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Author || Angela Bozzaotra
Translation from Italian || Flora Pitrolo
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CollettivO CineticO. *plek. (2012)

Fragment from the project C/o

Direction and choreography by Francesca Pennini

Dramaturgy by Angelo Pedroni

Lighting design by Leonardo Bucalossi

Action and creation by Floriano D’Auria (mezzosoprano), Nicola Galli, Angelo Pedroni, Francesca Pennini

“Unexplainable parenthesis” with Alice Caruso, Nicole Di Giovanna, Alessia Giudici, Martina Giudici, Viola Morelli,

Alessia Muraglia, Matilde Panicucci, Erica Simoncini, Sara Tamantini,

Costumes by Rossella Bergamo, Angela Zanfino

Video by Marco Morandi

Video montage by Francesca Pennini

Photography by Marco Davolio

Production CollettivO CineticO, Festival Inequilibrio / Armunia

Rehearsal space supplied by Teatro Comunale di Ferrara, Instabile Urga

Premiere Castiglioncello, Vada, Teatro L’Ordigno, Festival Inequilibrio, 5th July 2012

The Spectator as Homo Ludens. *plek by CollettivO CineticO

by Angela Bozzaotra

In 2011, as part of the DNA programme of the Romaeuropa Festival, CollettivO CineticO presented a performance entitled *{future title}*. Until this point, the 2007-founded company had only presented short dance performances and actions in urban space. An expanse of thick, industrial paper is folded and unfolded by the tenor Floriano D’Auria who sings curious lyrics all along the fifteen minutes of the performance. In parallel, the performer Angelo Pedroni is underneath an opaque paper covering, where he breathes through a mouthpiece as he points – as if they were captions – to a series of sheets of paper for a hand-held camera that projects a sort of alternative performance to the main one. There are two levels of representation: the first is live, the second recorded. In *{future title}* there is no dance; the body only reiterates and executes a series of actions. In 2012, this fragment was reworked into the dramaturgical scheme of the show **plek*. The collective’s first theatrical work, **plek* appears to be a whole made out of parts and sequences dramaturgically linked by the concept of the “fold”, a reference to Gilles Deleuze’s writings on the relationship between the fold and the Baroque¹. The tenor Floriano D’Auria, who sings Baroque operas, is at the centre of the whole *mise en scène* – a decision that speaks back to the collective’s practice of crystallising concepts through their literal “indexing”. As the director’s notes clearly reveal, “the new fragment of *C/o*, CollettivO CineticO’s ten year project on heterotopias, is dedicated to the interior space of the fold, and moves the projection of time towards the near or likely future”². Matteo Antonaci thus describes the set of elements that make up the show: “the sound ‘crumples’ into electronics only to unfold and sag into the Baroque aria *Deh ti Piega* from Vivaldi’s *La Fida Ninfa*, as hidden chronotopical dimensions become suddenly visible and bright fluorescent colours break the black rigour that until that moment had characterised the scene. There are arias through which we hear songs about asterisks and theorems as sheets of paper are folded, there are Pac-Mans and mysterious labyrinths underneath the linoleum surface, there are arms that bend and mouths that open lit by dim strobe lights, sheets of paper that shrivel into huge balls and a group of young women athletes that breaks into the depth of the fold of this bizarre choreographic set-up”³.

The theatrical device developed by CollettivO CineticO hence sees the body as a driving force behind heterogeneous practices and forces – song, posture, gesture – that are developed alongside concepts from literary and philosophical references through a form of visual-conceptual research. The spectator is aware of the fictional mechanism (“There is no virgin gaze”) and thus plays an active part in it. The desire to “unfold the fold” starts as a pun bordering on tautological madness, but reveals itself as the poetic spring behind the group’s radical research into performance that signifies nothing but its unravelling in the here and now of representation; a mechanism which is at the same time a game, a form of fiction, and a form of inter-action.

¹ See G. Deleuze, *The Fold: Leibniz and the Baroque* (First edition Paris: Editions de Minuit, 1988).

² See <<<http://www.collettivocineticio.it/plek.html>>> Accessed 16th December 2015.

³ M. Antonaci, “*Plek-. Questa non è una (s)piegazione” published on teatrocritica.net, 5th August 2012