



Giulia SANGIORGIO

About the artist

Giulia Sangiorgio is a director from Bari, currently based in Milan. She studied Literature and Linguistics with a special focus on Theatre and later earned a master's degree in Performing Arts and Multimedia Production from the University of Bari. Until 2018, she worked for four years in Puglia with the Diaghilev Theatre Company. Before leaving Puglia, she made a documentary on the concept of "home", centered on experiences of immigration and emigration. She then moved to Milan to study Directing at the Civica Scuola di Teatro Paolo Grassi, where she graduated with honours in November 2021. In 2022, she co-founded the theatre company CORPORA, with whom she created three performances: *Corpora*, *88 frequenze*, and *Zeta 4*. *Corpora*, which inspired the company's name, explores the difficulty of processing grief in a society that has lost its rituals. *88 frequenze* uses the story of Hedy Lamarr as a starting point to explore the theme of identity. In *Zeta 4*, young rappers wrote songs inspired by interviews with elderly residents of a non-central neighborhood in Milan, addressing issues of gentrification and social equality. She created two musical operettas for children with the Milan Symphony Orchestra. For BookCity, in collaboration with Gallimard and Salani Editore, she directed *L'uomo che piantava gli alberi*, inspired by Jean Giono's book. For Milan Fashion Week, she directed the fashion show *Lights, Camera, Action!* by Antonio Marras. She also directed the Olivetti exhibition *Podium 16* at the ADI Museum in Milan. She collaborates with Piccolo Teatro di Milano on audience development projects and as an assistant director with renowned directors such as Massimo Popolizio (*M il figlio del secolo*), Mario Martone (*Romeo e Giulietta*), and Claudio Longhi (*Ho paura torero*).

About the research

What role does theatre play today? From this main question, many more arose. Is theatre addressed to an elite, or does it serve as a public service for the entire community? Can it still be considered a ritual? Can it be a gathering place for people from very different backgrounds? Can it create a community, even if only a temporary one? During her first residency in Hornchurch, two places particularly stood out to Giulia: the football stadium, and a bingo hall. There, she primarily interviewed football players, football supporters, and regular bingo-goers to understand what theatre can learn from such diverse forms of social gathering. She also interviewed people, mainly young, who do not attend theatre, asking them what could encourage them to go. One of the recurring words was "participation". "Participation", thus, drove her second residency in Luxembourg, where she decided to meet with participants and creators of participatory theatre projects. With them, she reflected on concepts such as ritual, community, and catharsis. From many interviews emerged a sense that we are increasingly isolated in bubbles and that theatre is becoming more elitist. During her third residency in Mainz, she therefore sought to explore the concept of isolation bubbles in greater depth, interviewing computer scientists working in The Algorithmics group at the University of Mainz. Back home, she realized that all the stages of this research shared a common desire to synthesize localism and globalism, individualism and community, capitalism and ritual.

About the presentation

How does a place - and those who inhabit it - change depending on an external gaze? What happens if this external gaze, often belonging to transient figures like tourists, is tied to economic power? How does a ritual transform when performed in exchange for money and under the gaze of a curious tourist? What does "home" mean and what are the rites that make us feel at home? How can we deal with overtourism? Giulia explores these questions alongside a Puglian actress, Viviana Dorsi, who recently moved to Liège. She also involves playwright Eliana Rotella and multimedia designer Andrea Centonza, both members of her company, CORPORA.

Residencies during the Project 1

- Queen's Theatre Hornchurch: 24th April – 6th May 2023
- Théâtres de la Ville de Luxembourg: 16th – 27th October 2023
- Staatstheater Mainz: 1st – 11th March 2024