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# Wall Dialogue Resistance: from idea to working methodology of the open creative process

## METHODOLOGY FORMAT November 2022

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Written by: Sara Marasso | Il Cantiere

Edited by: Silvia Urbani and Nicolás Lange



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## 1. Context: Wall Dialogue Resistance a project linked to contemporaneity

*We always act in the dark, not knowing what will be  
but our actions can have unintended, delayed and indirect effects.  
Despair and optimism are certainties, hope requires creative capacity,  
the ability to be in uncertainty and doubt*  
Rebecca Solnit<sup>1</sup>

The project is inextricably linked to the events of the last few years, isolation on the one hand and the enhancement of digital communication on the other, which have seen a collective **unease grow** in relation to the impact that a **society, organized for production and consumption**, has on each individual, body and subjectivity. Resulting in a constant capture of vitality, expressivity, freedom of a body that seems more and more exhausted, distracted, deficient and sedentary<sup>2</sup>.

In this context, the wall, representing the inability to see and move, is a metaphor of a time suspended into the present, a time of crisis of the anthropocentric, patriarchal and neo-liberal system, which is eroding the planet's resources and undermining the trust and the contact at the basis of human relationships. Indeed, the wall is the practical and conceptual project team's common reference to a **collective challenge** we are called upon to make as artists, cultural mediators and European citizens, in the face of the current epochal crisis.

Seeking to focus on its symbolic significance as a fracture that divides space and interrupts the daily routine, the wall become an indication of a state of **non-comfort** that can spur **action and imagination searching for new words and meanings**. How can we move in the dark? How can we act hope through participatory artistic making? Where we could find a real and meaningful place for the We?

Starting from **body sensitivity** as a pivotal point, the project aims to put into practice the concrete possibility to connect people and to find different approach to support an open creative process, filling a gap between **digital and face-to-face interaction, governance and artistic cooperation model** both in presence and distance, defining a **kit of tools** for a collaborative and **participative process** to achieve a **performance-format** that is, at the same time, **deeply related to a territory** but available to express, through the ephemeral and powerful languages of performing arts, a contemporary common human condition.

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<sup>1</sup> Solnit Rebecca. *Obscurity in Virginia Wolf. Embracing the unexplainable* in Men explains things to me, 2014

<sup>2</sup> Patzdorf Danilo. *Artista-educador: A somatopolítica neoliberal e a crise da sensibilidade do corpo ocidental* Urdimento, Florianópolis, v. 1, n. 40, mar./abr. 2021



## 2. Workshop: from the wall as a concept to the wall as an experience

The wall relates us with concepts and questions around **stability and equilibrium, freedom and boundaries**, offering a practical experience about how verticality is related with the horizontal plan, how the individual is placed in a space where **everyone is connected**. Seeing then what it has taught us, the covid19 virus could become an opportunity to re-discovered the interconnection between the living, the impossibility to call oneself out, the awareness to live an ongoing interaction, rediscovering the strictly social character of our species, its vital need for contact and relationship.

During the workshops the theme of the wall was **included in an experiential form**, highlighting the hidden meanings behind **our postures, gestures and words**. In the room space and in everyday life, the most difficult limit or wall to encounter is internal, invisible, and concerns preconceptions, body habits and mental prejudices that deeply condition our way of life. As example: the righteousness of right things, the right as law and the crooked as error, the self-made man, the individual who must never ask, the inclination of care declined only in the feminine.

Each workshop has started with the exercise of **touch**, one's own body and then that of the other(s), regaining, through the organ of the skin, a sensoriality suspended and inhibited in pandemic time and entering into the common and indivisible space inhabited by others, in which we can enter into an interchange experience ( a relationship with one's own body through the relationship with the other/with the wall).

Using our hands to perceive the body as a tangible **volume** that technology cancels. Touching the wall as a way to perceive our verticality, to inhabit a gravitational space-time. Through the relationship with the wall work on composition and musicality of steps. Considering the wall as floor, a partner to play with support and response. Vertical wall that can accommodate actions we do on the floor and vice versa, changing perspective. Inventing, playing, composing with the existing elements: **imagination, space and sound**.

**The game** has been also a function within the workshop working on composition level where the rules of game *1,2,3 Stella* were then used as modifiable elements to create multiple scores possibilities. Particularly in the last residencies, where the group was large and accustomed to movement work, specific time was devoted to elaborating movement phrases and spatial relationships that allowed for semi-structured choreographies.



### 3. Thinking Lab: a space for a collective reflection

Inhabiting a common space facilitates listening and exchange. The communication is always improved after been directing involved in a **shared concrete experience**, words acquire a more personal and deeper meaning, like a process of rooting words in the sensitive body lets it emerge subjective accent, color, perspective.

Considering the different specificities of places and partners we have encountered, in some residencies a final moment of the workshop, called **thinking lab**, was dedicated to a free exchange around the project's concept and the experience made during the open process, gathering ideas, sensations and local stories (Robilante, Marseille, Noviercas). In a specific residency the peer dialogue withing the group became part of the **performative moment** as a **scenic action**; a dialogue about being with eyes closed/about fear of falling has been shared with the audience during the performance where a microphone passed from hand to hand for everyone to offer their brief personal story (with the young dance students' group of Balletatro in Matosinhos).

For all the participants, almost one hundred during the trip, an **open blog** on il Cantiere's website will allow the dialogue to be kept alive and continue the exchange during all 2023, strengthening a sense of participation and community.

"We have grown accustomed to believing that everything is stable, straight, immobile - a performative pressure in our lives - in the education we received, to be unimpeachable, stable, defined, while in the flow of life everything moves, art educates to change, to know how to be in uncertainty and to embrace life" (Noviercas residency participant).

"Moving made me feel at home, it changed a state of mind of closure and heaviness, that I use to feel when I first arrived, and like a cloud was gone away" (Noviercas residency participant).

"What was your experience of falling? When you had your eyes closed? Do you have memories of fears of falling? How did you deal with fear to become a dancer?" (Matosinhos – Porto residency questions for the group exchange).



#### 4. The game: an appointment in the public space

a. During each residency a daily **public playtime** took place involving not only local artists and workshop participants, but also occasional passers-by, to inhabit together a place outside the workshop space, visible to everyone and easily accessible.

On each occasion, we have seen in the participants a pleasure in finding themselves in the space outside their homes, a sort of re-appropriation of common places of the city such as squares, outside the constricting and partial space of social media. Finally, a way of involving and making the project known, being able to invite local people to the meetings, open process and final performance.

To play a game also carries with it the mark of **childhood**, an irresistible attraction but at the same time also the embarrassment in adults of a condition that is outdated and needs to be hidden. The symbolic significance of a game action in public space, involving children and adults together, therefore goes far beyond a parenthesis of childish play, in fact within the project lines, it supports **participation** and creates an **intergenerational bond** that is such a necessity in our time, giving a different meaning to childhood considered more as **a mood, a state of mind** than a chronological ages condition.

b. In the context of the workshop, the **ludic approach** really allows participants to enter in a relation full of lightness that builds trust and confidence in a very short time and opens the possibility to share personal and collective memory, ability and skills that could be involved into the project as information or ideas, fruitful for the whole process. The rules of the game are also used as elements in the process of movement and sound composition.

c. The game finally enters as an **element of the performance** during the final moment in which the artistic team leaves the stage space driving the audience to move with them finding spatially embedded in the game space, being able to a direct participation. A well-defined code, with its own rules, but also with its own margin of unpredictability, which creates the 'suspense' of a moment culminating in the competitors overcoming and reaching the wall.



## 5. Residence and final performance: an extra-daily meeting and pathway public's restitution

*"What makes a work of art good for you is not something that's already inside it, but something that happens inside you"*  
Brian Eno

The result of each stage of the **open process** has been a **performance** involving contemporary dance, sound research-live music and sometimes video images, as an occasion for all the people involved to produce **a specific narrative of a community and a territory** through a contemporary **multidisciplinary language**, highlighting the bond between artistic experience, the everyday-life, audience and performers.

An open performance in its free and collective character, impregnable and ephemeral, could become a trigger for a collective emotional experience, **an extra-ordinary time of encounter**, to experiment the **We**.

The **short time of the residency** for the production of a final performance allowed us all, artistic team and participants, to compare our expectations becoming an exercise in willingness and creative readiness. An opportunity to go on stage with what we were able **to share in a short time**, experiencing that it's possible to be part, in a satisfying way, of an accomplished structure that lacks nothing because everyone is included in a format where personal experience is presented, bringing the different skills and sensitivity involved.

The **artistic quality of the performance is a crucial element to guarantee** a collective emotional experience in a common space for all, as a self-evaluation of the process, as a working methodology that aims to deepen and develop a format that is nor a communitarian theater or anthropological artistic research, and not a simple performance for an audience.

To be able to realize that, the choice of **space for the public presentation and work's artistic team** has been fundamental. Giving attention to the space itself, being precise in its preparation, even on a technical level, is care for what we are doing and offering as an artistic team extended to citizens. Considering the performance moment as a ritual that needs to be well prepared, well organized and previously inhabited in order to be really shared.



## 6. How the performance format works: structure and flexibility

The final performance is based on a **modular structure** that has been used during all the open processes at the end of each residency.

**Each device** includes an aspect of the wall theme and a realization of it, leaving room for human-site specific elements of the place to be inserted and reworked:

1. **choreographic** elements: encounter the wall as an individual experience; curiosity and ambivalence
2. **choreographic and sound elements**: encounter the wall as a group; relation and composition
3. popular **game rules** *1,2,3 Stella!* transformed and **reworked** into choreographic and spatial phrases
4. **texts** linked to the theme of the wall as a symbol of limit and as an opportunity
5. an **original soundtrack** composition from sound and the collected words
6. a closed or semi-closed performance **space** + an open and public **outdoor space**
7. elaboration of a **specific narrative** of location in relation to the guiding theme of the residence/project
8. **individual** or **choral singing** (France, Spain, Portugal, Cagliari)
9. writing an ephemeral **graffiti with water**: "it's about us and invisible things" (from the 1st project study)
10. **game** *1,2,3 Stella!* for all **the audience** together with performers





## 7. The collection and reworking *in situ*: human-site specific approach

A relevant phase of the project involves the holding of five residencies, **five stages** of the same long overland **journey across Mediterranean Europe** from Italy to Portugal, meeting people and collecting stories, tales, songs, specific sounds. The **human and site-specific collecting and compositional process**, followed by the artistic direction, presupposes entering into a relationship with a place and a group before and during the residency, also modifying the workplan and keeping the materials and the **final performance's structure open** until the last moment. A way of working that requires attention to the material that emerges from the relationship with participants and the place. Materials that, when sifted through the **structure of the project format and the guidelines**, will bring out certain **key elements**.

A process forcing all the artistic team to enter into a relation with what is naturally linked to the project concept rather than to follow previous content, in a tight connection which what the participants or the place itself have suggested. In addition to the specificity of each stage, **an accumulation of meaning** was generated along the way: the trip took place in an extreme dry summer like that of 2022, water was lacking, warnings about the climate situation and fires have punctuated the journey.

The context brought to light **water as an element and as a symbol**: underground aquifers to be protected, sea water and ocean power, drinking water that has failed, different stories around the same element in all the places we passed through. From the hard, compact material of the wall we came to the **fluid quality of liquids**. Songs and stories about water emerged, as well as manner of speaking about the qualities of this fleeting material. Almost as if to suggest an association with the **wall** as an element symbolizing the present, on the one hand, and **water** as the strength of resistance needed to dig and create holes and fissures, **a force of resilience**, a way of everyday life, a philosophy for the future, on the other.



## 8. Concrete examples from the five residencies and collaboration with the extended artistic team

To help sharing the wall's concept in relation with a human-site specific context, this schema has been sent before the trip to partners/ local artists:

RESIDENCY THEME	Vermenanga Valley ROBILANTE village, IT	La Belle de Mai MARSEILLE, FR	NOVIERCAS rural área + ZARAGOZA, ES	Matosinhos area PORTO, PT	Sardinia island CAGLIARI, IT
	Connections between villages of the Valley, use of public transport: <b>the train</b> as connector and green mobility exemple and key element	Women and children, <b>mother tongues</b> , multicultural languages, outside/inside public space	<b>Water</b> as a public resource, connection, life source, environment protection, connection city - rural area	Port area: transformation, reconversion, private - public buildings, green and sustainable architecture and urbanism, <b>sea life and human relation</b>	Port area: exchange and passage zone, connection land / sea.  As <b>final destination of the trip</b> the accumulation of meaning generated along the way could be key element

### Robilante, Vermenagna Valley, IT

Residency hosted by **local partner Noau officina culturale**

Characteristics of the residency:

- Local meetings: focus on meeting with the valley mayors and associations related to the train-theme and local culture and traditions.
- Workshop and performance participants: group of 10 people very different in age and interests but united by their curiosity to experiment with movement and sound in relation to the wall
- Venue: Ex Confraternita di Santa Croce, a 17th century church now used for cultural events

In the workshop and in the final performance, the following work examples have been done:

- As the train crosses the mountain: the system of moving tracks to channel the centrifugal force as the body spirals in space and the anatomical structure of the body pelvis and feet has been experimented
- The story of the deputy mayor of Limone has been chosen to be part of the performance: a period of lack of water during the landslide and consequent isolation of a village connected only by train which becomes a sound track set to music and reworked for last final graffito
- Use of the sound of the materials in the space to recreate the sound of the train composing a sound sequence made by all participants
- Water graffito on an external wall in the public square of Robilante: "It's about us and invisible things" / "È a proposito di noi e delle cose invisibili"
- Symbolic images projected in a wall of the church at the end of the performance with the filming of the train passing into the tunnel

Contribution of the **local artist Simone Sims Longo's** sound proposals, that become part of subsequent performances. At the end of Robilante performance the proposition of a sounds walking has been integrated and proposed to the audience, realized together with Stefano Riso.



## Marseille, La Belle de Mai, FR

Residency hosted by **local partner** Les Têtes de l'Art

Characteristics of the residency:

- Local meetings: visiting the Belle de Mai neighbourhood, local associations and activities
- Workshop and performance participants: changing group of women and children from the neighborhood.
- Venue: Les Têtes de l'Art inside and outside

In the workshop and in the final performance, the following work examples have been done:

- In France, Algerian women brought rich and ambivalent memories and manner of speaking that related the wall with emotions of suffering and power relationship as an element present in their culture: an Arab tale about strength and water has been told by an Algerian woman becoming part of the performance.
- A song, proposed by a participant has been chosen and enters as a fluid and feminine element from France onwards
- Collective Water graffiti: "The strength of water on the rocks" / "La force de l'eau dans les roches" and some more words around the concept writing by all the participating women as representation of the water as the feminine force of resilience.

Contribution of the **local artists Wrong Time collective**: the proposal of an itinerant part of the performance to be done with all participants in the nearby square lead by **Cyril Limousin** and **Julie Yousef** became the itinerant part of the performance that help collect people of the neighbourhood to arrive in the outside place with a big wall chosen as scene space for the final performance moment.

## Noviercas Moncayo area / Zaragoza, ES

Residency hosted by **local partners** Asociación Hacendera, Colectivo Noray  
with **associated partner** Pares Sueltos

Characteristics of the residency:

- Local meetings: Visiting the Noviercas's area, cultural and historical sites; meeting with local habitants and activities
- Meeting around the project's theme in Etopia Zaragoza with representatives of festivals, cultural operators, local project managers
- Workshop participants: 16 people different in age and interests (Noviercas) / Workshop and performance participants: 9 members of Pares Sueltos (Etopia – Zaragoza)
- Double residency Venue: Noviercas and Etopia Center for Art and Technology in Zaragoza (inside and outside space)

In the workshop and in the final performance, the following work examples have been done:

- The call of the cows by the Noviercas's farmer has been reworked to be develop as a choral song chanted by the group becoming a link between the two residences (Noviercas and Saragoza)

- **Begoña Izquierdo Negro**'s text about rocks mobility and aquifers has been presented during the performance
- Watering and caring for plants as stage action
- Water graffiti, Pessoa's text extract: "The World was not made for us to think about, but to look at and agree with" / "El Mundo no se ha hecho para que pensemos en él, sino para que lo miremos y estemos de acuerdo", written on the outside wall of Etopia Center.
- Images shot of **Stefano Odoardi** in Noviercas that are projected on the wall during the performance to create a link between the two places.

Associated partner **Pares Suetos** and director **Violeta Fatas** adhered in record time thanks to their willingness, quickness and availability to enter into the different proposals; Violeta's excellent mediation and support work to facilitate and co-conduct/translate wks. Contribution of the **travelling and local artist Miriam Tello**, always present with the drawings for the graphic storytelling, here with the physical support of water containers used as drawing material.

## Matosinhos / Porto, PT:

Residency hosted by **local partner Balleteatro**

Characteristics of the residency:

- Local meetings: meeting with retired fishermen's association of Matosinhos
- Workshop and performance participants: group of 30 young dance students of Balleteatro
- Venue: Casa da Arquitectura, architecture exhibition space in Matosinhos

In the workshop and in the final performance, the following work examples have been done:

- Focus on movement due to the presence of young participating dancers: how to move from informal play to dance; how to use the rules of the game to invent others, as compositional tools, working with the group on the changing spatial relationship and on wall as a partners
- Site-specific element: the song linked to the chosen story of Mr. Malhão, a former fisherman, later transformed into a dance track for the conclusion.
- Water element: the sea as an element of life and at the same time death (memory of a shipwreck tragedy occurred in 1947 in Mathosinos coast)
- Water graffiti: an idiom from the portuguese language: "Água mole em pedra dura tanto bate até que fura" / "Soft water on hard rock, hard hitting until it sticking"

Contribution of the **local artist Carlos Silva** in managing the group of 30 students during training and helping the creative process during the residency.

Contribution of the **local artist Rossana Fonseca** in taking photographs and creating the video with **Stefano Risso**'s music from the workshop exploration materials that has been presented, in a nearby room, as the starting moment of the performance.



## Cagliari, IT:

Residency hosted by **associated partner Spazio Danza / Fuorimargine**

Characteristics of the residency:

- Workshop and performance participants: a group of 10 young professional dancers, age 20-35
- Venue: Sa Manifattura, multifunctional place with spaces for artistic research

In the workshop and in the final performance, the following work examples have been done:

- Focus on movement qualities and composition: how to use the rules of games to invent others as compositional tools, working with the group on the changing spatial relationship and quality related to the wall
- Deepening the exercise of *the wave* against the wall that undergoes not provokes its own undulatory movement, making it one's own in the contact and non-contact relationship with the wall/space
- As site-specific element, a chant from interior Sardinian related to a pre-Christian deity called Maimone traditionally evoked to propitiate water, has been chosen
- Water graffito: two sentences written on the ground "Anche il sole sta invecchiando" + "Solo i bambini sanno far piovere" / Even the sun is getting old + Only children know how to make it rain
- A text read and written by **Nicolás Lange** as become part of the performance as a poetic summary of a path and a specific collaboration regarding to the scene writing, in Cagliari



## Travelling artists: a specific contribution for the performance and the project

**Miriam Tello** – Interdisciplinary artist, designer and activist

A constant presence from Fluminimaggiore throughout all the project steps and activities, witness of the entire journey, she returns the richness and complexity of each phase of the project through drawing images. She will carry out the graphic storytelling of the journey.

**Nicolás Lange** - Writer, theater director and performer

Constant dialogue and contribution on the project concept and on the dramaturgic-stage level, specific original contribution for the elaboration of the final story text (Cagliari); performer. He will carry out the project's podcast.

**Stefano Odoardi** – Director, screenwriter and producer

Original contribution, together with the photography director **Michele Garau**, to the production of 2 short films as videos to be included in 2 of the performances, 1 in Robilante and 1 in Saragoza, facilitating the connection between the two different local realities of the Spanish's residence.

He will carry out the documentation and filming of all residencies and the trip and an original film about all the experience.

**Stefano Riso** – Composer, musician and videomaker

Performance co-creation, coordination of the words/sounds materials collection, original sound composition, song arrangement, performer. Contribution for the photographic documentation of the journey.

**Sara Marasso** – Choreographer, director and dancer

Performance direction and workshop conduction, thinking lab facilitator, performer.

Sara Marasso and Stefano Riso as artistic direction, will lead the preparation of the next artistic steps of the project until the final performance in June 2023 in Fluminimaggiore Sardinia IT, during *Le Giornate del Respiro Festival* curated by the Main Partner, that will reunite the whole international artist team of the project (local and travel artists together).

Synthetic map of the different elements composing each of the 5 performances at the end of each residency:

PERFORMANCE	ROBILANTE	MARSEILLE	NOVIERCAS + ZARAGOZA	PORTO	CAGLIARI
In situ STORY	Limone train water story	Zuzu story (Arabic tales)	Begoña text	Malhão story	Maimone + Nicolás text
ORIGINAL SOUND in situ	Stefano R + Sims sounds	Stefano R + Sims	Stefano R + Sims	Stefano R + Sims	Stefano R + Sims
COREOGRAPHY + IMPROVISATION score in situ	wall choreo Impro Silvia, Nic, Sara	wall choreo Group impro	wall choreo Violeta+Sara Impro	wall choreo Small Group Impro	wall choreo Small Group impro
WATER GRAFFITI	Sara graffito	Sara + all womens graffiti	Sara graffito	Sara graffito	Sara graffito
	<i>È a proposito di noi e delle cose invisibili (S. Marasso)</i>	<i>La force de l'eau dans les roches (S. Marasso)</i>	<i>El Mundo no se ha hecho para que pensemos en él, sino para que lo miremos y estemos de acuerdo (F. Pessoa)</i>	<i>Água mole em pedra dura, tanto bate até que fura (portuguese idiom)</i>	<i>Anche il sole sta invecchiando. (F.Lyotar) Solo i bambini sanno far piovere (N.Lange)</i>
SINGING	No singing	Mona spanish chant	Cow chant collective singing	Malhão chant / audio track	Maimone Collective singing
GAME	Game elements inside the performance	Game elements inside the performance		Game elements inside the performance	Game elements inside the performance
	with public outside		with public outside	with public outside	with public outside
VIDEO in situ	Stefano Odoardi video (loop train)	No video	Stefano Odoardi video (Noviercas landascape)	Rossana's video + Stefano R sound (wall exploration)	No video
MORE SPECIFIC ELEMENTS	Sounds walking ending the performance Sims + Risso	Itinerant dance opening the performance Wrong Time + aperitive at the end	Meeting + aperitive at the end	Free dance at the end of the performance	Aperitive + other performances



## 9. Pros and cons for moving forward

What to keep and value, what to add and/or improve, what to modify

### Strong elements of the project / to be continued:

- the ability of the format to be replicable in different contexts, in different places and with different people
- the flexibility of the format, which can adapt and find new meanings in each residence, without losing the possibility of becoming an accumulation of the meaning itself during its path
- the strength of the format to remain adherent to its objectives, giving attention to all its components
- the value that multidisciplinary artistic research has as a means of interaction with different people
- the ease of the format of being able to move with little equipment through sustainable travel
- the skills of a team of international artists listening to a world that is constantly changing and needs to be cared for
- the fruitfulness of participatory processes related to ambient participation and inventing participation
- generating artistic material that becomes a cultural archive, a source of different languages of co-creation: movement and dance, music, video, drawings, photos, written texts that could be developed in different ways.
- the many encounters with people, places, territories, cultures, visions, life styles, languages; relationships that remain after the time of residencies
- the beauty of building temporary communities capable of creating human value
- the many informal collective moments related to the project context: aperitifs, dinners, convivial encounter (at various levels: only the team, the team together with the participants, all project stakeholders)

The human aspect, the direct involvement, interest and sensibility to the proposed topics and the openness to the proposed working method have been vital for the success of a project of this type and will represented a decisive element for the future steps.

### Fragile elements of the project / to be understood, to be used if opportunities or to be improved if limitations:

- the holding of the residency within a limited time frame of one week without any pause in between
- tight work schedule for the team to produce high quality output
- the attention that has sometimes been paid unequally to all elements of the process
- the management of all stakeholders involved so that they all feel part of the process
- the communication team's difficulty in communicating the process in a way that is accessible to all
- the difficulty of bringing complex concepts to a simpler, more user-friendly level
- the delicate and fundamental mediation from local partners between the artistic team and workshop participants, a mediation that must meet the needs of all
- some language barriers

The time of a week or so for each residency was considered too short, but if well supported in term of management, it could also become an opportunity for certain results to emerge quickly without too much stress "to be ready", in a mood of sharing an experience already genuine and rich to be part of a well-structured performance format approach.



Mediation is a fragile point in the process, and must take into account as many elements as possible in order to serve the project as best as possible. Constant dialogue and communication can certainly move this from a fragile to a strong level.

### Key aspects to consider for the success of the project

**Group of local partners/artists/artistic direction:** time is short and we do not know what will come out of the residency. It is important to manage this state of dynamic creative equilibrium and to counteract the tendency to react with the two opposites: pure execution of someone else's project or complete independence from the project guidelines. This is why it is very useful to work together with an extended team of partners and artists as a preparatory working group to strengthen the relationship with the territory and the artist(s) involved.

**Project outputs:** provide for accurate documentation for the valorization of the whole course that can return everyone's contribution. Provide for each project out put the necessary technical and practical organization for its realization.

**Management:** it is necessary to envisage a project management with a constant and regular presence throughout the entire journey, present directly on site and/or indirectly, before and during the residencies, firstly to create a mood of collective participation, then helping to meet deadlines and commitments made in particular on communication and space organization, for a fair division of tasks avoiding overloading on some stakeholders.

**Journey preparation:** more in-depth collective preparation work, along the lines of the Fluminimaggiore model, with more time for sharing with the artists on the project and extensive discussion and confrontation for the whole artistic team together.

Provide **feedback after the performance**, a dedicated time to get together with the whole artistic team after the public return so that the residency ends with discussion meeting between all the participants of each residency to understand what worked and what did not.

**Interviews with the artists** involved and side activities should be scheduled before not during the core activities of the residency, and agreed well in advance in order not to interfere with and overload the work schedule.

Appendix: photo gallery

Workshop & Thinking Lab





Game & collection of the materials





Performance schemes & performances

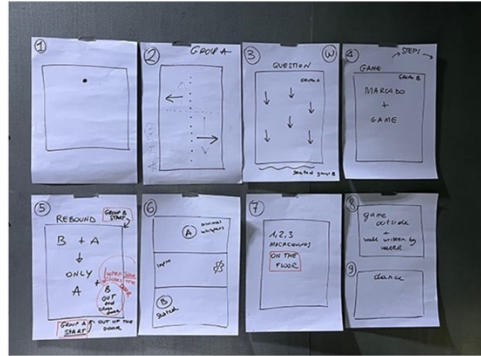
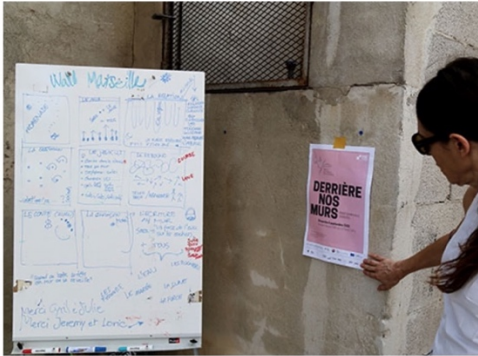




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