

# TANA

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Teatro di Rilevante Interesse Culturale

compagnia  
tpo

sardegna  
teatro

Fh

# T A N A D e n

**Compagnia TPO | SardegnaTeatro | Fuorimargine Centro di Produzione**

artistic direction Compagnia TPO

choreography Sara Campinoti, Valentina Sechi, Giulia Vacca  
for two dancers

computer engineering Rossano Monti

visual design Elsa Mersi

scenes and props Livia Cortesi

sound design Spartaco Cortesi

with the support of Tuttestorie Festival

As they observe the surrounding nature and the animals that inhabit it, the two protagonists fully immerse themselves in their natural environment: the sinuous movements of the caterpillar, the majesty of the bear as it moves, the reassuring slowness of the snail proceeding silently but surely with its shell. Every detail of nature becomes an inspiration, an opportunity to explore and create. Naturally, the performers translate these encounters into dance movements, a gestureality that evokes the beauty and delicacy of the natural world. Manipulating fabric sculptures and lightweight fabrics, they bring to life a series of fantastic landscapes, constructing and dismantling shelters and hiding places in a creative game of inhabitable forms. The search for the “den” becomes a metaphor for inner exploration and personal discovery. The protagonists move confidently through the stage space, exploring their own emotions and desires as they seek a place of safety and belonging. Every gesture is laden with meaning and communicates to the audience the depth of their emotional journey. When the performance reaches its climax, the stage space opens up to interaction with the audience, transforming into a sensory experience. Children are invited to touch, move, and play with the sculptures and fabrics, while adults are encouraged to be carried away by the magical and adventurous atmosphere of the show. In this moment of sharing and participation, the distinction between spectators and performers dissolves, giving rise to a collective and engaging theatrical experience. In the end, everyone finds themselves united in the joy of discovery and the beauty of connection with nature and with others.

**Note**

Capacity: 40 children + adults

Age range: 1-5 years

Duration: 40'



DEN





## COMPAGNIA TPO AND INTERACTIVE THEATER

Visual, emotional, tactile, immersive theater. In TPO's shows, the protagonist is the stage space, the images, the sounds, and the body. Thanks to the particular use of digital design, the performances are transformed into "sensitive environments" where one can experience the subtle boundary between art and play. Dancers, performers, and the audience themselves share the stage, exploring new expressive forms beyond the barriers of language and culture.

Each creation is conceived as a "set": a scenic machine designed to interact with the moving body, whether it be that of an actor, a dancer, or a group of children. Images and sounds relate to the body, transforming gestures into interactive actions. The work of Compagnia TPO is directed by Davide Venturini and Francesco Gandi, who together act as art directors of an eclectic team composed of engineers and artists of image and sound.



# DEN





## ABOUT THE DANCE OF TANA

The choreography of the show "Tana" is inspired on one hand by the movements of the animal world and on the other by the spontaneous gestures of children during play. Rolling, crawling, sliding, jumping, are just some of the movements that recall both the gaits of animals and the free play of children, which the dancers on stage borrow to evoke natural landscapes and moments of play.

Contrasts have been the driving force of choreographic creation: slow and fast rhythm, heaviness and lightness, energy and delicacy, tension and relaxation, in order to involve children in the emotional atmosphere of each scene and guide them, through body language, in an experience of narration animated by images and sounds.

The use of fabric objects of various shapes and sizes was another key element of choreographic creation, suggesting postures and new possibilities of movement for the dancers on stage and for the children who, sometimes through a process of imitation, other times just by being inspired, find themselves surprisingly exploring their body and their expressive abilities.



# TANA:INHABITING THE SEASONS

i WANT a HOME TOO

How DO i FEEL  
Safe?

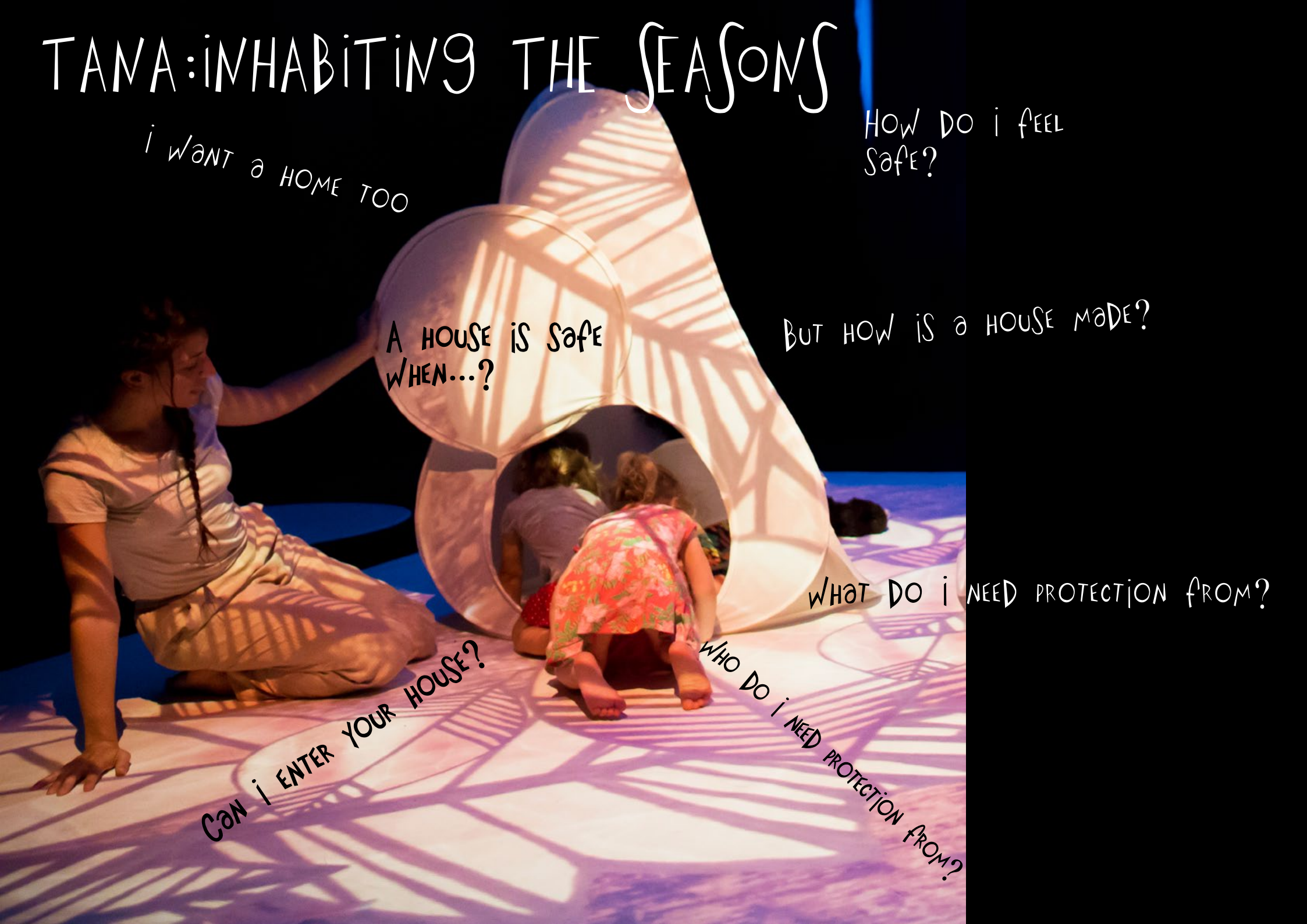
A HOUSE is Safe  
WHEN...?

BUT HOW IS a HOUSE MADE?

WHAT DO i NEED PROTECTION FROM?

Can i ENTER YOUR HOUSE?

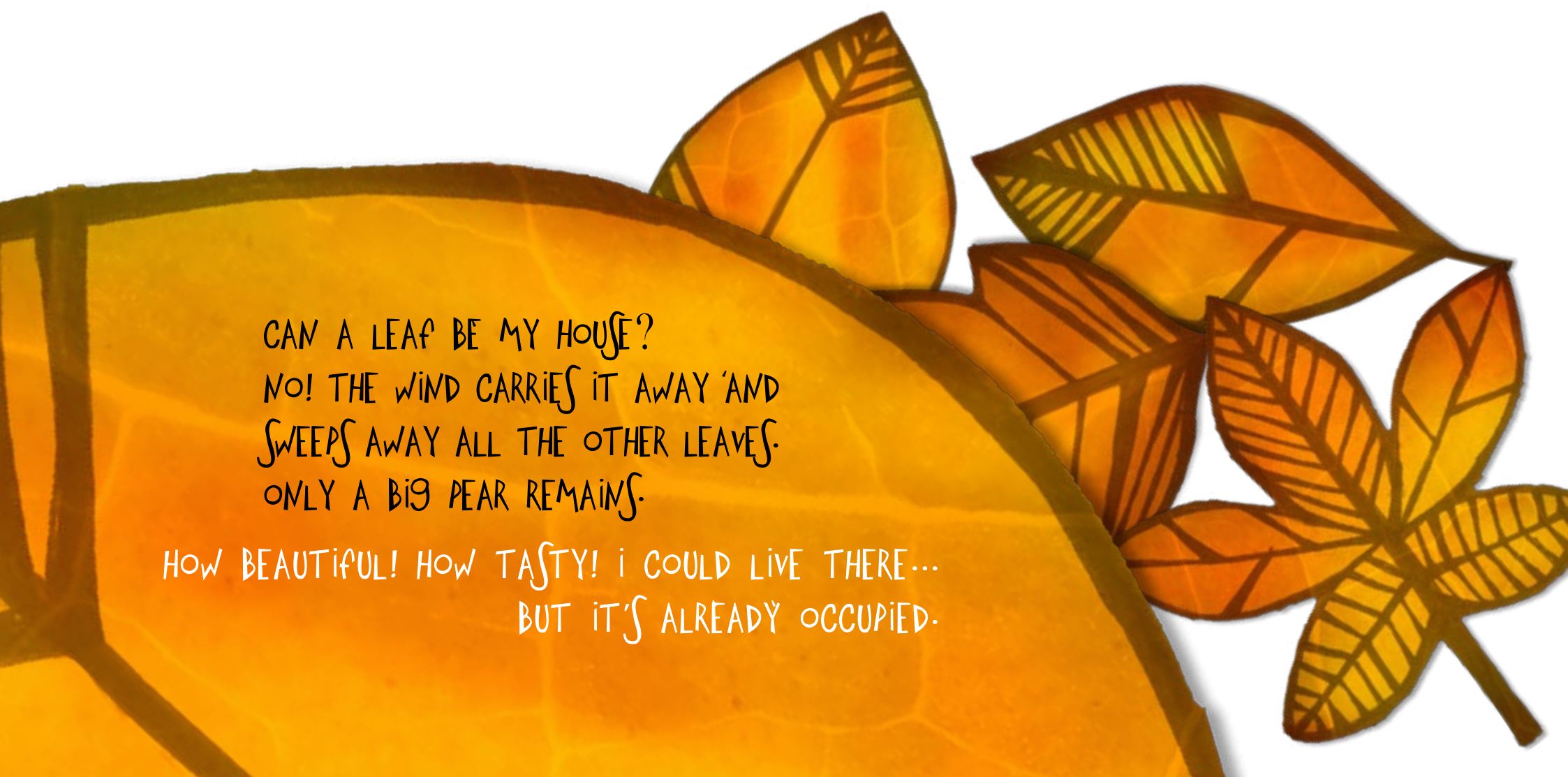
WHO DO i NEED PROTECTION FROM?





HERE COMES AUTUMN!

THE WIND SHAKES THE BRANCHES OF THE TREES AND MAKES THE LEAVES FALL



CAN A LEAF BE MY HOUSE?  
NO! THE WIND CARRIES IT AWAY AND  
SWEEPS AWAY ALL THE OTHER LEAVES.  
ONLY A BIG PEAR REMAINS.

HOW BEAUTIFUL! HOW TASTY! I COULD LIVE THERE...  
BUT IT'S ALREADY OCCUPIED.

AND WINTER, THE FROST, THE SNOW, THE COLD, THAT'S WHAT I NEED PROTECTION FROM!



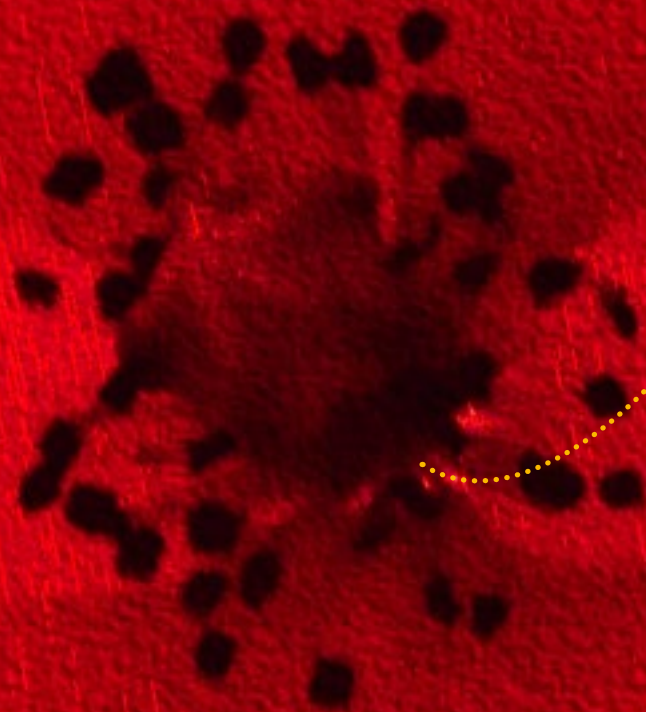




WITH SPRING THE RAIN MELTS THE SNOW, THE  
ANIMALS AWAKEN LEAVING THEIR HOMES... BUT THE  
SNAIL?



HERE, SUMMER REIGNITES THE LIVELY COLORS OF THE FLOWERS.  
IN THE SHADE OF A COOL SHELTER, WE OBSERVE THE DANCE OF THE BEES.





## THEMES

Home as protection and a safe place.

Imagining a "home."




The passage of time.

The cycle of seasons.

The rhythm of nature, the times that each living being needs differently, for example the difference between the slowness of the snail, the frenzy of the bees, or the laziness of the bear.

The body and self-perception in a new environment.



Sharing a space with other children and mutual respect.

The experience of actively living the scene with its fabric houses/sculptures, together with two dancers now reliable companions with whom to inhabit these constructions.



Dance as a language to communicate.

The dance of the bees.



DEN





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Settore Spettacolo*