

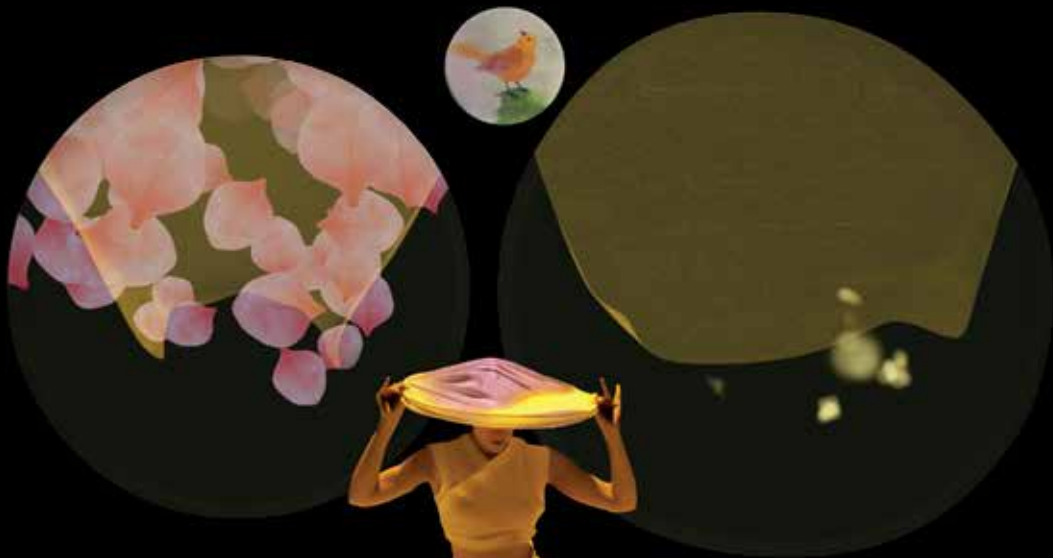
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## THE PLACE **OF IMAGES**

MAN IS A TREASURE TROVE OF IMAGES. THESE IMAGES DWELL IN OUR CONSCIOUSNESS. THEY ARE THE RESULT OF OUR INTIMATE DESIRES AND EXPERIENCE. OUR WORK ENCOURAGES THEM TO MAKE THEIR DEBUT ON STAGE AND FOR A MOMENT DISCOVER THE COURAGE TO BE ILLUMINATED AND BROUGHT TO LIFE.

# PANDA'S HOME





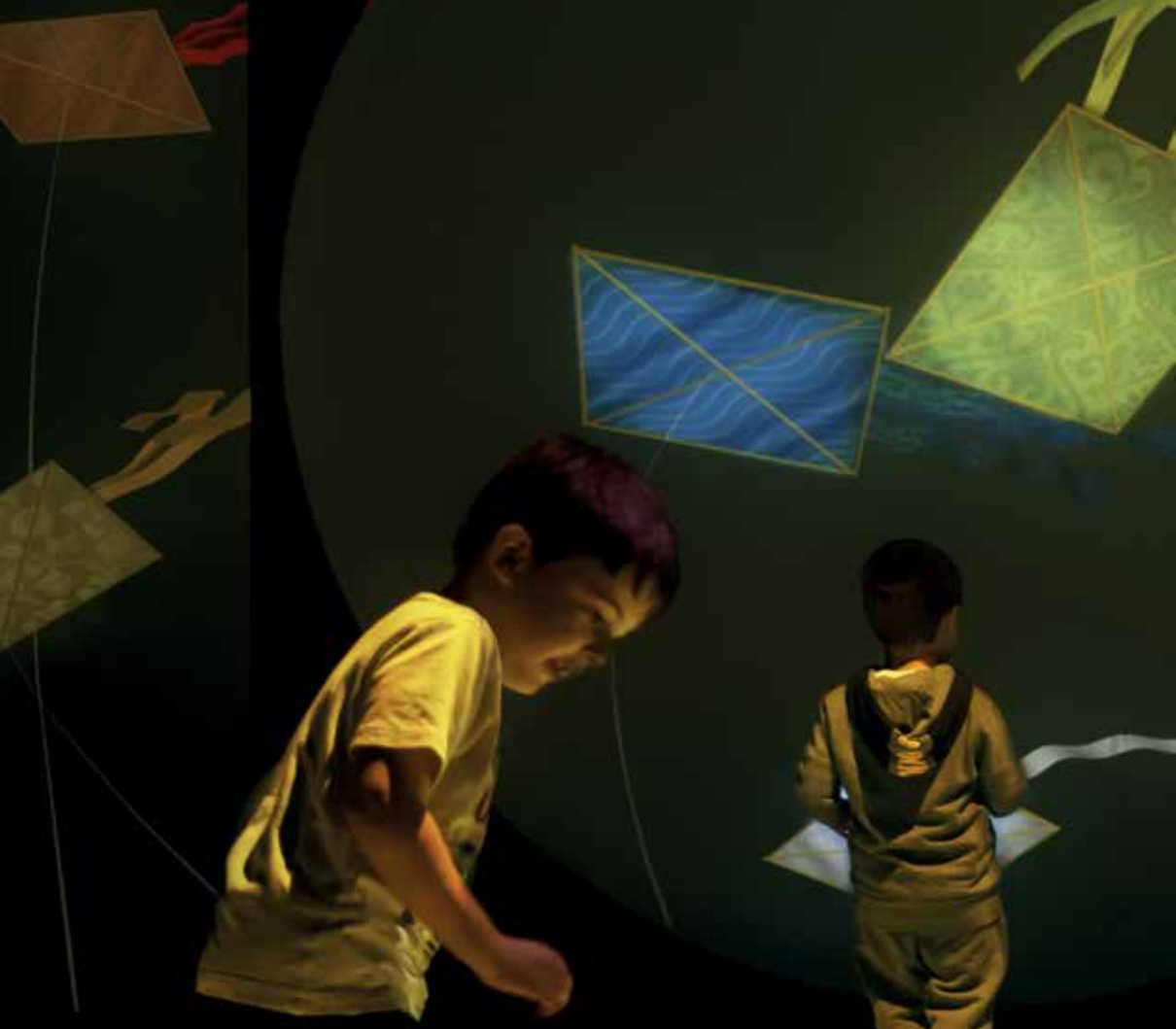
















TOUCHING AN IMAGE  
**IS BEING TOUCHED BY ONE**

THIS IS AN ACTIVITY OF FUN AND EXPLORATION FOR A CHILD, BUT IT IS MORE THAN JUST A PASSIVE EXPERIENCE. IT HAS A MORE PROFOUND MEANING. TOUCHING AN IMAGE IS THE SAME AS SKIPPING A STONE ON WATER. IT PRODUCES REFLECTIVE WAVES WHICH RADIATE INTO A DYNAMIC LANDSCAPE. WHEN WE CREATE AN IMAGE USING OUR HANDS WE IMBUE IT WITH ETERNITY. WHETHER REMEMBERED OR FORGOTTEN A TACTILE EXPERIENCE IS INDELIBLY ETCHED UPON THE CREATOR AS WELL AS THE IMAGE AND VICE VERSA.



MINI















TPO IS INSPIRED

**BY THE PARADIGM OF THE GARDEN**

IT IS A FINITE, YET OPEN SPACE. DESIGNED WITH CHILDHOOD IN MIND, THE GARDEN IS AN IDEAL PLACE FOR DREAMS AND PLAY IN WHICH WE WITNESS TWO OVERLAPPING VISUAL WORLDS, ONE WHERE IMAGES ARE CONCEIVED BY FANTASY AND ANOTHER WHERE THEY ARE CULTIVATED BY WANDERING THROUGH THE WORLD OF ART.



# POP UP GARDEN























## INTERACTION

THIS GIVES THE PERFORMERS AND THE AUDIENCE  
THE OPPORTUNITY TO PAINT AND PLAY WITH THEIR  
BODIES ON STAGE. IT ENCOURAGES THEM TO  
UNLOCK AND ENTER THE WHIMSICAL WORLD OF  
DANCE AND FAIRYTALES.

**BLEU!**





















VISCERAL MOVEMENT  
**IN AN IMMERSIVE ENVIRONMENT**

IT IS A MOMENT OF INITIAL EXCITEMENT, BRIEFLY INTERRUPTED AND THEN RE-ENFORCED BY SENSIBLE MOMENTS OF CEREBRAL CONCENTRATION. SIMILAR TO A MOMENT IN WHICH A DANCER TOUCHES THE HAND OF A CHILD AND LEADS THE CHILD TO OBSERVE THE METAMORPHOSIS OF A BUTTERFLY, REINVOKES A CHILD'S INITIAL CONNECTION TO ART AND THE WORLD AROUND THEM.

# KINDUR

VITA AVVENTUROSA DELLE PECORE IN ISLANDA





















## THE VOYAGE

THIS IS A METAPHYSICAL VOYAGE THROUGH AN INTERNAL SPACE. AS WE KNOW THE ABORIGINES IN AUSTRALIA ARE ABLE TO COMMUNICATE WITH THE WORLD OF NATURE WITHOUT A CONVENTIONAL SPOKEN LANGUAGE. WITH THE ABSENCE OF LANGUAGE THEY CREATED A DIALOGUE EMPLOYING INTERNAL IMAGES AND A SIXTH SENSE. IN THE MOST APPROPRIATE MANNER JIM POULTER IN "SECRET OF DREAMING" SUMMARIZED THIS DESIRE TO COMMUNICATE AN IMAGE OR A SOUND WITHOUT THE USE OF WORDS: *"I DREAM OF SHARING THE SONG OF THE BIRDS, THE DAWN, THE DANCE OF THE EMU, THE OCHER-RED OF THE SUNSET AND THE LAUGHTER OF CHILDREN."*

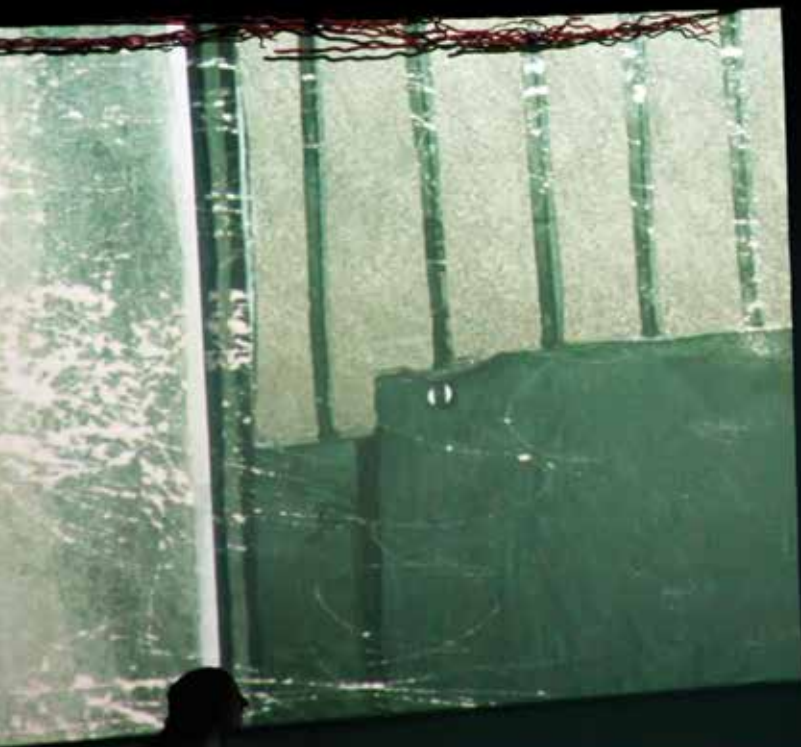
BABAYAGA

1951





















## THE PLACE OF IMAGES

WITH ITS FUNDAMENTAL INSTRUMENTS, THE BODY,  
DESIRE AND IMAGINATION IT IS TRANSFORMED  
INTO A PRIMAL PLAYGROUND.

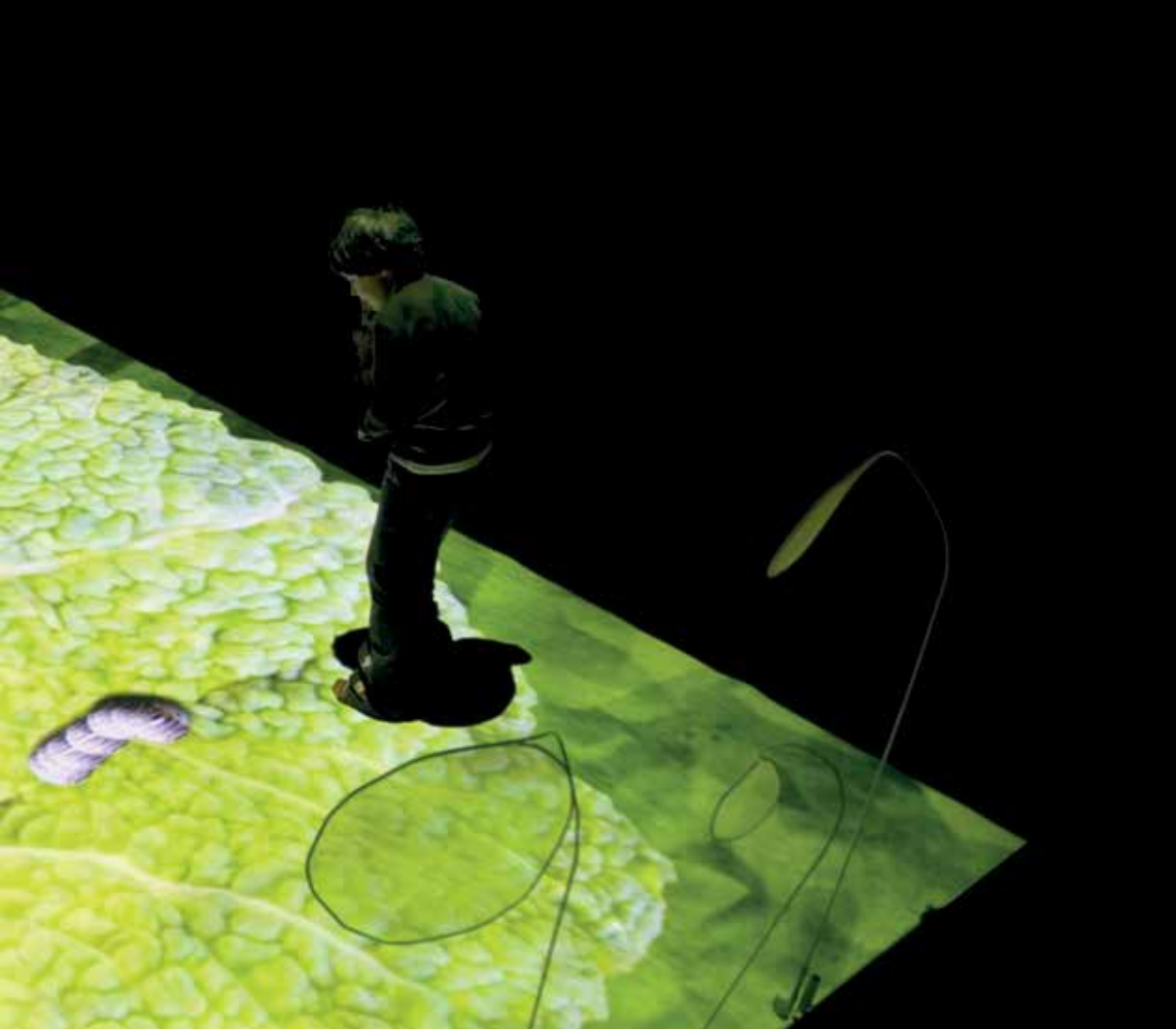


FARFALLE

















Visual, emotional, tactile, immersive... in the work of TPO, creation coincides with interactive scenery. Using digital design all stage sets become "sensitive environments," in which continuous crossfades between Art and play can be experienced. Dancers, performers and the audience share the stage and find a common ground of enjoyment beyond cultural and language barriers. Each artwork is designed to communicate with players in motion, individual dancers and children. Images and sounds interface with the moving bodies on stage, transforming live movements and virtual landscapes into a charming interactive artistic environment.























## TPO AND INTERACTIVE THEATRE

The TPO Company creates 'sensitive environments,' interactive works involving dance and theatre; conceived as 'immersive' spaces, they are ideal places to explore poetics based on the relationship between body, sound and image. During the show the audience, both children and adults, is invited to investigate the stage space; here they can move, run, play, touch or even roll over the images suggesting natural landscapes or places of art. The space, in turn, reacts to the whole movement of the body; for instance, the pressure of feet creates the sensation that weight can direct the gaze. Our performers are 'silent guides' who, through their nonverbal communication, help the audience overcome any embarrassment connected to active participation.

The performers allow themselves to be surprised by the stimuli created by the stage setup; they play with the sounds and images, arousing the children's spur-of-the-moment curiosity and complicity. Therefore, it is the sharing of the stage space that makes the use of technology interesting. Experiencing together a 'dynamic, theatrical environment,' well-suited for play and fun, involves the viewers' emotions beyond any technical or technological aspect. We might even assert that the use of advanced interactive technologies assumes an educational value because it amplifies the body's creative and perceptive capabilities. The stage sensors and the other interactive applications are hidden on purpose, but this is not to exalt their effects. Rather our aim is to introduce the audience into the world of contemporary art. This is why we take so much care with the quality of the sound and images we use; we choose them for the emotion and poetry they conjure up. Through their use we develop visual narration in which the use of colour and form can communicate an ample sense of beauty. In the dark the plays of light and colour as well as the

beauty of dance speak and invite the audience members to perceive this space as a place to inhabit. Easy accessibility and intuition are fundamental to this type of theater work; with no instructions the audience has to understand and to participate without feeling obliged. So when several children enter onstage they do so as ready and active subjects inside an easily-transformable painting that doesn't require any particular skill, let alone exhibition. For example, physically-challenged audience members are not in the least inhibited about participating live in an individual or group action.

The interactive setup welcomes them and in some cases facilitates their action because it highlights the spontaneity of gesture.sense of beauty. In the dark the plays of light and colour as well as the beauty of dance speak and invite the audience members to perceive this space as a place to inhabit. Easy accessibility and the intuitive rules underlying this way of doing theatre are fundamental; with no instructions the audience has to understand and to participate without feeling obliged. So when several children enter onstage they do so as ready and active subjects inside an easily-transformable painting that doesn't require any particular skill, let alone exhibition. For example, physically-challenged audience members are not in the least inhibited about participating live in an individual or group action. The interactive setup welcomes them and in some cases facilitates their action because it highlights the spontaneity of gesture.





## THE DIGITAL SET AND NATURAL LANDSCAPES

A fundamental consideration in our work is given to the relationship between the natural landscape and its virtual representation. Prior to any new project we first ask ourselves how we can create a visual/audio environment that can trigger a tale. From that point on the task of directing takes the form of a carefully prepared, almost cinematographic storyboard. In this practice of simulation the entire team works on creating emotive environments in which sounds and images can be actors playing in harmony opposite the performers on stage. The exchange between actions (dance, movement) and interactions (images, sounds) generate signs, which can even be abstract or allusive, like an animated scene that narrates what words cannot say. In this context the representation and the deceptive set design, which in traditional theatre have always played an important role with a precise method of execution, are abandoned and we modernize and secolò a new idea of theatre, one in which the key players are aesthetic practice and the exercise of all the arts.

## PRIZES

- China SPAF - Shanghai Performance Arts Festival | "Going to the world" Award | 'Panda's Home' | Shanghai (CHINA) | 2017
- Festiwalu Teatralna Karuzela - Teatr Pinokio | 'Farfalle' | Włochy (PL) | 2016
- XXI Międzynarodowego Festiwalu Teatrów Lalek SPOTKANIA | 'Il Giardino Dipinto' | Torun (PL) | 2014
- World Congres Assitej | Award for Artistic Excellence | Warsaw (PL) | 2014
- Feten 2010 | Premio especial del jurado a las nuevas propuestas escénicas | Gjon (ES) | 2010
- New England Foundation for the Arts, National Dance Project, US Tour | Compagnia TPO | Boston, MA (USA) | 2010
- Teatri di Vita | Premio della giuria dei ragazzi 'Il Giardino Dipinto' | Porto Sant'Elpidio (IT) | 2007
- ADE (Art Digital Era) | Compagnia TPO | Polverigi (IT) | 2004
- ETI Stregagatto | 'Storie ZIP' | Roma (IT) | 1999
- ETI Stregagatto | 'Riflessioni' | Roma (IT) | 1983

## supported by



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