

POST•M by inoutput

A multilingual and multidisciplinary devised
work-in-progress
performance to be toured internationally:

4 languages
English, Italian, French and German

4 disciplines
dance, photography, theatre and music

1 theme
what it means to be human, today, in the modern global society

4 countries of origin and tour
France, Italy, Germany and the United States.

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POST•M by inoutput

Director and producer: Nerina Cocchi

With (in alphabetical order):
Alena Giesche, Andrea Messana, Viviane Irina
Neumann and Heather Pynne.



An interactive metatheatrical piece with question & answer games, prizes, mad libs, horoscopes, hand reading, knitting, newspapers, dance, an observing photographic eye, and an audience-involving choreography which brings to the construction of the piece's universe in collaboration.

Set, props and costumes: the company
Lights: Heather Pynne

Duration (up to date): 30 minutes
Expected duration: 50 to 70 minutes

Intention of the piece

When I was a child, my grandmother Mimma always told me stories of World War II: hiding from the Nazis, the escape from Italy to Switzerland, the Italian liberation, the reconstruction of the world on democratic principles, the hopes for a more just future. Today, Mimma's stories have become part of mine, and so many are the times that the two of us end up talking and arguing about what the future has become; the corruption, the lack of social and civic engagement, the scramble for personal advantage, and the protection of monetary interests. The situation where the individual comes before the community makes me angry.

That is why my first impulse is to want to change our present. But, what does it actually mean to change the world for better? For Alena, it is listening to oneself and being embodied in the environment. For Andrea, it is being aware of what happens in the world. For Heather, it is taking charge of yourself. For Viviane, it is to foster growth in other people. For me, it is being civically active. Yet here we are, making art instead of completely focusing our energy on traditional political actions. Is it a contradiction?

No. I don't think so. Our world is a global context, where everything is so connected, so dependent, so fast, so multilingual. Art raises presence and awareness in self and others, and, in this global context, its potential in fostering revolution is powerful. Alena, Andrea, Viviane, Heather and I are artists from different countries, with different mother tongues (and not even a real *lingua franca*), practicing different disciplines, and with different perspectives. And yet, here is POST•M: our voices, our bodies, our languages, and our lenses in one artistic piece. The combination of these tools has the purpose to lead our audiences into an alternative space and time where they are free, on one hand, "not to know" and to question themselves, and, on the other, to build a micro-community that lasts the time of a performance, but can maybe seep into our audiences' lives as they walk away from the performance.

One last word: POST•M wants its audiences across four countries to re-imagine their condition and role as human beings in this global world, but, honestly, whose job is it to achieve this, if not the audience's?

Director's note

Blurring understanding, boundaries, definitions and roles is POST•M's leading principle.

We start by blurring languages, verbal and corporeal ones; we layer, juggle, skip and splash Italian, French, English and German in our dramatic space and sound dimension, and by doing so we reflect our modern multilingual world. But most importantly, the linguistic mix immerses us and our audiences in a universe where full understanding of what is happening on stage is next to impossible, and this allows us to blur the certainties connected to the sense of belonging given by nationalities, languages and cultures. Similarly, we combine our disciplines – dance, photography, theatre and music – in a form where none of them are recognizable as a lone entity, but where they all nourish each other and equally contribute to the creation of a surreal universe.

We continue by blurring the audience-performer relationship. We envision and move in our performance venues so that the seating becomes completely part of the dramatic space, and the audience is in fact on stage, even if they don't think they are; we bring some (or most) audience members on what looks like the stage, but we also make those that remain in their seats active participants in the construction of the set, of the step-by-step dramatic evolution, and of the sound dimension of the performance. We ask them to play and read, we take pictures of them and of ourselves, and we ask them to help clean up the stage. "Who is the actor and who is the spectator?" you will ask yourself at the end of POST•M. "Who is responsible for the show to happen?" I ask you right now. For POST•M to be more than a performance beyond the physical performance space, it needs to seep into the body of each audience member, so that they can carry it with them when they leave to go about in the world.

We blur perspectives, so that in the void created by confusion, it is possible to imagine, or maybe feel, what it means to be a human being in the web that is our modern world.

The company

inoutput, founded in 2010, is born from the encounter between two Florentine artists, Andrea Messana, photographer, and Nerina Cocchi, theatre director, as creation framework for Nerina's POST•M.

International group of hybrid artistic creation, inoutput intends art as a perpetually expanding circular flow: through performance, installations and other media, moments beyond the everyday, stimulating the spectator in all its being to look beyond the already experienced, in order to imagine and pursue a renewed reality.

inoutput is creating in an international setting, because in this setting we lead and live our lives and because we experience the modern world as continuously evolving but never resolved encounters and clashes of cultures, languages and nations, which are still learning how to cohabitate with one another.

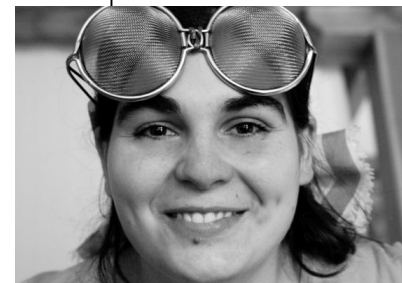
inoutput is allowing the connection between time, space and movement, in order to make of experimentation and research continuously developing forms.

The co-founders

Nerina Cocchi / Italy / director >>>

Nerina Cocchi combines an international (Italy, Swaziland, USA and France) lifestyle to a multilateral experience and education in theatre (Stanislavski, Laban, Viewpoints and Lecoq techniques with Vanessa Mildenberg, Cheryl Faraone, Alex Draper and le Théâtre de l'Improviste), circus (clowning) and dance (Authentic Movement, Contact Improvisation and experiential anatomy with Andrea Olsen).

Director (*4.48 Psychosis*, *Manifesto for Another World*, *Marie and Bruce* and *Novecento*) administrator and assistant, Nerina graduated *Summa cum Laude* (Theatre and German double major) from Middlebury College (VT) in the USA. She now resides in Paris, where she is a first year MA student in the International Artistic Cooperation program at l'Université de Vincennes-Saint-Denis (Paris VIII), as well as the marketing manager to the international theatre company J'aime ce Garçon, the director's assistant to Alice Lacharme's for *La bonne âme du Sechouan* and to Odile Michel for *L'Espagne au Coeur*.



<<< Andrea Messana / Italy / performer (the Photographer)

Andrea works as a photographer across France and Italy for theatres and artistic studios. He teaches photography at the Libera accademia di belle arti in Florence (Italy), specializing in the relationship between documentation and artistic creation in photography.

Amidst his experiences, most notable are his work at the Magnum archives in Paris, the collaboration with the Istituto di cultura italiana in Paris and his recent engagement with l'Opéra in Paris. In Italy, he works with the historical Milanese studio "Lelli e Masotti", as well as following Luca Ronconi's work at his residency in Santa Cristina. He also works with Roberto deSimone, Maurizio Scaparro, Eric Lacascade...

In 2004 he enters the world of Italian and international ceramic curating a number of artists' and showings' catalogues, among which appear Alessio Tasca, Betty Woodman, Paola Staccioli, Carlos Carlè.

Simultaneously, he produces creative and editorial products with Déjà-vu colectivo, an artistic group which he founded.

Collaborating artists

Alena Giesche / Germany and Vermont, USA / The woman in red >>>

Alena studied dance and choreography at Middlebury College, VT where she received her BA. She has toured throughout California and the Czech Republic with the Dance Company of Middlebury, and has performed at the American College Dance Festival on two occasions. She has also received numerous scholarships to participate in festivals including Ponderosa (Germany), Bearnstow (Maine), and Bates Dance Festival (Maine). Alena has studied with influential artists such as Bebe Miller, Andrea Olsen, Kathleen Hermesdorf, and Nancy Stark Smith. She teaches contact improvisation, and has also been developing her own research in movement improvisation and choreography.



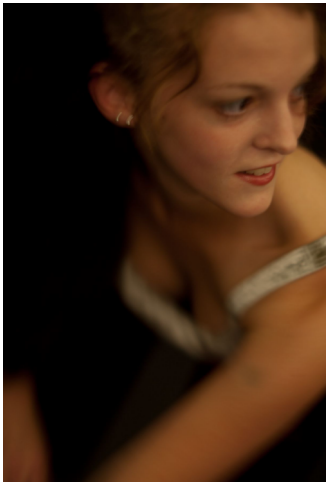
Viviane Irina Neumann / Germany / The Girl who sings >>>

Viviane studied psychology at the university of Hamburg, where she graduated with a bachelor's degree. In her studies she focused especially on conflict resolution and peacebuilding. As an artist Viviane gained experience in various areas from an early age onwards – such as voice and recorder lessons as well as drama classes at highschool. She participated at the National Arts Festival of South Africa, Grahamstown, as an interpreter of a devised piece of drama. At university Viviane was part of a student run improvisational theatre group and participated in psychodrama workshops. Viviane plays the piano and enjoys composing songs and writing lyrics.



<<< Heather Pynne / South Carolina, USA / The Girl at the Typewriter / Lighting designer

Heather received her BA in Lighting Design for Theatre and Dance at Middlebury College, VT. She has trained in acting and various dance techniques, including ballet, pointe, tap, and modern, in South Carolina and in Vermont. She studied as an acting apprentice at Flat Rock Playhouse, NC. Her lighting design for Novecento won the regional division of the Kennedy Center American College Theatre Festival's design competition in 2010. Her primary interest lies in the intersection between performance and design.



Press

Program

POST•M by inoutput

A devised creation, directed by Nerina Cocchi '10
With Alena Giesche '11, Andrea Messana and Heather Pynne '11

Dance Studio, Middlebury College, Middlebury (VT), USA
Monday, Feb. 7th 2011, 7.45pm

Dear audience member,

Originally inspired by Nerina's grandmother's stories about WW2, what you are about to see tonight was initially imagined as a reflection on how the past affects our generation's involvement in present society. But, since we've heard enough of the past, what we really want to talk about is the present. And more precisely about one thing.

What does it mean to be a human being today?

You'll hear 4 languages. If you make an effort, you can distinguish 4 disciplines. We blur it all. The boundaries of roles. People, society, woman, Santa Claus, politics, Vera Ellen, social diversity, and information. Whether you like it or not, we live in a global society. And the world that you consider yours is, really, just yours. Individually yours.

So maybe, for once, how about trying going beyond your own?

inoutput

Nerina Cocchi
Andrea Messana

Performances
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Review >>>

Poster

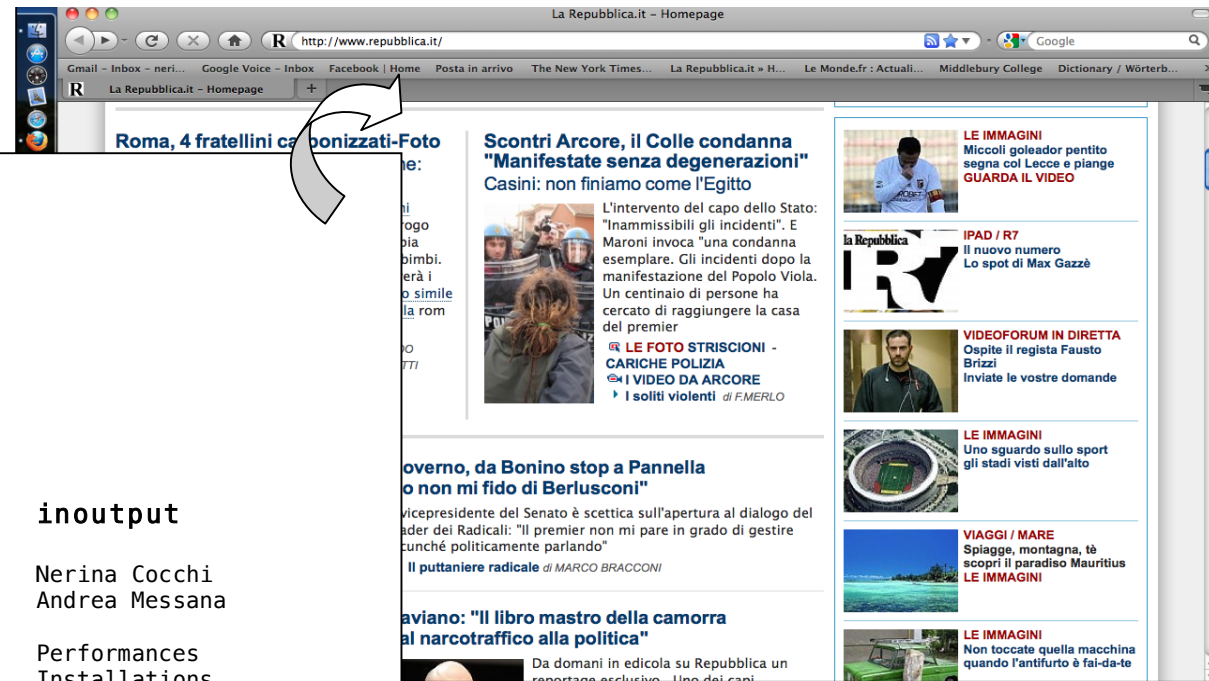
POST•M by inoutput

A devised creation, directed by Nerina Cocchi '10
With Alena Giesche '11, Andrea Messana and Heather Pynne '11

Tonight Monday 2/7/2011
7.45pm

Dance studio CFA
Middlebury College, Middlebury (VT) - USA

Free entrance



Metatheatrical experience combines our worlds

DEIRDRE SACKETT 10 FEBRUARY 2011 NO COMMENT

This past Monday, POST•M, a "devised metatheatrical creation", was performed in the Dance Studio. Directed by Nerina Cocchi '10, the show featured Alena Giesche '11, Heather Pynne '11 and Andrea Messana, and was a preview of Cocchi's vision for an international show that will begin touring next year across Europe.

The performance began with a prologue by Messana, who walked onstage dressed in a giant gray coat and a moose hat. He walked about for a few silent moments, then turned to the audience and made a sound like a sheep, dropping five balls of white yarn from his pockets as he gave his bizarre greeting. He then walked offstage and the performance began.

Giesche assigned Pynne the role of "Girl at the Typewriter," and true to her title, Pynne sat down at the typewriter set on the ground. Giesche then posed five questions to the audience, and gave a gift — a ball of white yarn — to each person who answered. She then formed a rather nonsensical sentence using the answers, and repeated it several times, transforming it into a sort of mantra that would be used throughout the show. Following this, Giesche then took the balls of yarn and began to string them around audience members, finally bringing the yarn back onstage and tying it around the curtains and lights backstage. More balls of



Alena Giesche '11, Heather Pynne '11 and Andrea Messana, caught in one of the more pensive moments of the eccentric, original performance. Photo by Andrew Podavola

The review's full text is available at:

<http://www.middleburycampus.com/2011/02/10/metatheatrical-experience-combines-our-worlds/>

Minimum tech requirements

Lights:

- 1 lighting board (36 circuits)
- 6 x 6 circuits of 2 kW gradation
- 14 PC 1000 W
- 5 Source 4s 1000 W (2 with gobo holder)
- 9 Par 64 CP62
- 6 Cycloids 1000 W

Sound:

- 1 machine where to connect an iPod
- 2 mounted speakers

Stage dimensions: 6m width, 5m depth (minimum)

Height under grid: 4 m (minimum)

The **set**, provided by the company, consists of:

- 20 to 30 yarn balls,
- 0,5kg of newspapers, one typewriter,
- one camera,
- one functioning computer
- three wooden sticks.

The show starts with an empty stage, on which the performers and the audience sequentially 'build' the set.

The hosting venue must provide:

- 8 points of fixed attachment for the yarn (poles, rings, grids, fixed furniture, stairs, etc...)
- a working projector with working cables
- projector mounting gear
- a white screen as backdrop, or a white cyc

Set up and strike:

- 1 set up team for 1h
- 1h for strike
- Backstage with one mirror, 4 chairs, lights and clothes racks with hangers.

Technical team provided by the company

- 4 actors (1 is the lighting designer)
- 1 director