

INDAGINE MILANO

- the call -

IMMERSIONI - a workshop of performance languages in neighborhoods - is a theater festival held annually in September at the Piccolo Teatro in Milan as a public sharing of a creative process on experimenting with performance languages through the active involvement of local communities.

The backbone of the Festival is **Indagine Milano**, an artistic mapping of **the city with a specific focus on four of its less central neighborhoods**, a true immersion in contact with people and their stories, with the aim of returning 4 performative studies that will compose a heterogeneous and multifaceted look at contemporary Milan.

After the editions of 2022, 2023 and 2024 - which saw the selected artists working with communities in the neighborhoods of Baggio, Calvairate, Niguarda, Lorenteggio/ Giambellino, Quarto Oggiaro, Lambrate, Chinatown, Affori, Stadera, Barona, Chiaravalle and Santa Giulia - in 2025 we will continue the work of artistic mapping of the city by asking candidates to choose one of the neighborhoods among those indicated, territories not yet intercepted by IMMERSIONI in past years. The goal is to involve citizens and neighborhood communities through a path of coexistence, proximity and open exchange that intercepts the associative fabric, formal and informal social and cultural networks, and proximity institutions and principals (libraries, parishes, theaters, etc...)

The districts of the 2025 edition:

Adriano
Corvetto
Comasina
Villapizzone
San Siro
Bicocca
Gallaratese



PICCOLO

The performances, the outcome of the artistic residencies, will be presented from September 10 to 16, 2025 at the IMMERSIONI Festival to be held at the Piccolo Teatro in Milan, a project partner.

Indagine Milano seeks a direct approach with the communities of the city of Milan to bring forth from its analysis materials of contemporary dramaturgy, an expression of our intangible cultural heritage. The intention of the project is for the artist to act as a mediator between the citizens and the artistic process, bringing them closer and putting them in deep connection with each other, so that culture and art become valuable tools for metabolizing and reading contemporaneity.

The path outlined has as its overall goal the **development of neighborly relations between the artist community and local communities**, promoting the nurturing of social relations and analyzing the relationship between creation, public space and society.

The specific objectives are:

- to strengthen the presence of a **new generation of artists nationally and internationally;**
- promote **the interweaving/hybridisation of dramaturgical languages:** writing, physical action, video and sound;
- to solicit **the cultural participation of communities**, particularly those who are generally excluded from it;
- promote a reading of **the local areas** that is based on listening to needs, critical issues and opportunities so as to “cultivate and grow” more knowledgeable citizens.



PICCOLO

Project promoters, curatorial team and dramaturg/early audience mentors

IMMERSIONI Festival is promoted by **mare culturale urbano** in collaboration with **Piccolo Teatro di Milano**. Artistic director and project manager - **Andrea Capaldi** (founder and director of mare culturale urbano)

The project benefits from the participation of a **curatorial team**, formed by **Federica Fracassi, Nicola Russo and Benedetto Sicca**, which will have the task of flanking/supporting the work of selected artists and helping the artistic direction in building a complex and articulated narrative where, while maintaining the specific identity of each of the 4 performance studios, a transversal fil rouge is legible that returns to the viewer and to the people involved a unique and multifaceted artistic overview.

The artists selected will have to constantly confront themselves with the curatorial team, respecting a schedule agreed upon with the Direction at the beginning of the residency.

The project also includes the involvement of four professionals in the field of textual, sound, physical and video dramaturgy - **Davide Carnevali, Nicola Ratti, Alessio Romano and Riccardo Frati** - in the role of “tutor dramaturg/early viewers,” with the function of assisting the artistic direction and curatorial team, so as to encourage a project where there is an important hybridization of artistic and performative languages.

The curatorial team:

Federica Fracassi is an actress, but also a reader, author and curator. She founded with theater director Renzo Martinelli the Teatro Aperto company, then Teatro I, which runs the space of the same name in Milan, a true factory of contemporary theater active from 2004 to 2022. He stars in countless productions of the company. He has received numerous awards including: Honorable Mention and Premio Eleonora Duse, Premio Ubu- 2002, 2011 and in the 2024 edition for the play "Trilogy of the city of k.", Maschere del Teatro Italiano, Premio San Ginesio all'arte dell'attore, Premio Hystrio 2021 all'interpretazione.

Nicola Russo is an author, director and actor. In 2010 he founded the company Monstera. He writes, directs and performs countless shows, debuting at Milan's MilanOltre Festival and working over the years with Teatro Elfo Puccini, Teatro Franco Parenti, Festival Todi Off, and Festival Lecite Visioni at Milan's Teatro dei Filodrammatici. In 2022 a volume collecting three of his theatrical texts was published by Titivillus publishing house. As an actor he has starred in many Teatro dell'Elfo shows directed by Ferdinando Bruni and Elio De Capitani; he has also worked with Marco Bellocchio, Eimuntas Nekrosius and Luca Ronconi.

Benedetto Sicca is a director, author, screenwriter, actor and DJ. As a Playwright and Director, he has been produced by numerous theaters and International Festivals since 2009. He is a selector for the European theater section of the Bogliasco Foundation in New York. He founded and directed the Ludwig Association and co-founded Urban Cultural Sea. He conceived and curated the artistic direction of the Tramedautore Festival. He has regularly taught courses and workshops at the Elementary School of Theater (Naples), the National Academy of Dramatic Art (Rome), and the Rodolfo Celletti Belcanto Academy (Martina Franca). He recently founded the Budapest Art Symposium project.

Tutor dramaturg/first-time viewers collaborating with the IMMERSIONI 2025 Festival are:

Davide Carnevali is an author, director and associate artist at Piccolo Teatro in Milan and tutor of the “Authors under 40” program for the Venice Theatre Biennale. From 2013 to 2020 he was a member of the Dramaturgy Committee of the Teatre Nacional de Catalunya. In 2020/21 he has been entrusted with the direction of the École des maîtres. He teaches Dramaturgy and Theater Theory at the Civica Scuola di Teatro Paolo Grassi in Milan and at the Institut del Teatre in Barcelona; he is director of the academic journal “Estudis Escènics” (Barcelona). In 2018 he was awarded the “Hystrio Prize for Dramaturgy” for his artistic trajectory.

Riccardo Frati is a director and videomaker. Since 2015 he has been deepening his experimentation in the theatrical field, curating the visual design of important national productions, among the most recent *M Il figlio del secolo* (2022), *Ho paura torero* (2024), produced by Piccolo Teatro di Milano. He has also directed video-theatrical devices, including *City on the Horizon!* (2021) written by Davide Carnevali. In the 2022/23 season, on the occasion of the centenary of Italo Calvino’s birth, he made his debut at the Piccolo with the direction of *Il barone rampante*, for which he also curated the theatrical adaptation.

Nicola Ratti As a composer and sound-designer, his works cross different fields from theater to cinema via performing arts, radio works and sound-art in international contexts such as festivals and biennials of art and architecture. A member and co-founder of Standards, a cultural center active in Milan between 2015 and 2022, he collaborates and organizes events that focus on the relationship between sound, space and the body. Since March 2023, he has been an adjunct professor of the Sound Spaces Design course at the Brera Academy of Fine Arts, Milan.

Alessio Romano Laban/ Bartenieff Movement analyst and teacher of physical training and stage movement at the “L. Ronconi” school of the Piccolo Teatro in Milan, of which he is also teaching coordinator. He has taught at the school of the Teatro Stabile of Turin, the “M. Melato” school of the Teatro Stabile of Genoa and the “I. Gazzero” school of the Teatro E.R.T. He is a guest teacher at the EMOVE Laban/ Bartenieff Institute in Amsterdam. Wins the 2015 National Critics’ Award as a pedagogue and theater choreographer. He receives the Silver Lion at the Biennale Teatro 2020.



Actions

Indagine Milano consists of six actions:

1. The call

The call is aimed at national and international artists and artist collectives working on different performance/artistic languages, even contaminated with each other: text writing, physical actions, images/video, musical dramaturgy. A jury composed of the project promoters and the curatorial team is scheduled to conclude this first phase with the selection of 4 projects, matching the chosen neighborhoods.

2. The immersion / Fieldwork and mentoring

The selected artists will work in their assigned neighborhoods, exclusively in presence, between the beginning of May and the end of June, also being able to take advantage of direct contact with territorial realities, facilitated by the urban cultural sea community manager and local associations. The artists will be supervised by the curatorial team and tutors at all stages of the work and will also have the opportunity to interact with each other in cadenced meetings so as to discuss the progress of the overall project. During the immersion, they are required to document the residency through self-produced photos and videos as it progresses.

3. The emergence / Writing

From the materials collected during the field research phase, the writing phase should begin in the different languages chosen by the artists to be synthesized into an initial unpublished study ready for return.

4. The restitution in neighborhoods

All the creations will be presented, in early July, in the territories where they were born, in the non-central city neighborhoods where the artistic residencies will take place, with the participation of the reference community. It will be the task of the chosen groups to identify the most fruitful ways of directly involving the reference community in the restitution, taking care to consider the citizens the center of the meaning of their proposal in the neighborhood. All artists involved in the journey will be expected to attend the performances of their colleagues and learn about the work on the other territories involved in the project. This appointment will also serve as an important check in the service of the curatorial team, which will be able to intervene having margin to help support any additions to the projects in view of the return to the theater.

5. Fine tuning and rehearsal in the theater

After the performance in the neighborhoods, the artists will have the opportunity to finalize the work and have the theater at their disposal for a day so as to set the stage for the performance outcome in September. It is important to reiterate that the performance in the theater should not only be an adaptation of the return in the neighborhood, but it is hoped that the projects can consciously find artistic evolution in their landing on the Piccolo Teatro stage.

6. The return

The theater performances will be presented as premieres at Teatro Grassi in September, included in the IMMERSIONI 2025 Festival program.

Timing and details**

1. the call will close at 11:59 p.m. on March 20, 2025

2. by April 4, 2025 > communication of the **4 selected projects** with subsequent **final matching to the chosen Milan neighborhood**;

3. April 6, 2025 > first online meeting with all selected projects

4. April 7, 2025 - May 11, 2025 > first samples, research and development of projects, making connections with assigned neighborhood.

5. May 12, 2025 > first physical meeting in Milan with all selected projects. **Physical presence is MANDATORY at this stage.**

6. Between May 13 and at least until June 22, 2025 > Immersion/field survey in assigned territories. **Physical presence is MANDATORY at this stage.**

7. From June 23 to July 4, 2025 > conception and rehearsal (rehearsal rooms available within the urban cultural sea spaces according to a schedule to be determined with the Production). **Physical presence is MANDATORY at this stage.**

8. From June 23 to July 4, 2025 > conception and rehearsal (rehearsal rooms available within the spaces of the Urban Cultural Sea according to a schedule to be defined with the Production). **Physical presence is MANDATORY at this stage.**

9. by July 7, 2025 > delivery of the project and the technical sheet of the performance to be staged at Teatro Grassi - Piccolo Teatro di Milano (the format of the project proposal may be a text/audio/video/physical action file/storyboard, to be agreed in advance with the Direction // the technical sheet must be delivered in pdf format)

10. From July 8 to July 26, 2025 > finalization of the work with the possibility of using the rehearsal rooms provided by mare culturale urbano

11. From July 21 to July 26, 2025 > one full day of staging at Teatro Grassi - Piccolo Teatro di Milano - with spun rehearsal of the performance is planned for each project.

Physical presence is MANDATORY at this stage.

12. September 1 to 8, 2025 > resumption of work in the rehearsal room. The Festival press conference is scheduled in this time slot. **Physical presence is MANDATORY at this stage.**

13. September 10 to 16 > debut and repeat performance at Teatro Grassi - Piccolo Teatro di Milano. (schedule to be determined) **Physical presence is MANDATORY at this stage.**

*The organizer reserves the right to any time slippage from the timeline indicated.



PICCOLO

Criteria for project selection

The project idea must necessarily be original.

Preference will be given to the originality of the languages used, their heterogeneity and the ability/willingness to make them hybrid; paths that involve imaginative leaps and projections into fantastic futures will be preferred over mappings that are daughters of an attitude that is limited to the archives and the past; projects in which a great potential for development from the starting track and a vocation for inclusion/openness/involvement of the communities of reference will also be rewarded.

In the rehearsal phase (points 6, 7, 10 ,12) spaces and basic technique (basic sound system, placed lights and if necessary projector + screen) will be made available according to a schedule of room occupancy coordinated by the Production that will include the possibility of rehearsal in rehearsal rooms, made available by mare culturale urbano with times and modalities to be agreed with the Management and the Production.

With reference to point 11, the artists will have the opportunity to set up and rehearse on stage, with the presence of the Piccolo Teatro di Milano technicians and being able to make use of a basic technical sheet, previously shared with the theater's Technical Management **(point 9)**

• **A research support contribution of €5,000** (five thousand/00) is provided for each selected project, which must also include any travel/travel, food and lodging expenses.

The contribution is to be considered all-inclusive for all phases and needs of the path and will remain unchanged regardless of the number of artists involved for each individual project.

• **Based on past experience, it is strongly recommended that artists who apply include within their working group the involvement of an audio/lighting technician who can follow the different stages of the work until the final staging.**

• **A collaboration with the IFTS Costume Designer for Theater and Performance course is being finalized to involve 4 curricular interns from May to September to support the 4 selected projects.**

• **Any forms of co-production that can enrich the expected contribution will be welcomed.**

• **Selected projects will be required to have a legal entity available to serve as executive producer. In case of need, the IMMERSIONI Festival will be able to point out, to projects that need it, Associations that are available to fill this type of role.**



How to participate

To participate in the selection you must send an email to indagine.milano@maremilano.org, **no later than 11:59 p.m. on March 20, 2025** specifying in the subject line: call Indagine Milano 2025*.

Applicants are asked to send:

- a. complete and up-to-date CV;
- b. a cover letter, of two folders maximum, giving back their project idea, **which must necessarily be original**. It is requested to bring out the artist's view of the neighborhood **selected from those proposed****, **giving full reasons for the choice**;
- c. a previous work (a small text of 5 folders maximum, a short video, an audio file);

The email indagine.milano@maremilano.org is also active from March 3 to 20, 2025 to request information and clarifications related to the call.

N.B.

Management uses the discretion to be able to propose a different project/neighborhood match that does not necessarily follow the selected artist's wishes.

Incomplete submission of required materials will automatically cause exclusion from selection. Materials should be submitted only in digital format PDF, jpeg, mov, mp3/wav

IMPORTANT

Selected artists will be asked for a declaration of commitment **to participate in presence** (at least four days out of seven, with at least one member of the working group always present on the assigned territory), and to respect the dates of delivery of the works and public return of the study. The artists by participating in this call for entries grant in advance consent to the promoters and organizers of the IMMERSIONI Festival to be filmed and photographed during the various stages of the project; this footage will be used for promotional and noncommercial dissemination purposes, both on the promoters' and organizers' own means of the IMMERSIONI Festival and those of third parties, as well as for the possible production of a documentary related to the project itself.

The artists who apply accept:

- to comply with all the rules of participation of the above notice;
- the timelines given by the promoters for the staging of the first study.

The promoters' choices will be unquestionable and guarantee the maximum protection of all participants.

