STRANGESPACES

Studies and structure for an itinerant transcultural performing art festival

av

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The purpose of this study is to explain the process of designing the architecture of StrangeSpaces, an itinerant festival for transcultural performing arts groups or artists which starts from the original idea and terminates with the description of a possible structure. The process of designing StrangeSpaces is based on an investigation on the transcultural performing art’s field and on conversations with experts, which together transformed the original general idea of a festival, into the specific architecture of the StrangeSpaces festival. The investigation resulted in a personal definition of “transcultural performing arts”, that subsequently led to the identifications of three elements of transculturalism which define the festival’s goals as “encounter with the other” in multiples and different yet equal levels. Another result of this investigation is the contextualization of StrangeSpaces in the contemporary international cultural politics. In fact, the transcultural encounter and exchange can be viewed as a possible response to the increasing need of sustainable international performing art in local, national and European cultural communities. The conversations with experts in the field of international performing arts complemented the investigation, contributing to the ideological principles of StrangeSpaces, such as anti-racism and anti-colonialism, as well as to a model of democratic and sustainable design, in which multilingualism and cosmopolitan aspects of the society are essential cues. The result of the study is a design of the architecture of three versions of StrangeSpaces, an itinerant transcultural performing arts festival that is born to be a space, a free place where people play, exchange roles, art, experience starting from their own culture, but reaching and reflecting into the other, mirroring a society of sustainable diversity.

KEY WORDS

Transcultural Performing Arts, Strangers, Other, International, Itinerant, Festival, Democratic, Anti-racist, Itinerary, Sustainability, Partnership, Multilingualism, Artistic Freedom, Festival Designing, Theatre,
StrangeSpaces

An Idea For An Itinerant Transcultural Performing Art Festival
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1. BACKGROUND

Being, by Simone Caldognetto

1 Private Collection. Lucca 2015. Photo credit: Simone Caldognetto
I moved to Sweden, in June 2009 because I believe in the power of the otherness. I moved to Stockholm certain that my artistic view, my enthusiasm and ideas could offer something different to the Swedish performing arts. I created together with Nicola Pierini, TeaterPi, a performing art company with a least common denominator: Italian culture and language. TeaterPi is an example of transcultural performing art, also called theatre of strangers. My believe in the other find in the transcultural encounter a possible alternative solution to a problem that Swedish, likewise most European performing art institutions have: the internationalization of the repertoire and the understanding of the changes of the society. Society has been changing into a complexity of diversity, which national and international performing art institutions are finding hard to understand. Transcultural realities could offer a solution to this issue and could mirror the evolution of society. This led to the idea of creating a festival with transcultural performing arts realities that could offer a possible way for international, national and local scenes to understand the importance of those realities. It also creates an alternative to the current internationalization of performing art field as it is structured now in contemporary Swedish, Italian and European panorama.

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2 www.teaterpi.com: The term “least common denominator” is borrowed from the mathematical term, but it used by Eugenio Barba to exemplify what it could (should in his vision) happen in the meeting between two cultural identity in a transcultural encounter. It is also quoted by Henry Miller in Tropic of Capricorn (Grove Press, 1961, p. 35) as a starting point for the artist to reborn upwards as an individual. This two definitions can be applied to the mirroring of selfs that happen during the transcultural encounter. The definition theatre of strangers instead is explained in this essay: https://doi.org/10.47109/0102240104 by Valentina Valentini.

3 The definition of other and otherness: https://www.tandfonline.com/doi/abs/10.1080/00071773.1993.11644267?journalCode=rbsp20. It also connect to different disquisition that Khalem Salhem Ibninan find in Kafka. It also find home in Rimbaud’s quote from seer letters in ”I is someone else”. All this relations confirm in the term other and otherness an aspect of diversity and connection with the self, making the being a constitution of others.

4 Brauneck Manfred and ITI Germany (eds.), Independent Theatre in Contemporary Europe Structures – Aesthetics – Cultural Policy, 2017 transcript Verlag, Bielefeld
2 - PURPOSE AND QUESTIONS

The purpose of this study is to understand if the transcultural performing art and the design of a festival for this specific field can be a possible new and inspiring source of different internationalization and more democratic performing art and if can create an alternative solutions to the current situation. To lead my studies I used the following questions:

Is it possible and relevant to create a transcultural itinerant festival for artists from minorities or from different languages/cultures in relation the country where they are based?

On which principles should such a festival be shaped and created?
3. CONCEPT AND MODELS

This section will contextualize the philosophical, etymologist and artistic studies on interculturality and transculturality to arrive to:

A definition of transculturalism: with concepts and terminology related to the field of anthropology and of cross-cultural performing arts,

An overview of international cultural politics to contextualize the status of transcultural performing art.

This diversification on the theme also suggest the need for my disquisition on the subject.

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Scorcio by Simone Caldognetto

5 Particolare. Private Collection, Lucca 2015. Photo credit: Simone Caldognetto
3.1. TRANSCULTURAL PERFORMING ART DEFINITION

It is important to remember that this theme represents an evolving field, where discussion is still ongoing. The major elements of this discussion are usually about the relation/difference between Transculturalism and Interculturalism. In the book *Towards a topography of cross-cultural theatre praxis*, the two writers and professor in cultural and art studies Jacqueline Lo and Helen Gilbert tried to map typologies of Cross-Cultural Theatre.6

![Diagram 1: Types of Cross-Cultural Theatre](image)

**Diagram 1: Types of Cross-Cultural Theatre**7

In order to reach a personal definition of what transcultural performing art is in post-migrant time, I based my studies in comparing different theories, for instance from *Patrice Pavis, Marco de Marinis, Jaqueline Lo and Helen Gilbert*, and Gunther Heeg. Their deep analysis of the subject of Cross-culturalism, Interculturalism, Transculturalism related to performing arts starts by reflecting and analyzing theories and work of others like Peter Brook, Eugenio Barba, Antonin Artaud, Jerzy Grotowski, and Berthold Brecht. In synthesis, These legendary theatre practitioners and theoreticians have all approached transculturalism and interculturalism and have been driving forces in developing the concept of ”otherness” within the performing arts field. Even if their work is relevant and fundamental for the field, the development of the society into a postmigrant one

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6 Toward a Topography of Cross-Cultural Theatre Praxis. Jaqueline Lo and Helen Gilbert, September 2002

7 Toward a Topography of Cross-Cultural Theatre Praxis. Jaqueline Lo and Helen Gilbert, September 2002. This map can be useful to understand the complexity of the subject and the possible overlapping of different intents.
obliges to a critical eye and to new perspectives. These new perspectives have been integrated in the development of the festival Strange Spaces as an example of Transcultural performing arts realities.

Legendary masters of performing arts such as Peter Brook and Eugenio Barba have been researching into the Cross-cultural theatre field and they have laid to the foundations for inter and cross-culturalism theatre. Other Author such as Antonin Artaud, Jerzy Grotowski or Berthold Brecht has also been based some of their theories on the "otherness" or "strangeness". All of them have contribute to the definition of a transculturalism in performing arts. Eugenio Barba, partially manages to describe one of the most important point for a transcultural encounter "To reach down into a common technical substratum".

I write partially, because I do not entirely agree with Barba’s vision of the transcultural encounter. De Marinis in his book Il teatro dell’altro, discusses and analyzed the idea of otherness, through Eugenio Barba’s theories on the anthropological starting from the definition of Interculturalisation that, to him, is like a certain contamination and absorption of a certain cultures by the original one that is the way to the transcultural theater.

To me interculturalisation is a result of encounter of otherness, that certainly interact with each other on a common denominator, but that also create an enable of diversity, more than an absorption. Even if I agree with the importance of reaching a common technical substratum as a meeting point between the others, in my opinion, is not necessarily the starting point for a performance. It is, instead is more likely, a possible goal of the transcultural encounter. When or whether that happens, it should just be a starting point for diversity and otherness as the base for the modern cultures and democracies. And with a post-migrant scenario, especially in Europe, the transcultural performance can be seen as a "facilitator” to opening to the otherness and the “other”, usually otherwise represented by the "stranger” or "minor”.

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8 Tsu-Chung Su, The Occidental Theatre and Its Other: The Use and Abuse of the Oriental Theatre in Antonin Artaud, NTU Studies in Language and Literature 1 Number 22 (Dec 2009), 1-30 focuses the research in finding critical aspects of Antonin Artaud theories of Oriental theater. Leo Rafolt, Transcultural and Transcorporal Neighbours: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli. Patrice Pavis, The Intercultural Performance Reader, Routledge 1996. In the chapter Brook and Mnouchkine, Passage to India?, by Marvin Carlson it is faced the criticism of Peter Brook of possible Exoti- fying or appropriation of Indian mythology for the use of the scene, but also contro-criticism about the subject. This book in general expose the idea of a very wide and open discussion on the subject.


Connected to it and to the definition of the French philosopher Gilles Deleuze of minority considered as the real majority,\textsuperscript{11} is the localization of the foreigner, the concept of minority and attribution of a cultural identity, all principles that reinforce the idea of the superiority of one's own (claimed) culture over others and with it risks of nationalism movements and \textit{exotification} of the "other". Instead, transculturalism starts from the diversity to find common technical subtractions that bring the different “othernesses” together, but at the same time keep them as separate identities aiming at a more cosmo-political integration.

Thanks to this studies, I developed my own definition of transcultural performing arts, in which I also consider the features of a the post migrant society and the perspective of transculturalism by the anthropologist Fernando Ortiz “…to see your-self into the other”\textsuperscript{12}. Therefore the transcultural encounter in performing arts can represent an example for the society, because it does not polarize the different cultures, but fosters respect and knowledge about them. This leads to a better understanding of the meaning of “other” and creates possible new perspectives of both postmigrant societies and performing arts.
These are my two definitions of the complex subject.\textsuperscript{13}

\textbf{INTERCULTURAL}

In society it is considered the main field of all cultural exchanges. In performing arts finds its strategy in mixing and matching of different cultural and subcultural. The performances that mix and match cultures and artistic aesthetic: the goal is create a new common culture through the performance.

\footnotesize
\begin{itemize}
  \item \textsuperscript{11} https://www.uib.no/sites/w3.uib.no/files/attachments/6._deleuze-control_and_becoming_0.pdf
  \item \textsuperscript{12} https://web.archive.org/web/20160417212459/http://www.canadian-studies.net/lccs/LJCS/Vol_17/Cuccioletta.pdf
  \item \textsuperscript{13} Patrice Pavis, in the book The Intercultural Performance Reader (1996, New York), writes in the introduction a wide exemplification of possible terminology, definition and possible overlapping that shows the complexity of the subject, and it puts it as an introduction for a better understanding for the reader of the further diversifications on the subject. I my self decide to start from a difference between intercultural and transcultural, as Valentini Valentini, professor in performing art anthropology in Rome, does with an essay on transcultural theatre. She also mention the complexity and the constant evolution of this discussion. https://doi.org/10.47109/0102240104
\end{itemize}
TRANSCULTURAL

In sociology is explained by Ortiz with "See Your self into the other." In performing art field is also know as "the performing art of the strangers”. The performance develops from the experience of strangeness within its own -so called- national culture in order to cross (trans) the barriers. The transcultural encounter with the other is to find common technical subtract as a starting point for the multiplicity of cultural background. This kind of performing art should avoid exotifying or appropriating, and encourage diversity and multiplicity.

I have decided to use the transcultural definition in this specific project as it better reflects the realities involved and explains the importance of the encounter with the other which is a crucial concept of the festival.

3.2 INTERNATIONAL CULTURAL POLITICS

The idea of creating a festival arises from the understanding of the potential of transcultural encounters. This potential was derived through reading studies that have been done on the contemporary performing arts field and the possible contribution of a transcultural performing art festival. This represents a boost for development of the International and national scenes in Europe. The searches need to consider the actual political scenario, social, and aesthetic situation of the contemporary performing arts in the modern society.

In relation to contemporary society it is important to consider the concept post migrant for the contextualization of the festival. In fact, this relates to post migrant performing art, and its first definition was given in Germany, "[…]where the term was first introduced into public and media discourse by the theatre ensemble Ballhaus Naunynstraße”14.

In her study Theatre and Migration - Documentation, Influences and Perspective in European. Theatre, Azadeh Sharifi, independent researcher, writer and activist in cultural and performing art studies introduces her reflections upon transculturalism starting by observing the status of

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institutional and national scene. She points out that ” [… ] theaters continue to be closed shops”.15 She continues, according to Professor Günther Heeg and Wolfgang Welsch with an analysis of a possible future scenario affirming that ” […] the municipal theatre will, in the long-run, become part of a transcultural theatre landscape.” 16 Wolfgang Welsch states that transculturalism needs to ” […] be found in all cultures today as cultural determinants so that cultures are no longer defined by a clear demarcation but through interrelationships and commonalities.” 17 Gunther Heeg’s statement on the transcultural theatre posits that:

[...]begins at the point of experiencing what is foreign inside the cultural phantasms which surround us” He also clarifies that theatre or performing arts should not exotifying the perception of the foreign and ” [...]should not presume to speak for others or to represent them vicariously.” 18

In the same book Azadeh Sharafi also highlights the need of transcultural performing art for national institution. Transculturalism in performing arts in a post migrant society, is something that institutional scenes have not yet understood in its entire power. It also offers opportunity of merging cultural diversity and multi languages into a potential tool for creating new forms of international performative art. Moreover, it underlines that transculturalism, can prevent the possible appropriation or exoticism of the “foreigner” thereby introducing a NON- colonialists perspective as well as the opportunity to meet the ”other” culture.

15 ibid. S 321-327
16 ibid 321-327
17 ibid S 321-327
18 ibid S 321-327
4. APPROACH AND METHOD

In this segment will be presented the approach and the method applied in order to answer to my questions which results into the creation of two parallel tracks of studies that, sometimes, will overlap:

- A first track that we could define “of transcultural performing arts realities and their possible role in the field”

- A second track of research on how to create a festival.

These two parallel tracks inevitably overlap while designing the festival.

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Portrait By Simone Caldognetto

19 Portrait, Private Collection, Lucca 2015. Photo Credits: Simone Caldognetto
4.1 \textit{APPROACH:}

\textbf{THE OVERLAPPING TWO TRACKS OF STUDIES}

First Track

Defining transcultural performing arts was crucial to explain the reasons why transcultural realities will be considered for a festival. In order to connect transculturalism to the current cultural political situation I needed to find possible material to support my thesis of transculturality as a good substitute for internationalization. This analysis has been done reading different books, and studies on the thematic of cross-cultural, interculturality and transculturality in performing arts and in cultural politics. The material used for the track 1 comprises the basic sources of information, theories and definitions that I brought into my own definition of Transculturalism. But they have also been used to access to key-concepts on which the festival architectural is designed. (See also previous section: 3. CONCEPT AND MODELS)

Second track

The other track has been to design a festival based on open transcultural realities that could challenge the contemporary cultural politics of performing arts. This has been a very significant moment for the project. The use of external expertise in the field has been the most important source for the development and for the identification of the goals of StrangeSpaces festival. The whole list of international expertise on performing arts that has been presented during the year of studies has been fundamental. This also resulted in possible partnerships and networking activities that will be useful for the realization of the project.

An important aspect of this track was the conversation with my external supervisor and expert in the sector: \textit{Chris Torch}, an independent cultural expert, project designer and policy consultant.\footnote{https://christorch.academia.edu} He has extensive experience with audience engagement, artistic curation, and intercultural policy. His extra supervision of this project and his essays and articles have been sources for this essay. \textit{Guido Zeccola} art journalist, cultural debater, and writer who has followed and wrote a lot about transcultural and intercultural performing art theorists as \textit{Grotowski} and
Barba’s. Stina Nilsen, expert curator of intercultural event and festival such as the CODA dance festival in Norway. Furthermore, discussions with experts about curating and producing International performing arts festival like Stine Nielsen and Chris Torch confirm the idea that using the festival format would emphasize the importance of many already existing transcultural realities, which are not yet as important as institutional ones or either considered as partnership for international goals by institutional theaters. It also empowers, through the participation of several partners in a festival, the current diversity of cultures in modern society. Partners who will work together, will reinforce the idea of developing the transcultural encounters as a possible source of innovation, exchange and artistic solution. It is also been taken in consideration the fact that festivals has been already a way through for transcultural realities and independent groups to emerge, like in the examples of Post Socialist countries. Andre Hanzel describes that the use of festivals in these contexts "(...) bring the independent theaters international recognition, transcultural exchange and new networks and collaborations.” Hanzel also points out that festival formats including discussion forums, workshops on artistic methods or the festival design in frameworks condition "[…]contributes to the artistic quality of the events.” He also underlines some problems of these festivals by mentioning their non-democratic approach and the lack of sustainability "[…] because of the great number of performances staged in a relatively short period of time.” The analysis of pros and cons of organizing such festivals and of possible solutions the critical points highlighted above confirms the solidity of the StrangeSpaces project. To some extent, in the novelty of the festival could also be very important for future studies and for the developing of the performing art fields.

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21 https://tidningenkulturen.se/om-tidningen-kulturen/medarbetare/25-guido-zeccola

22 https://codadancefest.no/en/

23 Brauneck Manfred and ITI Germany (eds.), Independent Theatre in Contemporary Europe Structures – Aesthetics – Cultural Policy, 2017 transcript Verlag, Bielefeld. Chapter: Independent Theatre in the Post-Socialist Countries of Eastern Europe, New Forms of Production and Creativity in Theatre Aesthetics, by Andrea Hanzel p 239-240. For a deeper look into the solution of a festival for independent realities it is good to have a read through the block quote of the book in Attachment 1, where it has been taken post-Socialist countries as a possible example of this phenomena.

24 ibid. S 239-240
The Overlapping

The two tracks above converged in the designing of the festival: while the definition of transculturalism was becoming clearer possible partnership for a festival evolved. The understanding of the production and creative process, looking for possible models or similar examples needed also to face the transcultural scenario.

Again Chris Torch was a guide into the complexity of organizing an International festival.

As soon as the idea started to be shaped, many aspects and themes were touched. To face these themes and make them important within the architecture of the festival I had free conversations on the subject with other experts who all contributed to the project:

Annika Bromberg, expert in Sustainability and Set designing which developed the idea of no transportation of set designing, but instead engaging designers to work "locally” with sustainable material and with the idea to engage local community with possible set props contribution with private items.

Eli Frankel, expert in artistic talk discuss and has been engaged in shaping artistic talks during the festival.

Joseph Vila Garcia with his expertise in anti-colonialism confirmed the democratic approach in the festival and suggested translanguaging to engage the challenge in finding new possible solution of staging variety of languages.

Marit Shirin Carolasdotter expert in minority cultural development it has contributed with non-appropriation aspects, confirming the importance of transculturalism in starting from your own cultural background. She also became possible creative partner.

Ylva Hanson conversations help to understand the difficulty of international cooperation

Yechidah Jessica Karlén confirm the importance of artistic freedom.

Annika Koefed conversations related to interculturalism, transculturalism, cultural policy and inclusion, that brought to the idea of hosting during the festival possible open seminars with the local cultural political institution and community.
4.2 METHOD

My method has always been based on: enthusiasm, research, listening, openness to other people, experience, and expertise, following the crazy idea: don’t dream it, be it. The first steps after the awakening moment of the “idea” was to search it in its fundamental elements. The more knowledge and expertise I have met, the more it sharpened and form the idea of the project finding transcultural theories and terminology as possible format of the festival. Feedback and further research helped me to broaden my knowledge, especially regarding networking skills and notion of political of culture.

For this project I used the original idea of the unveiling the power of strangers, and the possible source of inspiration for the performing art field in the otherness. Artistic chaos and rational organization. Together with free or semi-structured conversations, I needed to design the steps for making the conversation possible, functional, and practical. So I use a simple “To do list” combined with a calendar and implemented them with increasing effectiveness. I needed also to reach out to possible partnerships on different levels, never knowing in advance whether the contacted person would have been interested in the conversation or in the project in general.

To keep the list and the risks active (in the sense of activism) I needed to be the first one to understand and believe in the project. I increased my personal library that expanded with new publications and books. I also referred to and used as research material my personal network and personal literature or previous studies. The material used for this project combines both a philosophical and aesthetic approach to the subject of transculturalism, which includes material on producing festivals, international collaboration, and international/national cultural policies. I have done studies in literature material, internet and on the material I have been suggested by teachers and in seminars during my master in international performing art at Stockholm University of Performing Arts.

As a personal method I decided to have semi structured and free conversations with experts. I believe that free conversations could result in a more open discussions concerning the project and could leave the role of active player to the person (the other) with whom I was talking to. While the
project was taking form I could have artistic and cultural political talks that defined crucial aspects of the festival in preparation. During the International Performing Art master program at Stockholm University of Arts, I had the possibility to meet experts in creating international events and collaborations, I could increase and train the ability to reflect upon thoughts, process and structures with the help of teachers assignments. I also increased my knowledge on the subjects of transculturality and festivals thanks to panelist like Chris Torch. His diversifications and the literature that followed his seminars was a starting point for this project: the importance of diversity, the importance of international-national-local, the importance of reinventing spaces for the performing arts in order to meet the audience, the idea of transculturality, democracy and diversity has been the base of his intervention and material which have followed this project from the very start.\footnote{Here I give an examples of some of the material that has been subject of reflection and studies during the Year of master in international performing art at Uniarts - Stockholm, 2020-2021: Rijeka_2020-Port_of_Diversity_bid_book_European_Capital_of_Culture.pdf, http://media.intercult.se/2016/12/Audience_smallversion.pdf, StDH Masters #1 080920 - Ethics and Interculture, StDH Masters #2 080920 - Europe, StDH Masters #3 110920 - Project design, https://www.artslaw.com.au/information-sheet/organising-a-festival/, https://www.initlive.com/blog/festival-planning, http://www5.goteborg.se/prod/kultur/kulturforvaltningen/dalis2.nsf/ vyFilArkiv/dans_teaterfestivalen.pdf/$file/dans_teaterfestivalen.pdf} All seminars strengthened my idea for this project and helped me with structural suggestions on how to create it. During the course of Cultural of Politics with Thomas Bokstad, I also understood the political dynamics that have to be taken into account to activate the artistic motor of transcultural performing art. In the same course I could also better understand the Swedish cultural politic scenario. This has further strengthened the power of the project StrangSpaces.

All these conversations gave rise to possible changes to the festival and substantially contributed to the actual result. This method shows also how the approach of the research has been done simultaneously as parallel tracks which could and should overlap. All this with the focus of understanding more about transcultural performing art, specific terminology and possible previous studies in this field to be applied in the architecture of the festival. StrangeSpaces is definitely born with the idea of creating new opportunities for internationalization of performing art and with the necessity of creating alternative solutions to the current problematic of the performing art fields in general. But it needed the encounter with the other ideas to become the project it is now. As a starting point for the conversations I used a presentation containing the main aspects of the project and possible bonus material containedabstrack and format.
5. REVIEW OF RESEARCH

The study gave a deep understanding of transculturality in performing arts and the possibility of getting to a personal definition of the subject which is here transformed in key concepts: three elements of transculturality of StrangeSpaces. The complexity of organizing a festival as StrangeSpaces requires a structure divided in at least three different main phases. As the project is created with the idea of slow art\textsuperscript{26} producing process will be analyzed mostly the Phase 1 and will create a projection of a possible pilot project in Phase 2 and Phase 3. The decision to portrait all phases, even if not complete, it is for the use of the reader, to better understand the architecture behind the idea of the StrangeSpaces. The study led also to Strangespaces’ manifesto that is here presented followed by the intentional goals and three possible format of the festival. The study reinforced the power of meeting the otherwise: all the choices that reinforces the idea of transcultural performing arts as an alternative solution to the problematic that performing arts field are facing are here explained. This choices also confirmed the sustainability and democratic approach as an innovative value attached to this project. All elements here presented created the possibility for anti-racist, anti-colonialist fundamentals to create the project on, it stressed the possibility and the importance of StrangeSpaces festival and it led to possible partnership to be involved during the phase 2 and 3 of the project. All this aspects reflect in the festival format which is below defined in their general points.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Being by Simone Caldognetto\textsuperscript{27}}
\end{figure}

\textsuperscript{26} Robach, Cilla. SlowArt. Stockholm: Nationalmuseum, 2012, Nationalmuseum utställningskatalog, ISSN 0585-3222
\textsuperscript{27} Being, Private Collection, Lucca, 2015. Photo credits. Simone Caldognetto
5.1 KEY-CONCEPTS:
THREE ELEMENTS OF TRANSCULTURALITY

- *The intrinsic element* in the transcultural approach to performing art is reflected in the "actor" in
the "being and feeling like the other". (by "Actor" I mean all elements and persons involved into
the performing act, a theory exposed by Carmelo Bene in *The Actorial Machine*.28) The position
of being "other" or "diverse" or simply, a "stranger" is peculiar of artists or artistic groups, that
migrate in a different nation, where they pursue the goal of an artistic production based on their
cultural background, in order to enrich and meet the new "other". These elements describe a
transcultural position as "other" or "stranger" and are intrinsic to individual because they reflect
the own constitutive being. The steps that every person who migrate to a new context undertakes
deal with a research of the setting and the meeting with others, but also of self-identification. In
fact, this implies placing oneself as a bearer of different knowledge, starting from the own original
culture.

- *The explicit element* is the formal position of the audience in the performing art acting dialogue.
The audience that is usually the responding center of the communicative process started from the
actors, in this transcultural dialogue also represents the "other". That makes the encounter between
two "others" a transcultural exchange in form of performance.

- *The contextual element* is the space or place where the action will happen, but also the social
context in which will happen. This renders the transcultural encounter a meeting between a reality
of structures, institutions, policy and people who represent them. These elements are fundamental
for the constitution of the format of the performance.

This three elements together design the different levels of possible transcultural encounter of
StrangeSpaces:
- Between different performing partners and artists
- Between those realities and the different location/community of the touring festival
- Between the performers and the audience and vice-versa.
- Between the participants and local cultural politics institution

28 https://www.researchgate.net/publication/323487723_Carmelo_Bene_a_Stuttering_War_Machine
5.2 THE DESIGN OF THE STRUCTURE OF THE FESTIVAL: PHASE 1, PHASE 2 and PHASE 3

The Phase 1 is the process and the development of an idea for a sustainable, democratic and itinerant transcultural performing art festival: a study that research transcultural performing arts field and in the same time how to create a flexible and innovative festival design in order to give a solid architecture of StrangeSpaces.

The Phase 2 which will be mentioned here for a better understanding of the whole project, it has to be consider as work in progress and is still included in a "to do" list. Phase 2 will be further divided in sub-phases. The content of this phase is determined by Phase 1

The Phase 3 is the festival format. The phase 3 will be presented here as a projection. The possible partners/realities as the locations mentioned are contacts which are developed during this very moment.

5.2.1 THE PHASES

Phase 1
A first phase of studies, research and conversations with experts based on subjects liketranscultural realities, festival formats, structures or aspect on possible solution to the project. This phase of understanding and deepen the subjects and aspects of the project is crucial for the other two phases as it creates the architecture around the original idea on which the whole festival activities and other aspects will be built on. The goal of creating the architectural structure of StrangeSpaces is essential for the possible realization of a future StrangeSpaces festival. There is also a need to strengthen the credibility and the necessity of this project in the performing art fields. To this end, I relied on the analysis of transculturalism; a cultural-political reflection on the post migrant society; and the work of creating a structure for the festival that could facilitate the transcultural encounter and offer alternatives to the current strategies of internationalization of the performing art field. Another goal of the phase 1 was that of creating conversations with "other’s" expertise. This represents a fundamental part of the construction of the festival and it contributes to increase my personal knowledge and expertise on the subjects. The themes addressed in this phase are the followings:
- Transculturalism and internationalization: the choice, the background, the idea.
- Itinerant festival: innovative format to meet the audience, and to meet the spaces.
- Slow Production and Sustainability: as crucial features of the production.
- Democratic, Anti-racist, Anti-colonialism: three words that define an approach.
- Artistic freedom: as aesthetics and poetic starting point for the pure transcultural encounter.
- Workshop, seminars: artistic talks, cultural of politics, education for increasing the impact of the festival goals
- Resources: create a list of possible sources of funding for the project in the different phases
- Partnership: the choice of the possible partners and their reasons.

Phase 2:

A. Partnership
- Build partnerships with the other participants. (ongoing)
- Finding potential partner that contribute to the side activities of the festival. (See point 8.)

B. Resources
- Application for funding.

C. Collaboration, partnership and administration
- Delegating to partners the finding of the location for the festival: the itinerary
- Gathering of strategic representatives/delegations of all groups in the chosen spaces/location for the festival. The first meeting has to be physical (in person) but the following can continue through planned digital meetings.
- Reaching to the local community, cultural politics. Institutions and other realities and involving / inviting them to the seminars and workshops
- Preparing all the bureaucratic aspects of the Festival: general and local administration.
- Organizing and arranging travels, accommodation.
- Dividing resources.
- PR, producing schedules, advertising.

D. Content of seminars, workshops, artistic and political talks, and performances.
- Free creation of the performances.
- Creating the seminars, workshops and artistic talks contents.
Phase 3

The festival. The solid aspects of the architecture of Phase 1, together with the strategic, creative and bureaucratic Phase 2 creates a flexibility in the format. This functional design can therefore shape different versions of the festival depending on the partnership, country or territories where the festival will take place. Below I will discuss 3 different possible solutions. *StrangeSpaces Sweden, StrangeSpaces Nordic/Baltic, StrangeSpaces Europe.* As the basic structure behind them will be the same, the differences on the actualization will be defined by the work together with the partners. As this work is currently in progress, it will be only presented as a summary of the Swedish version that is that in the most advanced status and only a short projection for the Nordic/Baltic and European version will be discussed.
5.3. FESTIVAL MANIFESTO, GOALS AND STRUCTURE

In this section it will be presented a manifesto of the festival which shows the festival goals and intentions. Is the result of the transformation of the original idea through all the studies and conversations and will be useful during the different phases for possible presentations or applications. The section presents also the goals and structure of StrangeSpaces considering the aspects of transculturality and the choices made after experts conversations, that converged into the possible format of StrangeSpaces.

Logo StrangeSpaces Festival

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29 idea for a possible Logo, credit Teaterpi, 2021
5.3.1. MANIFESTO

StrangeSpaces it is born to a space, a place where people play, exchange roles, art and experiences, starting from their own culture to reach each other, and establish a unity of multiplicity. The research of a possible Common denominator, in the transcultural encounter, is not the final goal, but only a natural result of the desire to reach, enrich, inspire be its own otherness. The importance of giving space to realities that are still too marginal in the postmigrant art scene goes together with the possibility to create space for dialogues, a more democratic and sustainable intercultural/social policy and, above all, it can give new alternatives for international contemporary performing art at international, national and local levels. StrangeSpaces is a project where multilingualism and cosmopolitan aspects of the Post Migrant society are essential resources for the transcultural encounter to happen between performers and several others. In this project the encounters with the “other” are multiples and on different levels: between different performing partners and artists, between those realities and the different location/community of the touring festival, between the performers and the audience and vice-versa, between the participants and local cultural politics institutions.
5.3.2. STRANGESPACES INTENTIONAL GOALS

StrangeSpaces Festival has several equal intentional goals:
- Meeting the audience and not just let the audience come to it.
- To bring attention to international realities that already exist at a national level.
- To create an alternative to the current panorama of the performing arts and contribute to the national and international performing art field with quality artistic performing encounters.
- To propose a more sustainable model of international festival than the current one
- To search for new possibilities in performing language, linguistic diversity, multilingualism, in order to see them as a potential more than a possible barrier
- Sustainability: To reduce the emissions caused by the transport, and to make the transcultural encounter at the centre, there will be no transportation of sets and costumes. Set and costume designers will be instead working in the different location together with the others, stimulating therefore transcultural approach on a new space.

5.3.3. STRANGESPACES POSSIBLE FORMAT

StrangeSpace is a festival, will have an itinerant form and will therefore take place in different venues, locations and times. It is designed to have this format with 3 different variations:

- StrangeSpaces Sweden: the pilot project in Sweden have right now three possible partnership and location: Jalada Teater in Malmö, Humans and Soil in Umeå, Teaterpi in Stockholm

- StrangeSpaces Nord and Baltic: ACT in Copenaghen, The Polish Theatre in Lithuania, New Theatre Helsinki in Finland

- StrangeSpaces Europe. Teaterpi in Stockholm - Sweden, German theatre in Timisoara - Romania, Bulgarian theatre in Macedonia.
About the choices of partnerships

All the performing realities involved in the project are considered partners: this is important both for a democratic approach to the festival, but also to emphasize the importance of meeting the others as equal. The participants are essential for the planning as much as for the final phase 3 of the festival, and the all the conversations with experts in the field of international collaboration said the same thing: “start with partners that you want to work with and that want to work with you”. During the planning in phase 2, performing partners will be in charge of finding the venue and facilitate the connection with local community. They are encouraged to think freely, and not just search for spaces as theaters. They will also be in charge for finding possible venues/local partnership, for seminars and workshops as they will be in charge of allocal functionalty, as PR, contracts, salaries, and permissions. This will help facilitating the usual difficulties of international partnership, and also engaging to the partners of the festivals. It might be possible that selected members of this realities can, during the planning year, travel to the festival destination to have a physical approach to the places where the festival will take place. This could be done nowadays also remotely, even if one physical meetingi in each venue could be included.

About the architecture and places.

The architecture of the festival as has the same goals and therefore can be used for the 3 formats. StrangeSpaces Sweden, NorthBaltic and Europe will always be uniques.

Examples of possible pilot projects:
The place as a specific weight into the festival, as the different realities must think of /adapt their performances to different spaces. It might be, for example, that in phase 2, scenographers and directors have to plan the same play staged in a playground, in a park, or within an open theatre or maybe on an actual scene. They also have to plan considering the encounters with a completely different audience with respect to what they are used to. As the goal is always to meet the other, the research (that will be also discussed in the seminars) is focused on the ”How” do we decide to meet the other.
The partners will have artistic freedom in finding the ”how” and also in creating the performances. The artistic freedom is fundamental for a democratic approach and required in order to make the transcultural encounter pure.
About the choice of being itinerant

The festival is thought, in the first pilot version, between 3 realities, this means 3 different locations. The festival in each location has the duration of one week. This period is planned to make it possible for the groups to be given credit and possibility to the encounter between each other, between local municipality and society. The meetings needs time to be positive, creative and stimulating.

About Sustainability

Together with the aspect of considering partnership as equal sources of dynamic and creation of the festival, another aspect of the sustainability is related to the idea to make the scenography on the spot, with material and objects collected or offered by the local community. Nothing more than people with a suitcase will travel. In this way, the reduced costs of set designs and their transportation will have an ecological impact. The idea of creating in place is also to give credit and importance to the local set, light/sound, costume designers, which become essential part of the creative process, considering always the possibility of exchange and dialogue with all the participants.

At the end of each festival, the groups will be gathered for an open discussion about the festival, and possible constructive feedback to be implemented in the future. During the very last day of the festival, the participants will also suggest possible new ideas or aspects for the subsequent Strange Place project.

After a year of planning, meeting, discussion, creating and adapting, (phase 2) it will be finally time for the third phase of the project: StrangeSpaces festival.
6. DISCUSSION

The artistic idea of a festival was a personal intuition which needed confirmation, studies and contribution in order to transform into the design of the architecture. As I never organized a festival, I decided to use my artistic method in designing it: listening to “the other” would bring changes, modifications on different aspects of the original idea. This process of transforming an idea into a solid design of architecture needed also a flexibility to build or rebuild the part of the structure many times, depending on other people expertise. The free conversation added to the original format could make the idea develop and adapted to the actual functional structures. During this conversations I understood the need for a solid but flexible structure all the way through the three phases that could stimulate and encourage changes likewise reinforcement of some bases. But that could definitely increase the democratic aspects of the collaboration.

The idea started simply with an awakening moment in class that changed the idea of a personal transcultural performance, into the need of not just showing my otherness, but actually confront, meet others similar situation as a possible act of activism into cultural and artistic culture. I needed a contextualization more than an affirmation. This need, of continuum transformation was increased by the acquisition of further knowledge and by the corresponding reflections which in its turn led to more research and personal reflections. As my method and approach were to take in the otherness into my original idea, the conversations I had contributed significantly to the changes. I decided to not to use interviews as I find them constraining, while the idea needed floating and free play. I appreciated finding obstacles, practical criticism or opposite ideas/opinions to mine. A sort of consolidation through the opposite. Mirroring myself in the opposite, in the other, once again with the goal of a minimum common substrate.

30 Being, Private Collection, Lucca, 2015. Photo credits. Simone Caldognetto
7. CONCLUSION AND FUTURE

The methodology I used is meant to create a solid structure for the production, while allowing for flexible adaptations. One example on how things have changed is the name of the festival. It started with a possible combination of transcultural performing art festival that gave the name TRANSFORMAL. I was totally sure about this name. Probably too sure. At a certain point this suddenly changed. After a feedback session on a presentation, I found the complexity of transculturalism in that name. I then decided to work with elements that are consistent with the festival and that could create a catchy name, that also could inspire, create curiosity and make everybody near to: StrangeSpaces is now a consolidation of mystery (what and who is the other?): the word strange, is definitely connected to the relation of strangeness and otherness quoted before but it also creates curiosity with the common definition of the word strange, which is usually related to something different from the norm, but can be also related to the word diverse. Spaces instead is clearly a reference to the importance of the encounter with spaces in which the festival will take place. This spaces are not just a meeting place but a place for the transcultural exchange to happen. Spaces also relates to the cruciality of the itinerant aspect of the festival and to the importance of the encounter with a place and the whole world behind it.

This example tries to explain for the reader how most of the aspects of this project have changed in relation to others expertise which, in my opinion, reflect a personal artistic approach: Believing in the otherness. This approach is not new to me, as a I have similar method that I use in my way creating and (non)-directing performances. It also encourage the act of ”play” with the ideas, waiting for the moment in which the solution reveals itself through necessity or vision. I do not think I would have changed many things. The only way to change and develop is to be ready to reflect myself in the other. In few words: acting in progress.

The original idea, changed in between reflections, created a solid and flexible architecture for a possible future itinerant festival for transcultural performing arts. All the responses on this project converge to the need for StrangeSpaces Festival to be realized and brought to life.
As it is now the situation and the evolution of the pandemic, It might be possible to have the festival make its first appearance in 2022. Applications for funding are planned during the summer/autumn 2021. Searches continue for all the versions simultaneously and other partners are currently engaging to the project.

Phase 2 will focus in finding resources for the festival. Chris Torch, Stine Nilsen, Iwona Preis of Intercult, Mirko Varano are people who have been contacted while formulating a possible list of subventions and for the application which TeaterPi production team is working on.

The current architecture of the project, divided into phases and under-phases, should help to better direct the different applications to specific part of the project, that could also increase the chances to be funded, following the expertise of Peo Sanders, international performing art producer and professor at Uniarts Stockholm.

A different local strategy, established with the performative partners, will be used to find possible scenographic material or further local economic resources and create a relation with territories.

The intention is also to develop into details the all other aspects that compose the architecture of StrangeSpaces festival in its whole. The event with and around the festival, from the moment the partners are on board, will be a constant evolution and possibly will engage other people to follow, develop and create this project together. Aspects like artistic talk, workshops and seminars are equally important to the performances. And the flexibility as it is now, create spaces for new interventions and ideas.

Another future step will be definitely under the aspect of documentation and reflection. The festival is made to continue its life in the audience, in the spaces that hosted the festival, but it can prompt studies and research that could be essential for this field. Cultural or educational institutions can be contacted as partners, if they are interested in the subject.
Other aspects like the logo, PR, and Web Designing are already being developed by TeaterPi experts together with other experts, following the same strategy used to create the Festival. A documentation of the work could also be implemented and the material provided for further discussion/new development of aspects of the festival in the future.

An idea for a documentary has been already started, as another important aspect that can be developed: digitalization and distribution, to spread StrangeSpaces encounters to other possible "others" and creating then a possible domino effect, making the walls, standing between transcultural realities and national institutions, falling.

This festival is thought to continue, develop and transform, as society does. Is StrangeSpaces a possible way for transcultural realities to lead, inspire and create alternative for the internationalization of the performing art field?

The architecture is thought to make this possible. But just the realization of the festival and its continuation can confirm or develop the possible answer to that question.
Here is StrangeSpaces. A place where nature, culture and humans plays a role and that has been a stage for history. It has been a crucial point for the second world war. Here, the Italian "Resistenza" together with the International spring offensive of 1945 in Italy has broken the Nazi defense, and make the most important step into the end of the war. It has been a starting point for the world we are living. The view offers in its integrity a togetherness of different elements: the lake, stones, clouds, gras, sky and the mountains are all different, but together in your eye as unit. This lake, It is not always been there. Drop of rains, wind, earthquakes, war and people, all like different strangers in time, meet and create this view: an encounter with the soul. Many different people, strangers, with their different being, culture and languages, their stories and their backpacks have formed this place like it is now. This is a place that belongs to everybody, and that changed everybody’s life. StrangeSpace want to be like this place: a place for an encounter, where all diversities, in the effort of meeting each others, find a common denominator that reflects their being in the the lake showing a multitude of being. This encounter form this place, this view, the history and you. You can see your self in there. Even if it is not you. Photo Credits: Alma

Lago Scaffaiolo - Gothic Line. MO, Italy.\textsuperscript{31}
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A last thank you need to go to my family, for supporting my being and my ideas.

I dedicate StrangeSpaces idea to my daughter Eliisa Mela Paula, and my son Dante Lucio Sandro.
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APPENDIX

Caldognetto Samuele, StrangeSpaces Presentation, Powerpoint, Stockholm 2021
APPENDIX
THE IDEA
StrangeSpaces is an itinerary festival for Transcultural performing art realities also called: performing arts of strangers. The festival wants to uplight this realities and their possible role as an alternative for a more democratic and international performing arts.
HERE IS STRANGESPACES. A PLACE WHERE NATURE, CULTURE AND HUMANS PLAYS A ROLE AND THAT HAS BEEN A STAGE FOR HISTORY. IT HAS BEEN A CRUCIAL POINT FOR THE SECOND WORLD WAR. HERE, THE ITALIAN “RESISTENZA” TOGETHER WITH THE INTERNATIONAL SPRING OFFENSIVE OF 1945 IN ITALY HAS BROKEN THE NAZI DEFENSE, AND MAKE THE MOST IMPORTANT STEP INTO THE END OF THE WAR. IT HAS BEEN A STARTING POINT FOR THE WORLD WE ARE LIVING. THE VIEW OFFERS IN ITS INTEGRITY A TOGETHERNESS OF DIFFERENT ELEMENTS: THE LAKE, STONES, CLOUDS, GRAS, SKY AND THE MOUNTAINS ARE ALL DIFFERENT, BUT TOGETHER IN YOUR EYE AS UNIT. THIS LAKE, IT IS NOT ALWAYS BEEN THERE. DROP OF RAINS, WIND, EARTHQUAKES, WAR AND PEOPLE, ALL LIKE DIFFERENT STRANGERS IN TIME, MEET AND CREATE THIS VIEW: AN ENCOUNTER WITH THE SOUL. MANY DIFFERENT PEOPLE, STRANGERS, WITH THEIR DIFFERENT BEING, CULTURE AND LANGUAGES, THEIR STORIES AND THEIR BACKPACKS HAVE FORMED THIS PLACE LIKE IT IS NOW. THIS IS A PLACE THAT BELONGS TO EVERYBODY, AND THAT CHANGED EVERYBODY’S LIFE. STRANGESPACEx WANT TO BE LIKE THIS PLACE: A PLACE FOR AN ENCOUNTER, WHERE ALL DIVERSITIES, IN THE EFFORT OF MEETING EACH OTHERS, FIND A COMMON DENOMINATOR THAT REFLECTS THEIR BEING IN THE THE LAKE SHOWING A MULTITUDE OF BEING. THIS ENCOUNTER FORM THIS PLACE, THIS VIEW, THE HISTORY AND YOU. YOU CAN SEE YOUR SELF IN THERE. EVEN IF IT IS NOT YOU.
The project *StrangeSpaces* and its final touring festival aims to the encounter with the “other” and to emphasize the role of the transcultural realities as a possible alternative of the increasing need of international performing art in local, national and European cultural communities.
ENCOUNTER WITH THE OTHER
IN THIS PROJECT THE ENCOUNTERS WITH THE "OTHER" ARE MULTIPLES AND ON DIFFERENT EQUAL LEVELS:

- Between different performing art realities and their different background/culture/language

- Between the participants performing art realities and the different location of the touring festival

- Between the performers and the audience and viceversa.

- Between performs and local community which are included also with seminars and workshops directed to enrich education, cultural and social diversity.
QUESTIONS LEADING THIS PROJECT:

Background

- Why can be relevant to create a transcultural itinerant festival for groups or artist that has minority or different language/culture as the nations that they are located and work in and why then the transcultural performing art realities are so important for the field?

The Idea and the method to design StrangeSpaces Architecture:

- How does the transcultural performing art and realities be a possible new and inspiring form for a more international and democratic performing art and open a dialogue for new cultural political solutions to the current situation?

- What is StrangeSpaces and how it designed and structured?

- It has been done already? Or any similar? What is the specificity of transcultural? Why a festival? What are the goals?

- What are the difficulties to overcome in this project?
BACKGROUND OF THE PROJECT
"The future of intercultural penetration and exchange lies in the structuring of meetings between individuals and groups of people, in which there are some shared features of understanding, but which also embody a range of cultural differences. Such meetings allow a rich diversity of exchange. Not giving solely or taking solely, but giving and taking in exchange. I give and receive ideas and techniques, which I can work with later, but I also encounter the otherness of people and in so doing I change. My personality develops and becomes richer by moving beyond the cultural definitions of my nationality, without losing the strength of the traditions and cultural characteristics I have inherited by birth."

CLIVE BARKER
NOVI SAD CONFERENCE 1991
THE FUTURE OF TRANSCULTURAL PERFORMING ARTS

WHY STRANGLISHAPES?

In post migrant years, the multiplicity of cultures belongs to the society. The performing art field, especially in their national scene representatives, have difficulties to englobe this reality and find a good strategy for internationalization. A festival for transcultural performing arts can offer an alternative solution to the problem.
MY TRANSCULTURAL REALITY:
THE ARCHITECTURE OF STRANGETHE ARCHITECTURE OF STRANGE SPACES
AN ITINERANT FESTIVAL FOR TRANSCULTURAL PERFORMING ARTS

• Background
• The idea: designing the architecture of StrangeSpaces
• Method, research, studies and conversations
• Conclusion & Future
PHASE 1:
DESIGNING AND CREATING THE FESTIVAL
TRANSFORMAL: STRUCTURE AND GOALS

• 3 possible version: SWEDEN, NORDIC/BALTIC, EUROPE
• Itinerant
• Performances, Workshops, Exchange, Feedback, Network.
• Encounter with “the other”
• Artistic freedom
• Democratic
• Sustainable
• Alternative
PHASE 2:
THE PRE-FESTIVAL
• Developing project
• Researching
• Creating structure and aspects of the festival
• Researching methods and formats
• Partners working together
• Creating the performances
• Researching for resources on different levels
• Completing all bureaucracy works
PHASE 3: THE FESTIVAL
• Traveling to the different location and

• Attending workshops and seminars

• Creating the functionalities of the different performances

• Act and meet the other
THE METHOD
INTERCULTURALISM AND TRANSCULTURALISM
INTRODUCTION
TRANSCULTURAL VS INTERCULTURAL
QUICK INTRODUCTION INTO KEY DEFINITIONS

• Studies about Cross cultural theories in performing arts, especially in theatre, is vivid and in constant changing. It is difficult to quickly explain the subject without taking in consideration the origin and the evolution of the society.

• Authors like Peter Brook, Eugenio Barba, Antonin Artaud and Berthold Brecht are in some how considered relevant theorist of intercultural performing arts, but they are also been criticized, especially about possible appropriation and colonialism influence.

• The Post Migrant scenario, the slow progression of decolonization of society and the constitution of Europe creates the basis for an internationalization of nations in European countries and a proficient ground for the transcultural performing arts realities.
WHAT IS THE DIFFERENCE BETWEEN INTERCULTURAL AND TRANSCULTURAL?

QUICK INTRODUCTION INTO KEY DEFINITIONS AND INTERCULTURAL DISQUISITION
• **INTERCULTURAL**: In society is consider the main field of all cultural exchanges. In performing arts find is strategy in mixing and matching of different cultural and subcultural. The performances that mix and match cultures and artistic aesthetic: the goal is create a new common culture through the performance.
TRANSCULTURAL: in sociology is explained with “See Yourself into the other.” In performing art field is also known as “the performing art of the strangers”. The performance develops from the experience of strangeness within its own -so called- national culture in order to cross (trans) the barriers. The transcultural encounter with the other is to find “common technical subtract” as a starting point for the multiplicity of cultural background. This kind of performing art should preserve exotifying or appropriating, and encourage diversity and multiplicity.
CONCLUSION & THE FUTURE
STRANGE SPACES

SWEDEN

POSSIBLE EXAMPLE OF THE FESTIVAL

TEATERPI / STOCKHOLM
JADALA TEATER / MALMÖ
HUMANS & SOIL / UMEÅ
STRANGE SPACES SWEDEN: WEEK 1
JALADA TEATER/MALMÖ

• When: Juni 2022, Malmö.

• Place: parkeringsplats Helenetorgatan 3.

• Workshops, seminars and meeting at, Folkuniversitetet, Jalada Teater, Riksteater stages

• Dialogue feedback and discussion about the experience.
STRANGESPACES SWEDEN: WEEK 2
HUMANS AND SOIL

• When: Juli 2022, Kiruna.

• Place: Folketshus Jokkmokk.

• Workshops: seminars and meeting at Riksteater scenes

• Dialogue feedback and discussion about the experience.
STRANEGESPACES SWEDEN: WEEK3
TEATERPI/STOCKHOLM

• When: augusti 2022, Stockholm.
• Place: Årstaberg amphitheater.
• Workshops, seminars and meeting at, Folkuniversitetet, and riksteater scenes.
• Final dialogue feedback and discussion about the experience. Roundtable of next festival.
STRANGE SPACES

NORDEN/BALTIC

POSSIBLE EXAMPLE OF THE FESTIVAL

SWEDISH THEATRE/ HELSINKI
ART/COPENAGHEN
POLISH THEATRE / VILNIUS
STRANGESPACES

EUROPE

POSSIBLE EXAMPLE OF THE FESTIVAL

TEATERPI/ STOCKHOLM
GERMAN THEATRE/TIMISOARA
BULGARIAN THEATRE/ SKOPJE
THE IDEA OF A MULTITUDE OF PLACES TO CHANGE AND BE CHANGED BY

ITINERANT
"MINORITY CAN BE BIGGER THAN THE MAJORITY. MAJORITY IS NOBODY, MINORITY IS EVERYBODY"

GILLES DELEUZE, NEGOTIATIONS, 1972
DEMOCRATIC

THE IDEA OF PARTNERSHIP, EXCHANGING AND RESPECT FOR THE OTHERNESS.
HOW TO MAKE THE FESTIVAL

SUSTAINABLE AND CREATIVE
• The democracy in the partnership during the phase 1 of creating together the festival increase participation and increase the share of power between the participants.

• The encounter as a mirror for reflecting its own otherness and to create a multiplicity and diversity of ideas with the same value.

• The idea of creating set designing, light design and costumes that can fits three different location put the designers on the same level of potential creative power in the different teams.

• The idea of not transportation of sets or props but instead engaging local community and material to be used and possible re-used is for stimulating creativity, engaging the sustainable challenge of cutting transports, and stressing the importance of partnership and meeting the other.
ALTERNATIVE
FOR AN-OTHER INTERNATIONALIZATION OF PERFORMING ARTS
• The idea of touring festival is to meet people and not just let the come to a specific place.

• The whole project create an alternative solution of the internationalization of performing arts that is right now based mostly on buy/sell terms. It doesn’t intend to compete or erase this realities, but it consist in being an alternative by looking into the internationalization of countries that is already happening.
ARTISTIC FREEDOM
STRANGETHEORIES IN THE FUTURE
• Finding transcultural realities/group/artist for collaboration

• Finding partnerships: Riksteater, Intercult

• Creating a starting project group: Production, PR, Networking, Communication, Design

• Finding Resources: Creativa founding, Norden, Kulturåd, Riksteater, Postlotteriet, and local likewise regional potential founding

• Follow the Structure: Phase 1, Phase 2, and Phase 3: the festivals.

• Accommodation and travels.

• Reaching out: Politics, Media, Institutions

• Pandemic