) Festival FAR° FESTIVAL DES ARTS VIVANTS 2014 – Nyon (CH).
   a) Dialogues in private spaces and photographic installation in public space
   b) Dialogues in public spaces and creation of a daly journal on he web




MILANO 2012 Photographic project (I)




PRATO 2012 Photographic project (I)




UNIVERCITY FESTIVAL – Prato 2012 Flash mob. Video-project (I)



MERCANTIA FESTIVAL – Certaldo 2012 Itinerary Performance (I)




WE FOLK! – Drodesera 2012 – streets of the village of Dro (TN-I). Dialogues in private spaces + photographic installation (I)





ZONA K MILANO-ISOLA. ”A cosa rinunceresti per essere felice?” 2013 Dialogues in public spaces + photographic installation (I)

CODICE IVAN
# TANK-TALK
a project for a collective urban action
urban performance + video installation
[2012-2014]



We start from here. A performer, dressed like the man of Tien'anmen Square, will try to stop things and people following their own routes; he will try to repeat the same steps that allowed a man in 1989 to stop a line of tanks; he will try to have a human exchange, a dialogue; he will try again to say something, to be listened, to whisper or to scream something in someone's ear.
Someone stopped a convoy of tanks with his small, dance-like steps, climbed onto the tank and looked for a crack in its armour, tried to talk to the driver. He sought the man behind the machine.
Anyway... Revolt. Words are being consumed, counterfeited, forged, like concepts. They lose and change their semantic value. Thus talking about revolt (in this way) opens up spaces and possibilities for new interpretations. Turn around, twist, take new roads or interfere on those which have been, at least in appearance, already def ned.
Which space def nes the term revolt today? What does revolt mean for us, what makes it distinct ? (what does it not mean any more)? Perhaps, nowadays, a revolt is an individual act, a personal enquiry. The intimacy of sustaining a certain position (becoming conscious), an attempt a dialogue or a quarrel with the world, with a tank which moves forward...
And then, having captured attention, what to say?
The video materials of each episode, collected during the urban action, will be presented to the audience through a video installation.

1) TANK TALK.Firenze (2010) (I)
2) TANK TALK.Ghent (2013) Vooruit Kunstencentrum (B)
3) TANK TALK.Livorno (2013) Inequilibrio Festival, Castiglioncello, Livorno (I)
4) TANK TALK.Dro (2013) Festival Drodesera 2013, Dro, Trento (I)
5) TANK TALK. Roma (2013) Festoval Italia Tropici, Angelo Mai Occupato (I)




H&M



CODICE IVAN
# Pink, Me & The Roses
scenario prize 2009
[2009]



The scorpion, being carried across the river on the frog's back, stings the frog. The dying frog asks the scorpion, "Why did you sting me, knowing that this way we will both die?" The scorpion answers, "Because it is in my nature." Aesop

Pink, Me & The Roses is a decline. A concert in which an old rock musician plays music that talks about music. Everything seems to tend downwards, destroying itself and recovering its composure in an apparently meaningless game. We ask ourselves where is the inside and where is the outside, where is the boundary between the performer and the character, between the show as a linguistic event and its destruction, where are the boundaries between things, between the frog and the scorpion, between victory and defeat, between good and bad. Pink, Me & The Roses is a series of objects: a wig, an armchair, a cardigan, some linoleum, a knife in a mouth, some pvc, a transpallet, two heels and also a light on two wheels, a vase of f bwers...
But Pink, Me & The Roses is also and above all a balloon that explodes, everything proceeding, however, jerkily and jamming continuously, in a device in which a mistake is inevitable and accepted for what it is. We remain imprisoned, not against our will but voluntarily, within the theatre itself. Pink, Me & The Roses not only reveals what happens behind the curtains, but also how the staging came into being. The making of, the process, breaks out in an essential scene: few objects, few colours, a small and well-marked space, in which, however, we yet again attempt to construct the umpteenth pretence; but we have gone beyond the narration and the deceit is no longer credible. The relationship between the objects (things and people) breaks continuously into small repeated deaths, into falls, crashes and mistakes. But it continuously f nds new possibilities.Probably at the end, we will have to begin again, parting from a reconquered honesty.

Winner of Premio Scenario 2009



