

mk

Grand Tour

a project by MK 2011
concept: Michele Di Stefano
cast: 1 performer (frequent flyer)
technical needs : none
set: wherever

Grand Tour is a parasitic performance and a touristic enquiry into the circumscribed world of contemporary performing arts festivals. Its model is the Grand Tour, the traditional travel of Europe undertaken from the second half of XVII century by mainly upper-class European young men of means. The exposure both to the cultural legacy of classical antiquity and the Renaissance, and to the fashionably polite society of the continent was the primary value of the Tour, whose destination *par excellence* was Italy.

The project starts from the determination of a festival suitable to be transformed into the itinerary of the Tour. Every single performance, theatrical piece or choreography in the programme will be analyzed for its spatial character and dynamics. The author/director/choreographer of every piece will be asked to host the passage, the crossing, the stay or even the camping of an external traveller during the time of the performance. The duration of this interference will be negotiated previously.

The performer, who is always the same person, will cross or visit the different performances hosted by the festival as different stages of his journey; he will not produce relevant or controversial acts, being a mere presence coming from elsewhere to have a look into the wherever. He will come back to his elsewhere without hesitation, eager to reach a new stage.

He is not a "signature" nor an actor nor a witness. He is a collision in time, a coincidence which will transform the formal tension of a performance into an ordinary everywhere, just for a moment.

Maybe the most intriguing step of the project is the negotiation and the sharing of this light crack on the compact surface of every single creation., a flash of uncontrolled extraneity into the dramatic economy of sense. This is a reversible process which could inform any artist involved and produce new informations during its development.

The programme of a festival will enrich its complexity with another secret dimension, which could be included into the personal experience of the audience. They know that someone has contemplated the whole programme as a tridimensional place and is playing in time across this horizon, as if he'd be in search of the most exotic spot of all, more exotic than Papua.