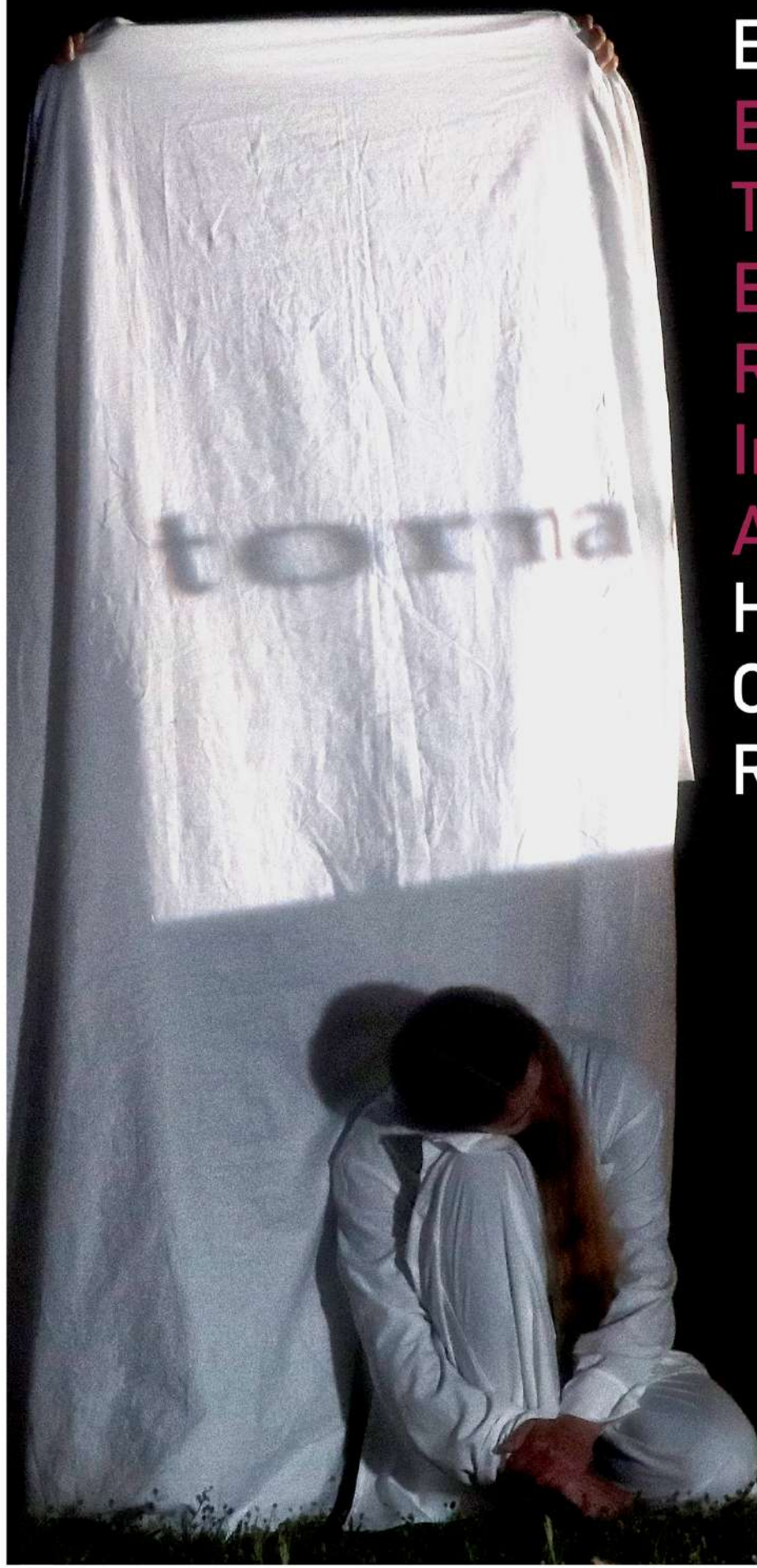




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# ETERIA

Enhance  
Transborder  
Experiences,  
Rebuild  
Interactions of  
Artists

HANDBOOK  
OF PROJECT  
RESULTS



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Macedonian Center ITI/PRODUKCIJA





# ETERIA

## Enhance Transborder Experiences, Rebuild Interactions of Artists

### HANDBOOK OF PROJECT RESULTS

#### PROJECT PRESENTATION

*ETERIA - Enhance Transborder Experiences, Rebuild Interactions of Artists* project is an international initiative coordinated by the Italian Centre of the International Theatre Institute - ITI Italy (Italy), in partnership with Theatro Tsi Zakynthos (Greece), the National History and Archaeological Museum of Constanta (Romania), the North Macedonian Centre of International Theatre Institute/PRODUKCIJA (North Macedonia) and the Augmented and Virtual Reality Lab of the Department of Engineering for Innovation of the University of Salento (Italy).

Supported by the European Union's Creative Europe Program, the project aimed to develop innovative models in Social and Community Theatre and conflict transformation through the performing arts, focusing on audience engagement and intercultural artistic practices. This was pursued through a series of targeted activities, including coworking sessions between artists and extended reality experts, international residencies, masterclasses, workshops, and video-theatre productions centered on themes of conflict and memory.

The project involved artists, cultural and social operators, and experts in digital technologies, creating innovative methods that combine new technologies with social practices to address complex issues of conflict transformation. Key activities of the project included coworking sessions in Lecce with artists, partners and experts in Augmented and Virtual Reality, theatre workshops in Skopje focused on memories of conflicts, international artistic residencies in Constanta (Romania), Zakynthos (Greece), and Lecce (Italy) with the titles "Crossroads and Borders", "Conflicts and Memories" and "Conflict and Migrations". Each residency began with online masterclasses with important masters, an in-presence masterclass on the topic of the female myths, three "Intercommunity Labs" activities with the local community and culminated in site-specific performances at targeted archaeological sites.

The project started in January 2023, with a series of specific online activities for the partners and operators participating in the project, such as initial meetings of the Management Committee and specific working groups, especially regarding dissemination work (Sharing Team), artistic work (Artistic Team) and work with extended reality (Innovation Team).





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## PROJECT PROMOTION START AND INTERCULTURAL CALL FOR ARTISTS

An Intercultural Call for Artists was published, aimed at selecting the artists who would participate in the international production. The Call was promoted on many international channels of theatre, culture, art, international mobility. An important result was the great participation of the artists and cultural institutions interested in this new project. The selected international group was made up of performers from Italy, Romania, Greece, North Macedonia, Albania, Finland, Burkina Faso, Tunisia.

The project was launched online with a presentation which can be seen at the following link: <https://www.youtube.com/watch?v=9C5rqJpBWF1> (14<sup>th</sup> February 2023)

## TARGETED ENGAGEMENT ACTIONS AND IN ITINERE DISSEMINATION ACTIONS

"Eteria" developed a wide strategy for the audience engagement and active spectatorship. Such strategy aimed to: the involvement and empowerment of the audience, in order to expand and deepen the audience participation in the activities through a participatory process; to experiment with innovative ways to build new audiences, diversify, qualifying the relationship with them. Some specific groups were involved more deeply in the activities. ITI North Macedonia involved young emerging artists and citizens through a specific local Call for Artists and other ways of involvement. The Greek Partner Theatro tsi Zakynthos envisaged specific activities to involve the target communities who participated as real protagonists of the "Intercommunity Lab" activities during the Artistic Residency. It engaged civil society associations and citizens that were involved in the research and interviews on memories of conflict.

These engagement actions are part of a broader overall audience engagement process aimed at maximizing community involvement during international artistic residencies. The action did not only concern North Macedonia and Greece, but also Romania and Italy. We will see the results in the great and heartfelt participation during the Intercommunity Labs activities.

This process included the selection and involvement of some people active in fields covered by the project in Greece and Romania specifically with the aim of having feedback from them following the conclusion of the international residency. These people were called "Sharers" and the common activity of "Sharers comments" with ETERIA operators took place online.

Being still in a preparatory phase, in Greece and Romania, the local representatives of the Sharing Team, i.e. the working group responsible for implementing the "Intercommunity Lab" activities, worked on the selection of Sharers, mainly among their own work and personal contacts.



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## COWORKING DAYS

March 2023

After these preparatory activities we finally entered the heart of the activities with the Coworking Days.

At the centre of the project were the practices of Social and Community Theatre. SCT aims to involve people and communities in theatre, considering art as a main vehicle for encounter, social inclusion, confrontation, respect and enhancement of diversity. SCT opens new visions and perspectives of audience and artists engagement in a wider perspective. Co-working sessions in presence (3 days in Lecce, Italy), coordinated by ITI Italy, have been between AVR experts and engineers, artists and cultural and social operators. The scope was the development of innovative methods based on new technologies combined with social practices, dealing with the complex issue of conflict transformation through theatre and cultural heritage. The co-working continued online and face-to-face in the Residences, and in-presence in North Macedonian with the activities: "Unknown Memories of Conflicts" and "New visual Dramaturgy".





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A workshop conducted by the project Artistic Director Fabio Tolledi was made in Skopje, organized by ITI North Macedonia, addressed to the domestic emerging and established theatre practitioners, selected by the second Call published, interested in new theatre methodologies based on evocative drama, conflict and catharsis. It was a practical investigation on the issue of Conflict and Memories through the methodology of Theatre in Conflict Zones and Community Theatre and was preparatory to the Residences.

The process of “New Visual Dramaturgy” started. ITI North Macedonia made a specific video-theatre work on military graves in North Macedonia of Balkan Wars, World War I and World War II: French military cemetery, German, Greek, Russian, Serbian, Bulgarian, British from Balkan Wars and World Wars I and II. Inspired by the poetry “Kalesnica” (1970), by the poet Svetlana Jovic, on the issue of metaphors for men’s aggression and conflicts with intersections with the objects of memory and triumph of the war conflicts.

You can access the videos clicking on the links below:

<https://www.youtube.com/watch?v=aczk-SxsN-M>

[https://www.youtube.com/watch?v=i1\\_R\\_zyanCA](https://www.youtube.com/watch?v=i1_R_zyanCA)

<https://www.youtube.com/watch?v=XLcyAzxhmrE>

<https://www.youtube.com/watch?v=XQBlpzWu9A&t=109s>

<https://www.youtube.com/watch?v=k5zWuc83Nzg>

<https://www.youtube.com/watch?v=LmFtJo1vh4o>

<https://www.youtube.com/watch?v=9Bx-9fvclso>

<https://www.youtube.com/watch?v=4j8EGxPPLZA>

<https://www.youtube.com/watch?v=cnvrFN8ptMw>

[https://www.youtube.com/watch?v=5\\_E9VSGJe0g](https://www.youtube.com/watch?v=5_E9VSGJe0g)

<https://www.youtube.com/watch?v=vt3eky7Xiis>

<https://www.youtube.com/watch?v=U0faXfChm84>

<https://www.youtube.com/watch?v=u6uZcuipdNw>

<https://www.youtube.com/watch?v=Po62BZvkV0g>

<https://www.youtube.com/watch?v=dirk8KJKdv4>

<https://www.youtube.com/watch?v=u3fnAQg5lwA>

[https://www.youtube.com/watch?v=W\\_KABGB07Hg](https://www.youtube.com/watch?v=W_KABGB07Hg)

<https://www.youtube.com/watch?v=ve95JU5VKCc>

<https://www.youtube.com/watch?v=j04RMerbTjY>

<https://www.youtube.com/watch?v=-Zqc7Bc07lQ>

<https://www.youtube.com/watch?v=qyl4QyJOWLQ>

<https://www.youtube.com/watch?v=D8xWHAT4UIM>

<https://www.youtube.com/watch?v=VhK1kY3LmQE>





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## INTERNATIONAL ARTISTIC RESIDENCES

"Eteria" envisaged the implementation of three artistic Residencies, made in hybrid mode: a first part was online (prologue) and included three Masterclasses; a second part was *in-presence*. Each Residency developed some specific aspect about the issue of conflict and related to a specific myth:

- 1) the first international artistic Residency in Constanta (Romania) was titled "Borders and Crossroads", the relevant myth was **Hecate**;
- 2) the second Residency was in Zakynthos (Greece) and titled "Conflicts and Memories", the relevant myth was **Mnemosyne**;
- 3) the third one was in Lecce (Italy), with the title "Conflicts and Migrations" and its relevant myth was **Hestia**.

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## PROLOGUE OF THE INTERNATIONAL ARTISTIC RESIDENCES "BORDERS AND CROSSROADS"

ETERIA was an educational path for the participating international artists and the cultural and social workers involved, as multiple moments of training and exchange of knowledge and practices were foreseen, either before the residency and within the residency. Each masterclass cycle that preceded the residencies was called "prologue". Each prologue was a great opportunity for artistic, cultural and technical enrichment, both for the participants and for the audience, as the activities were broadcast on Youtube. Hundreds of people participated in the Masterclasses and they are also accessible and usable today. The subjects were mainly: Social Theatre and conflict transformation through art, female mythology's history and archaeology, augmented and virtual reality and video theatre.

The cultural depth of the prologues remains a starting point for those who still want to look at these practices and knowledge today and for those who want to refine the knowledge they already possess.

Below are the Masterclasses of the "Crossroads and Borders" Prologue:

### MASTERCLASS "IMMERSIVE TECHNOLOGIES AND VIDEO TECHNIQUES FOR DIGITAL STORYTELLING"

12<sup>th</sup> September 2023

Speaker:

Andrés BUSTILLO IGLESIAS

He is Associate Professor at the University of Burgos (Spain). He received his Ph.D. in Physics from University of Valladolid (Spain) in 2000. He has published more than 45 JCR-indexed articles in the last 15 years. He has been included in the last Ranking of World Scientists (worldwide top-cited scientists) published by the University of Stanford. His teaching experience at the University in this last 15 years include different Computer Science Topics (mainly focused in 3D Animation and Virtual Reality) in a broad range of Bachelor and Master Degrees. Specially, he has been devoted to the Media Communication Bachelor, the Master in Communication and Media



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Development and the Master in Media and Cultural Heritage of the University of Burgos. He has also participated as a lecturer in the Doctorate Program in Industrial Engineering at this university. He coordinates 5 different Erasmus+ Agreements with Universities all around Europe.

<https://www.youtube.com/watch?v=nv3G69Pv14&t=30s>

## MASTERCLASS "SOCIAL PRACTICES FOR PERFORMING ARTS - THEATRE IN PRISON"

12<sup>th</sup> September 2023

Speaker:

Vito Minoia

Vito Minoia is an expert in inclusive educational theatre at "Carlo Bo" University of Urbino, where he has taught Animation Theatre, Economics of Culture, Methodology of expressive languages for the specialization course for the support of disabled pupils, History of Pedagogy. In the theatre field, he is director of "Aenigma" Theater Center of the University of Urbino, for which, since 1987, he has directed over forty theatrical productions represented in Italy and abroad. In 2014 he conceived, as President of the National Coordination Theater in Prison ([www.teatrocarcere.it](http://www.teatrocarcere.it)), in collaboration with the National Department of Penitentiary Administration (with which the Coordination signed a Memorandum of Understanding in 2013), the First National Day of Theater in Prison, in conjunction with the 52nd World Theater Day (World Theater Day promoted by ITI-Unesco).

<https://www.youtube.com/watch?v=USgMmMuRro4&t=287s>

## MASTERCLASS "FEMALE MYTH AS A COMMON CULTURAL HERITAGE - HECATE"

13<sup>th</sup> September 2023

Speakers:

Cristina-Georgeta Alexandrescu

Scientific researcher at "Vasile Pârvan" Archeology Institute Bucharest; Expert archaeologist; expert in archaeological heritage: Greek-Roman archaeology; Scientific responsible at Troesmis at Murighiol archaeological sites; Author and editor of numerous scientific papers.

Adriana-Claudia Cîteia

Associate professor at the Faculty of History and Political Sciences, "Ovidius" University Constanta; 3 PhDs in History, Political Sciences and Philosophy; Author and editor of numerous scientific papers (books, articles) - transdisciplinary approach to work topics and scientific subjects.

<https://www.youtube.com/watch?v=pmMNUBUic2c>



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## INTERNATIONAL ARTISTIC RESIDENCY "CROSSROADS AND BORDERS" – CONSTANTA (ROMANIA)

Finally, in September 2023, following the prologue, the International Artistic Residency "Crossroads and Borders" started in Constanta, Romania.

The residency was coordinated by the Museum of National History and Archeology, specifically directed by the Director Aurel Mototolea, the Archaeologist Ingrid Petcu Levei, the Museum Educators Cristian Cealera and Andreea Andrei.

It lasted two weeks. It began with a press conference. The Residency involved 26 participants including artists and augmented reality operators.







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## MASTERCLASS "FEMALE MYTHOLOGY – HEKATE"

18th September

An *in-presence* training session on female mythology was also planned during the residency, a specific action of the Museum of National History and Archaeology. In 18<sup>th</sup> September, in fact, Phd. Adriana Citeia held the "Female mythology" Masterclass at MINAC Constanta in Aula Adrian Rădulescu, with the representation of the goddess Hekate - triple mother as the main topic. Adriana Citeia is Associate Professor at the Faculty of History and Political Sciences - "Ovidius" University Constanta, she holds 3 PhDs in History, Political Sciences and Philosophy. She is author and editor of numerous scientific papers (books, articles) and has a transdisciplinary approach to work topics and scientific subjects. The Masterclass was attended by representatives of partners, the operators of MINAC and AVR Lab, the actors and actresses within the project. The theme being an inspiration for the development of the concept that the performers and the Artistic Director can use in the final performance.





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## FULL-TIME REHEARSALS FOR THE INTERNATIONAL SITE-SPECIFIC PERFORMANCE PREPARATION

The international group of selected artists participated from the first day full-time rehearsals phase, to realize the first stage of the co-creation work, in order to elaborate the performance that had also to absorb all the stimuli that came from the Residency's activities. The multicultural

performance created a connection with this specific context. The artists prepared the performance to play in the archaeological site near the Museum, in Constanta. This is the central activity of the project: theatre preparation, artistic coworking, physical preparation, singing,

choir, preparation of the international site-specific performance. During this work a creation process was also carried out by the Innovation Team of AVR Lab of University of Salento (prof. Lucio De Paolis, Carola Gatto, Sofia Chiarello, Giada Sumerano). The Innovation Team is the working group that dedicated itself to the construction of the audiovisual materials and their installation for the augmented reality interventions for all three international theatre productions. This work was structured into different main phases. Preliminary planning for the digital scenography project at the museum began with a thorough site assessment, evaluating the museum's layout and lighting conditions to ensure optimal image capture. Multiple overlapping photographs of the Hekate statues were taken from various angles, approximately 360 degrees around the object, with special attention given to intricate details like facial features and inscriptions. Additional close-up shots were taken to ensure comprehensive high-resolution coverage. The integration into digital scenography began with importing the 3D models into Cinema 4D to animate the statues. Dynamic sequences were created to highlight the statues' features and historical context. These animations were then enhanced with 2D and 3D effects to create an engaging narrative. The final video clips were edited, ensuring smooth transitions, synchronized audio, and cohesive storytelling. The animated sequences were projected onto physical spaces, creating an immersive experience for visitors. This projection mapping blended physical and digital elements, transforming the archeological space into a dynamic storytelling canvas that brought the statues to life and enriched the visitors' experience. This technical work was supported by the artistic work and sharing of contents and indications, not only by Fabio Tolledi, Artistic Director of the project, but also by Ivanka Apostolova who shared the materials prepared during the activity carried out in North Macedonia "New Visual Dramaturgy". We can see how artists, cultural operators and augmented reality experts worked in parallel but at the same time together for the most important goal: the international site-specific performance. During the residency, therefore, Co-working sessions of Innovation Team, Artistic Team and artists were made to elaborate the materials produced during the Residence (recordings, mappings, materials collected by the involved stakeholders) and those collected before by the Romanian operators that prepared the Residency (materials on cultural heritage). The Teams had exchange sessions to understand how to best use such materials in order to realize important and significant artistic Extended reality interventions for the international co-production. The augmented reality intervention of the first installation for international production created in Constanta was certainly a great success because very high quality materials were created and was the result of the technical and artistic expertise of the involved operators.



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## INTER-COMMUNITY LABS

The “Intercommunity Labs” were held during the residency. The performance preparation was deeply rooted into the community spirit, into their cultural heritage, into their memories about conflicts, into the community-telling events.

The Inter-Community Lab events required a long preparation and a work made by the Romanian Partner in collaboration with the other Partners, before the Residency starts and a big work for the activity “targeted engagement actions”.

These events in Constanta focused on cultural heritage as a crossroads of cultures. This was an extremely important topic that can open a perspective to overcome the conflicts: the intercultural approach that the performing arts can offer, as well as the other forms of cultural heritage artistic valorization which are all based on cultural métissage. Dobrogea Region, where Constanta is located, can give an example of a territory where many different cultures are intertwined and combined together in a complementary way.

## “THROUGH THE GENERATIONS”

14<sup>th</sup> September

In September 14, the residency representatives of the Constanta Museum of National History and Archeology and Dr. Radu Fulga, Doctor of Architecture, gave presentations for the students from the “Regina Maria” National College of Arts in the College Aula, about the unique aspect regarding historical cultural heritage, about its protection, preservation and enhancement through art.

The theme being an inspiration for the development of the concept that they can use in the future, being able to make the connection between the evolution of movable and immovable heritage and its influence on the arts.





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## “COMMUNITY TELLING”

19<sup>th</sup> September

In September 19, representatives of the Constanta Museum of National History organized the Inter-Community Lab activity called Community Telling at “Vasile Canarache” room (Ovidiana Hall), in which the emphasis was placed on the true histories and stories of a cosmopolitan community, from a Romanian territory where representatives of numerous ethnicities, and of various religions, have coexisted peacefully for centuries.

The theme being an inspiration for the development of ideas that the artists and cultural operators developed in the final performance. The presentations were given by Anais Tavitian, theatre critic and member of the Armenian Community, Metin Omer, Academic at “Ovidius” University in Constanța and Representative of the Turkish Community, and Constantin Cheramidoglu, Historian and Director at the Constanța County Directorate of the National Archives. During the event, representatives of the Turkish, Tatar, Armenian and other minorities who live together in Constanta presented the stories of the communities they belong to, presenting valuable information about how they settled in the territory of Dobrogea, traditions, customs and stories from their families or of the communities, transmitted from generation to generation, being an important anthropological document transmitted orally.





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## INTER-COMMUNITY LAB "SINGING MEMORIES, CONVIVIALITY"

21<sup>st</sup> September

In September 21, "Singing Memories, Conviviality" activity took place at the "Vasile Canarache" room (Ovidiana Hall - MINAC). This was an event dedicated to local cultural agents and associations (performers, musicians, singers, dancers, heritage 'bearers'), it created a moment of conviviality of the community and of the international group of artists, embracing the diversity of cultural backgrounds. The event was attended by representatives of the Constanta Museum, ITI Italy, the project partners, the actors and actresses within the project and the participants of the minorities in Constanta. Representatives of 6 ethnic groups from Dobrogea participated. In the city of Constanța, where no less than 17 different ethnicities live harmoniously, history and culture intertwine in a fascinating dance. This city, located on the shores of the Black Sea, has witnessed a peaceful coexistence and a continuous change of traditions, customs and influences. This ethnic diversity shines through in every aspect of the city, from its varied architecture to its rich gastronomy. At the event, the "Brăulețul" Ensemble from the Teodor T. Burada County Cultural Center, as well as those of the Elpis Hellenic Community Constanța, the Democratic Union of Turkish-Muslim Tatars, the Turkish Democratic Union Constanța branch, the Armenian Community Constanța branch, performed, also a small group of Ukrainian refugees participated in the event and present songs, the traditional costumes and dances, as well as the gastronomy specific to each ethnicity. The cultural event aimed to highlight the traditions and artistic peculiarities of the Dobrogean multi-ethnic mosaic. After the end of the artistic representation, each community that took part offered the participants specific products from the traditional gastronomy of the culture they belong to.









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## THE BODY OF THE ENEMY

23<sup>rd</sup> September

The site-specific international performance "The Body of the Enemy", directed by Fabio Tolledi, was played by the international group of artists in an archaeological site of Constanta, near the Museum, in the Centre of the city. The performers, coming from Romania, North Macedonia, Italy, Greece, Finland, Turkey, Tunisia were: Laura Iordan, Georgiana Mazilescu, Onur Uysal, Remus Archip, Filareta Atanasova, Simone Spirovska, Natasha Petrovikj, Simonetta Rotundo, Matteo Mele, Giovanna Kapodistria, Georgia Givetsi, Sanna Toivanen, Khouloud Tabet.

The performance was held on Saturday 23<sup>rd</sup> September at 7.00 pm and was seen by a wide audience who were able to live a very particular experience of site-specific artistic intervention with augmented reality applications. The performance was built with the contribution of international artists who worked in depth on their own experiences in relation to physical acting preparation and work on the conflict, on Hekate and on some specific myths. War, violent conflict, peace, multiculturalism, multilingualism, are the themes that the performance touched on with its poetics, the result of extremely demanding and important work, not only from an artistic point of view, but also in terms of interventions to enhance places of culture through art and the transformation of conflicts through theatre, a place where people meet, a place of politics. After the residency in Romania the meeting of "Sharers" took place online. This group of people was invited to participate in the activities in order to share their thoughts on the activities carried out during the residency. Finally, the International Artistic Residency "Crossroads and Borders" held in Constanta was a beautiful experience, full of important and significant stimuli, artistic, cultural, historical, and more. The Residency was important not only for the artists and operators but also and above all for the community of Constanta which was 'invaded' by so much art, so many cultural activities, and by the determination to revive archaeological spaces in a completely new way, spaces too often abandoned to themselves. The Residency was focused on the value of interculturalism, mutual knowledge, intersections and encounters, elements of all of our lives that can help us transform and overcome conflicts. The international performance had enormous artistic value, especially in such a historical moment marked by the spread of wars. The international group of artists and operators worked artistically on the theme of war, on the target myths of the residency and on all the significant aspects that they were able to incorporate into their artistic path. It was a highly successful action with symbolic and transformative importance.







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## “CONFLICT AND MEMORIES” PROLOGUE

October 2023

Once the Residency in Constanta ended, ETERIA continued with the “Prologue of “Conflict and Memories” Residency activities which took place online in October 2023. As specified above, the activity served to introduce artists and operators to the project’s themes, transmit knowledge, practices, methodologies, and also share them with the target audience, the target communities, but also specialized audiences. Let’s see below what Masterclasses were created for this activity and the links to see them:

### MASTERCLASS “VIDEO-TECHNIQUES FOR PERFORMING ARTS”

24<sup>th</sup> October

Speaker:

Ivanka Apostolova Baskar

The masterclass was held by Ivanka Apostolova Baskar, producer, visual playwright, art anthropologist, curator of numerous video-theatre projects. She is responsible for the Macedonian Center of the ITI. She designs and develops training and theater production programs and promotes a lot of activity for the international promotion of contemporary Macedonian theatre, also using electronic publishing and audiovisual productions.

<https://www.youtube.com/watch?v=CWl0yj4bDe0&t=8s>

### MASTERCLASS “CONFLICTS AND MEMORIES - ITI THEATRE IN CONFLICT ZONES”

24<sup>th</sup> October

Speaker:

Fabio Tolledi

Fabio Roberto Tolledi is President of the Italian Centre of the International Theatre Institute of UNESCO, Vice-president of its European Regional Council and Secretary of ITI Theatre in Conflict Zones Network. He is Writer, Sociologist and Artistic Director since 1992, he directed numerous performances (which toured in Italy and abroad, obtaining national and international recognition) and was responsible for the artistic direction of numerous cultural events. He has been project manager of numerous international projects promoted by International Theater Institute Italy and supported by the European Union and by top national and international institutions.

<https://www.youtube.com/watch?v=PRLbYcCBBXo>

### MASTERCLASS “MYTH AND TRAGEDY”

24<sup>th</sup> October

Speaker:

Fabio Tolledi

The Masterclass was held by Fabio Tolledi, General Secretary of Theatre in Conflict Zones Network and Artistic Director of the project.

<https://www.youtube.com/watch?v=qQHNmumYFwl&t=354s>



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## INTERNATIONAL ARTISTIC RESIDENCY "CONFLICT AND MEMORIES"

The International Artistic Residency "Conflict and memories" involved 27 artists and operators coming from different European countries that stayed in Zakynthos (Greece) for two weeks to actively participate in the Residency activities. All the selected artists and the Artistic Team met in the beautiful island of Zakynthos (Greece) to realize the joint artistic work for the preparation of the intercultural site-specific performance.

Main topic of the Residency was "Conflict and Memories", with actions of audience engagement, specifically on the memories of World War II and the Italian Occupation of Zakynthos. The Residency started with a press conference, open to press, cultural operators, during which the Residency's activities were presented.

"Target Engagement Actions" implemented in Greece, as in other residencies, were based on the local partner's extensive, daily engagement efforts, crucial for reaching new audiences and activating the citizenry. The main objective of the residency in Greece was to revive memories, narratives, and engagements - personal, emotional, and collective - related to the Italian Fascist Occupation and the memory of the armed conflict during World War II in Zakynthos. This artistic process was based on the results of community activation and field research on the topic.

This was possible thanks to the involvement of the local population.





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## MASTERCLASS ON "FEMALE MYTH AS A COMMON CULTURAL HERITAGE - MNEMOSYNE"

6<sup>th</sup> November

As in Romania and Greece, a Masterclass on female myths was implemented in Zakynthos on Monday 6<sup>th</sup> November, in this case on the myth of Mnemosyne, the goddess of memory. It aimed to deepen female myths common to the different involved countries. The Masterclass was coordinated by the National History and Archaeology Museum of Constanta, specifically cared by Dr. Ingrid Petcu-Levei. The Masterclass was also attended by some citizens representing the local artistic and political community and the community of Melinado representatives, the archaeological site where the performance was held. Mnemosyne was in Greek mythology one of the titanids, the daughter of Uranus and Gaia. From her union with Zeus were born the nine muses, she being the personification of memory. The ancients believed that when one died and crossed into the Underworld, one would be given a choice: whether to drink from the river Lethe where you would forget all the pains and terrors of your previous life (and with them, the lessons they brought), or whether to drink from the Mnemosyne, the spring of memory. Its representations are quite few and its appearance is exemplified by memory, along with the appearance of the nine muses. The activity was fundamental for the artistic path because it introduced this goddess dimension for its elaboration within the artistic creation and connection with the issue of conflict.





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## REHEARSALS FOR THE PERFORMANCE PREPARATION

The international group of artists spent two weeks of full-immersion rehearsals work for the preparation of the collective, multilingual, site-specific performance, under the artistic direction of the International Theatre Institute Italy, focused on the materials collected on the Residence topic. The schedule for the performance preparation was very intensive aimed to prepare the performance to be played in Melinado, a village with the remnants of the ancient temple of Opitaida Artemis, where today are the ruins of St. Demetriou. The church of Agios Demetriou is a post-Byzantine church built around 1478. This church, which survives today, was built in the rhythm of a unique Basilica. The artistic work was made in connection with the local communities and with the place, in order to enhance participatory meaning-making experiences.

The Innovation Team with experts of University of Salento and ITI North Macedonia experts in video-theatre made shootings and mapping of places and used the recordings for their elaboration into the international collective performance, that was made in close collaboration with the Artistic Team, the Artistic Director and the artists involved in the Residence. This activity was connected to the first activity in presence in North Macedonia "New Visual Dramaturgy" too. A Co-working session between Innovation Team and Artistic Team was made to elaborate the materials produced during the Residence and those collected before by the Greek operators through the activity of "Targeted engagement actions" that prepared the Residency (interviews to people that lived the Italian occupation, materials collected by the involved stakeholders like diaries, historical information). The Innovation and Artistic Teams had an exchange session in order to understand how to best use such materials in order to realize the Extended Reality interventions for international production "The Body of the Enemy". This activity was necessary to harmonize the work and connect the technological work with the artistic work.













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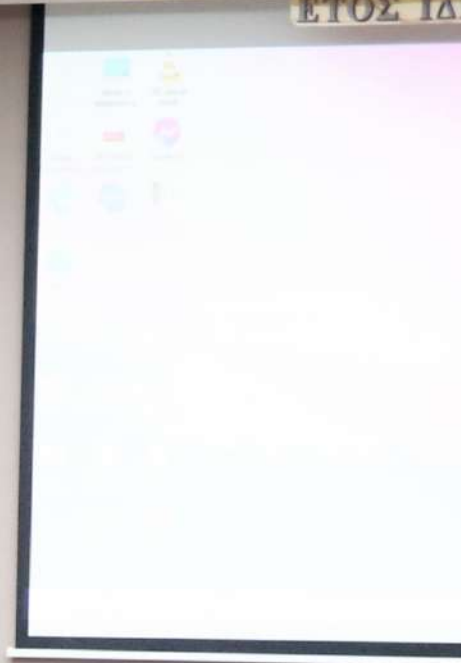
## "COMMUNITY TELLING – THE FASCIST ITALIAN OCCUPATION DURING THE SECOND WORLD WAR"

7<sup>th</sup> November

Continuing from the previous event, the "Community Telling" session held on 7<sup>th</sup> November at Leschi "o Zakynthos", in Zakynthos' historical centre, provided an open forum for the general audience to delve into the memories of the fascist Italian Occupation during World War II. This event was designed to foster community engagement and preserve historical narratives through multimedia presentations and personal testimonies. The event featured speeches from historians and the screening of a specially made video narrated by elderly individuals who experienced firsthand the Italian Occupation. The speakers included Filipitsa Margari, Philologist and Writer known for her essay "The propaganda and the educational policy of the Italian troops of the Occupation in the Ionian Islands (1941-1943)", along with Konstantinos Kapodistrias, the Artistic Director of Teatro Tsi Zakynthos, and actresses Iovanna Kapodistrias and Georgia Givetsi who participated at the international performance. A crucial part of the event was the presentation of Filipitsa Margari's research, illustrated through photos and videos. This detailed exploration provided an in-depth look at the Italian fascist Occupation's impact on Zakynthos. The event featured videos created for the project, showcasing interviews with individuals who lived at that time. The videos serve as valuable historical records, preserving the testimonies of those who experienced the occupation.



ΛΕΣΧΗ "Ο  
ΕΤΟΣ ΙΑ





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## “THROUGH THE GENERATIONS”

27<sup>th</sup> October

The inter-community event, "Through the Generations," was held at the Gimnasio of Vanato in Zakynthos on 27<sup>th</sup> October 2023. It provided a unique opportunity for students to engage with the history of the Italian Occupation during World War II. This event aimed to reveal the lesser-known aspects of this period through firsthand accounts and scholarly insights. The students were introduced to the stories of the elderly who lived through the Italian Occupation. This provided a personal and emotional perspective on the historical events of that time. The event was organized by the Theatre of Zakynthos, with significant contributions from Filipitsa Margari. The meeting featured speakers including Konstantinos Kapodistrias, Giovanna Kapodistria, Filipitsa Margari, Georgia Givetsi, and the teachers of the Gimnasio of Vanato. Texts and poetries were read by these artists. Videos created by Theatre of Zakynthos were shown, featuring interviews with partisans and elderly individuals who experienced the Italian Occupation. These documentaries provided a vivid portrayal of the era and its impact on the local population. The students actively participated and engaged with the content presented. One class of Vanato Gymnasium prepared and performed two musical pieces. This event was an essential action to handle the narratives as an active force for a deeper knowledge and awareness of history and the horrors of war, in order to build up a possible future. Memories are not a burden belonging to the past but they are the foundation of our societies. This is a fundamental value for the education and learning processes of youth.





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## “SINGING MEMORIES, CONVIVIALITY”

9<sup>th</sup> November

“Singing Memories, Conviviality”, organized by Teatro Tsi Zakynthos the 9<sup>th</sup> November 2023, had a predominantly convivial character. It was a celebration of community and cultural exchange, featuring a traditional Greek dinner with the most iconic dishes of Zakynthos.

A group of musicians was invited to perform, featuring traditional songs from Zakynthos and songs shared between the Ionian Islands, Salento (Italy) and Turkish tradition.

This musical exchange included performances in both Greek and Griko, a language of the Greek-origin minority in Salento.

Following the Greek and Griko songs, the musicians continued with a cappella renditions and accompanied songs from Turkish, Italian and Romanian traditions. This showcased the event’s multicultural essence and the intercultural foundation of the entire project.





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## “THE BODY OF THE ENEMY”

At the end of the Residence the site-specific performance “The Body of the Enemy”, directed by Fabio Tolledi, was presented in the beautiful archaeological site of Melinado. The performers, coming from Greece, Romania, Italy, North Macedonia, Finland, Turkey, Tunisia were: Georgiana Mazilescu, Onur Uysal, Filareta Atanasova, Simone Spirovska, Natasha Petrovikj, Simonetta Rotundo, Matteo Mele, Georgia Givetsi, Arhodoula Marousi, Klio Avramidou, Dionisia Giakoumelou, Sanna Toivanen, Khouloud Tabet.

The performance was prepared in relation to the place of Melinado, its cultural heritage, its stories, a mode of performing site-specific action that acted on the community (on its memories and heritage), on the sites involved and on the artistic work, simultaneously. As explained, it was made in collaboration with the AVR LAB of the Department of Engineering for Innovation that collaborated to the creation of the performance “experience” through extended reality technologies. It involved a very complex audiovisual processing work, particularly focused on Spatial Augmented Reality, with hologram intervention. The setting included two facades of the old, abandoned church and a projection over a fine network simulating hologram within an open door. The goal was to transform these physical spaces into dynamic storytelling canvases that enhanced the theatrical experience. The contents focused on Marja Gimbutas’ research about the Myth of the Mother Goddess and on Goya’s illustrations about war. The result was a highly engaging and immersive experience that blended physical and digital elements to enhance the storytelling and thematic depth of “The Body of the Enemy.” The performance was a truly very touching experience, itinerant, complex from a dramaturgical and visual point of view, being made up of augmented reality interventions. The latter were very well appreciated by the community which for the first time saw Melinado at the center of interest of an international project and above all of an important valorization effort. The themes addressed by the performance remain those relating to residence, therefore the armed and violent conflicts, as well as the myth of Mnemosyne, of the memory of the conflict, of overcoming the conflict. The artists have faced a profound journey, important for their careers and for their humanity. The operators and artists met the Sharers online following the artistic residency. They exchanged feedback, points of view and comments regarding the activities carried out during the residency.







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## “NEW VISUAL DRAMATURGY”

In February 2024, the Macedonian Centre of the International Theatre Institute, partner of the project, shared the videos produced during the “New Visual Dramaturgy” Artistic interventions which took place in North Macedonia, in World War I and II military graveyards. These videos are in several languages.

The partner also produced trailers and a digital expo with the visuals works of Luna Šalamon, 10 Experimental Drawings, inspired by Kalesnica and the “A-C-I-N-S-E-L-A-K” photos by Vesna Brishkoska Apostolova.

Here the video works titles:

- Trailer: KRIEG (Experimental Video Theatre Project / Male Version)
- Video Theatre Project - E.T.E.R.I.A.: KRIEG / Male Version (English Version) with Zdravko Stojmirov
- Video Theatre Project - E.T.E.R.I.A.: KRIEG / Male Version (Macedonian Version) with Zdravko Stojmirov
- Digital Photo Expo: KRIEG photos by Vesna Brishkoska Apostolova
- Trailer: A-C-I-N-S-E-L-A-K (Experimental Video Theatre Project / Female Version)
- Video Theatre Project - E.T.E.R.I.A.: A-C-I-N-S-E-L-A-K / Female Version (English Version) with Filareta Atanasova
- Video Theatre Project - E.T.E.R.I.A.: A-C-I-N-S-E-L-A-K / Female Version (Macedonian Version) with Filareta Atanasova
- Digital Photo Expo: A-C-I-N-S-E-L-A-K photos by Vesna Brishkoska Apostolova
- Project E.T.E.R.I.A.: Digital Expo by Luna Šalamon (10 Experimental Drawings inspired by Kalesnica)

# KRIEG

WITH

**ZDRAVKO STOJMIROV**

**EXPERIMENTAL VIDEO THEATRE PROJECT**

BY

**APOSTOLOVA BASKAR**





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## CONFLICT AND MIGRATIONS

Main topic of the International Artistic Residency in Lecce (Italy), coordinated by ITI Italia, was "Conflict and Migrations", considering migrations as a consequence of high and low intensity conflicts and of colonial exploitations.

## TARGETED ENGAGEMENT ACTIONS IN ITALY

As planned in the project, the preparation for the International Artistic Residency "Conflicts and Migration" was preceded by the "targeted engagement actions (3/3)," also developed with the full involvement of the beneficiaries. In Romania, young people and children prepared dances and the communities' representatives prepared presentations about the multiethnic community of Dobrogea, in Greece students prepared songs, interviews were conducted, and community representatives produced researched and contents. In Italy, the target groups engaged directly in theatre activities, personally involved in the process. The "targeted engagement action" in Lecce was structured into two main actions:

- 1) artistic work with the students of Istituto Comprensivo "San Cesario di Lecce"
- 2) artistic work with young and adult refugees with disabilities and social workers in Lecce and Cavallino.

The activity with the students of Istituto Comprensivo "San Cesario di Lecce" was conducted by Ferruccio Guarini, Master of Social Theatre for Children, with 40 years of experience in the field. The action began on 16<sup>th</sup> February, 2024, lasting two hours, and continued for 10 sessions. The action consisted of a theatrical pathway on the theme of child slavery. The goal was to carry out the intercommunity-lab activity "Through the Generations – The Enchanted Castle of Iqbal and 250 Million Stories. World Day Against Child Slavery," which took place on 16<sup>th</sup> April at 5:00 PM at Istituto Comprensivo "San Cesario di Lecce". The importance of working on this theme is clear, and at the same time, it should be noted that the performative action was constructed to convey a message "through generations," as the title of the intercommunity lab suggests. This important message was effectively conveyed by the students, guided by the Master, as well as the actors and actresses from the Italian Centre of the International Theatre Institute. A new dramaturgy and script were created based on the story of Iqbal Masih, a Pakistani child laborer and activist who became a symbol of the fight against child labor.





# ETERIA

PROMOTED BY ITI ITALY

ENHANCE

TRANSBORDER

EXPERIENCES

REBUILD

INTERACTIONS

OF ARTISTS



Roma ... with Macedonia 2023 - 2024





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The second targeted engagement action was “Roots and Wings,” a special workshop that brought to the realization of the activity “Community Telling – Roots and Wings” on April 15, at 7:00 PM at the De Giorgi Distillery in San Cesario di Lecce. “Roots and Wings” was a participatory, collective theatre workshop dedicated to young and adult refugees with disabilities from Lecce and Cavallino (a village in the Province of Lecce) and Italian social workers from Lecce and the surrounding area. The workshop was a tool for engagement within the activities of the residency, and occurred before the residency, as planned. “Roots and Wings” resulted from a collaboration between the International Theatre Institute Italia, the Lead Partner of ETERIA, and the migrant and refugee’s assistance association ARCI Solidarietà Lecce. This collaboration enabled an important, significant, and profound path with the participating refugees, young and adult men with disabilities in their assistance project. The action was coordinated by the Italian Centre of the International Theatre Institute, which employed two internationally recognized Social Theatre masters: Hamado Tiemtoré from Burkina Faso, an artist who also participated in the international production carried out during the international artistic residency in Lecce, and Luca Fusi, a renowned Italian theatre director, who worked for twenty years in Burkina Faso with important theatres. The workshop aimed to engage the target group in a participatory artistic process and an exchange of stories, thoughts, opinions, ideas, and ambitions not only among Italians, residents of Lecce, San Cesario di Lecce, and Cavallino, but also with the entire local community. This community includes not only those born in Italy but also the local migrant community and those who, unfortunately, are often marginalized and far from cultural and artistic enjoyment, and are frequently discriminated, not only because of their foreign origins but for their disabilities. Under the guidance of Fusi and Tiemtoré, with the support of operators from the Italian Centre of the International Theatre Institute and the social workers of ARCI Solidarietà Lecce, they worked on the theme of origins and “wings,” on flight in all its forms, as a starting point for looking inward or from above, and being able to tell one’s story, with their own means, freely in front of an audience composed of local community citizens and international artists, during “Community telling” activity that took place during the international residency “Conflicts and Migrations”.







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## “CONFLICT AND MIGRATIONS” PROLOGUE

As well as the two previous Residencies also, the final Residence “Conflict and Migrations” started online with three Masterclasses of the “Prologue” which aimed to a wider involvement of the audience and to share the Residence contents, introduce the artists and operators to the themes of the residency that would take place in Lecce, transmit knowledge, practices, methodologies, and also share them with the public via livestreaming on Youtube.

Let's see below what Masterclasses were created for this activity and the links to view them:

### MASTERCLASS “SOCIAL PRACTICES FOR PERFORMING ARTS”

27<sup>th</sup> February 2024

Speakers:

Thomas Engel

Thomas Engel received his PhD in Theatre Studies from the Humboldt University in Berlin in 1988. Between 1983 and 1992 he worked as a dramaturge in German municipal theatres. From 1988 to 1990 he was Assistant Director of the German Centre of the International Theatre Institute (ITI) in the German Democratic Republic, and from 1992 to 2003 Assistant Director of the ITI Centre in the Federal Republic of Germany. He was project manager for several national and international ITI projects and editor of ITI publications. Since 2003 he has been Managing Director of the German ITI. He represents the German ITI in national and international organizations and networks of theatre, cultural policy and the performing arts. In 2011, he co-founded the ITI Action Committee for Artists' Rights and has been the coordinator of the committee ever since.

Jarosław Siejkowski

Jarosław Siejkowski (Instytut Im. Jerzego Grotowskiego) is Expert Producer, Culture Creator, Actor, Director, Theatre Pedagogue, Producer and Project Manager in Grotowski Institute, Manager and Project leader with over 25 years' experience. His major cultural projects were focusing on the cultural heritage, cross-cultural exchange, social awareness and theatre. He initiated and realized a number of social and artistic projects in all the world.

<https://www.youtube.com/watch?v=8qHgZwvpxjQ>

### MASTERCLASS “FEMALE MYTH, REBUILDING THE OIKOS - HESTIA”

27<sup>th</sup> February

Speaker:

Cristian Cealera

Cristian Cealera (Muzeul de Istorie Nationala si Arheologie Constanta) is an historian, museum educator, writer, author, documentarist, museum operator, editor, publisher. He has a Master Degree in Anthropology and European History at “Ovidius” University Constanța - specialised in Oriental Cults in Roman Dobrudja (Phd). He is the museum educator of National History and Archaeology Museum of Constanta. He is author of three publications on Romanian cultural heritage. As a documentarist he created the movies: “The Treasury of the Museum in Constanța”, made for ICR (Romanian Cultural Institute), “Madrid branch” (2020) and “The History of Romania



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in one object”, made for ICR New York (2021). He is experienced in several international projects such as Creative Europe.

<https://www.youtube.com/watch?v=f7pdRIMFk-w&t=11s>

## MASTERCLASS “SPATIAL AUGMENTED REALITY AND HOLOGRAPHY FOR PERFORMING ARTS”

28<sup>th</sup> February

Speaker:

Donato Maniello

Donato Maniello is Full Professor at the Academy of Fine Arts in Foggia and Naples, he has a graduate in Architecture in Naples, Master in Conservation of Cultural Heritage, PhD in Materials and Structures for Architecture at the University of Florence, he now teaches Digital Applications for Visual Arts and Multimedia Design. He began his research in the field of stereoscopic photography, becoming interested over time in the relationship between urban space and time in images. In 2011 he founded Studio Glowarp, dealing with Spatial Augmented Reality (better known as video mapping), focusing on applications first in the field of art and scenography and in the last years exclusively in the museum, cultural heritage and digital ethics sectors. His research focuses on the use of digital technologies for the enhancement of cultural heritage and its hybridisation with traditional techniques in the field of Augmented Heritage. Active in the field of research and education, his collaborations with institutional bodies in Italy and abroad are various. Since 2014, he has edited the series of New Technologies Applied to Art (ISSN: 2611-6952), published by Le Penseur.

<https://www.youtube.com/watch?v=sSvgZCT3pyw&t=67s>



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## INTERNATIONAL ARTISTIC RESIDENCY “CONFLICT AND MIGRATIONS”

The International Artistic Residency “Conflict and Migrations” was carried out in Lecce (Italy), an area in the South of Italy, a land of migrations, a peninsula in the Mediterranean. It had a duration of about two weeks and it involved 25 direct participants. It started, like the other residences, with a press conference, open to journalists and general audience.





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## MASTERCLASS ON “FEMALE MYTH AS A COMMON CULTURAL HERITAGE – HESTIA”

23<sup>rd</sup> April

The *in-presence* Masterclass organized by the Museum of National History and Archeology of Constanta (Romania) was held during the Residency, in particular held by Dr. Cristian Cealera and Dr. Ingrid Petcu-Levei. The Masterclass aimed at deepening female myths common to the different countries involved. Main myth in Lecce was Hestia, goddess of the Oikos.

Cristian Cealera, Museum Educator of the Museum of National History and Archeology of Constanta and Doctor in History of Oriental Cults, explained and interpreted the mythology of Hestia: “Hestia represents the embodiment of the domestic hearth, the sacred flame that burns continuously in temples and houses, which purifies”. Hestia is the Protector of families, cities, colonies. As protector of home and family life, she is implicitly the image of hospitality and conviviality. As the goddess of the hearth, she had control over fire, maintaining the sacred flame in homes and temples. She is the Protector of the Home and ensure its safety, symbolizing security and warmth. Doc. Ingrid P. Levei, PHD in Archaeology, Specialist of the Museum of National History and Archeology Constanta, presented the archaeological context of an offering made to Hestia. In the suburb of ancient Tomis (the current city of Constanta, Romania) a house dating back to the 2<sup>nd</sup>-3<sup>rd</sup> century BC was discovered. In the fireplace of the house, on the northern side of the oven, a small bone statuette with the representation of Thanatos was discovered. The statuette is a true work of art, one of the most important artistic representations discovered during the year 2023 during the excavations. It was very important for the artists and operators to delve deep into cultural heritage through some female mythological figures which stayed at the core of the joint artistic work for the performance preparation. It was clear the relevance on the awareness of myths complexity, as a living material for the construction of our present and future and its importance in the artistic elaboration, in the wider vision of the Social and Community Theatre.







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## REHEARSALS FOR THE PERFORMANCE PREPARATION

During the final Residence the collective international performance was prepared in its final, site-specific edition and played in the archaeological site of Cavallino (Lecce). The full-immersion rehearsals were made, involving the international group of theatre artists, that elaborated the artistic creation and incorporated the other stimuli coming from the Residence activities.









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## "COMMUNITY TELLING – ROOTS AND WINGS"

15<sup>th</sup> April

"Community Telling – Roots and Wings", held on April 15<sup>th</sup> at Distilleria De Giorgi, was the culmination of a Social Theatre workshop involving the group of refugees with diverse abilities. The event aimed to foster dialogue and reflection on the themes of roots and flying, providing a platform for participants to share their personal journeys and experiences, traumas and fears. The activity featured a work-demonstration followed by a discussion, the "community-telling" part. Participants, mainly refugees from various countries including Tunisia, Cameroon, India, Pakistan, Sudan, Guinea and others, shared their stories and reflections on the themes targeted. The work and the demonstration were directed by Luca Fusi, an experienced practitioner of Social and Forum Theatre, and Hamado Tiemtoré, a Burkinabé Director and Actor. Fifteen men with various disabilities, including deaf-mute individuals and those with severe physical disabilities, participated in the workshop and at the event. They were involved in preparatory activities that included personal storytelling, performing arts exercises, and thematic explorations under the guidance of the directors. Following the performance, a discussion was held with the audience. This session provided an opportunity for cultural operators, artists, social workers, and project partners to engage with the themes explored in the workshop and performance. The discussion allowed for a deeper understanding of the participants' experiences and the impact of migration on their lives. "Community Telling – Roots and Wings" was a powerful demonstration of the therapeutic and expressive potential of theatre. By sharing their stories and exploring the themes of roots and fly, the participants not only highlighted their personal journeys but also contributed to a broader dialogue on migration and disability. The event had a significant impact on all attendees, fostering empathy, understanding and a sense of community.







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**"THROUGH THE GENERATIONS – THE ENCHANTED CASTLE OF IQBAL AND 250 MILLION STORIES. WORLD DAY AGAINST CHILD SLAVERY"**

16<sup>th</sup> April

The Inter-community Lab "Through the Generations" was held at the Istituto Comprensivo San Cesario di Lecce on 16<sup>th</sup> April. The event, aligned with the World Day Against Child Slavery, focused on the rights of children and involved primary school students, their families, and the local community. The event was part of the broader "targeted engagement action", a structured process of involving children, families, and the local community. This process culminated in the final work demonstration by the students. Under the guidance of Ferruccio Guarini, a specialist in Social Theatre for Children, the students worked on the theme of child slavery, with a particular focus on the story of Iqbal Masih, a Pakistani child laborer and activist who became a symbol of the fight against child labor. The children were led in creating a touching and emotional dramaturgy based on Iqbal Masih' story. The workshop aimed to help the children understand and express complex themes related to child exploitation and slavery through the medium of theatre.





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## RESIST – SINGING MEMORIES, CONVIVIALITY

25<sup>th</sup> April

On Thursday, April 25<sup>th</sup> the event “Resist – Singing Memories, conviviality” was held at Distilleria De Giorgi in San Cesario di Lecce. This event celebrated the Anniversary of Italy’s Liberation from Nazi-fascism with the artists of ETERIA. “Resist – Singing Memories, Conviviality” marked the third and final event of the “Inter-Community Labs”. The event utilized singing as a means of preserving historical memory, featuring a rich repertoire of songs, poetries, and memories from Italy’s resistance fight against fascism. The performance was directed by Fabio Tolledi, and featured Anna Cinzia Villani, Roberta Quarta, Simonetta Rotundo, Matteo Mele. The artistic event focused on traditional songs and texts to recall the horrors of war, the ideals of political and labor struggles, the sacrifices made for liberty, equality, and rights. “Resist – Singing Memories, Conviviality” celebrated freedom, equality, and the memory of wartime struggles. The event therefore ended by eating together, in an atmosphere of friendship, brotherhood and sisterhood. The event provided an essential opportunity for communal engagement and reflection on the values of freedom and equality, reinforcing the importance of historical memory through collective artistic expression.





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## COWORKING

During the International Artistic Residency “Conflict and Migrations” the Innovation Team (Lucio De Paolis, Carola Gatto, Sofia Chiarello, Giada Sumerano) and the Artistic Team collaborated to create the final and definitive materials for the international production. The Innovation Team worked on space mapping, planning of interventions, positioning of technological equipment. Many materials produced have opened up new aesthetic and intervention paths, new ideas and solutions to best implement the innovative performance, ready to tour in European and international archaeological sites.







The Innovation Team created the final augmented reality intervention for the performance in Cavallino. The integration of the Kinect application for real-time motion tracking with MadMapper software for dynamic projection mapping gave an extra element to the international performance. Kinect, a motion sensing device developed by Microsoft, captures detailed body movements and gestures. By tracking these movements in real time, it allowed performers to seamlessly interact with digital elements. As the performer moved across the stage, the projections changed accordingly, creating an immersive and interactive environment. This synchronization between physical movement and digital projection added a new dimension to the performance, making it more engaging and dynamic. This innovative use of technology in the performance demonstrates the potential to create fascinating, responsive environments that blur the lines between reality and digital illusion. To bring the static structures to life, video content and animations were created, incorporating 2D and 3D effects. Content was ensured to repeat seamlessly to match the duration of the performance. One of the main mapping challenges was the projection onto tree leaves. Several tests were made to fine-tune the projections, ensuring clarity, alignment and synchronization with the performance. On the day of the performance, the projections were integrated seamlessly with the live interpretation. Cues from the performance were used to activate specific visual elements, ensuring a harmonious fusion between action and projection.



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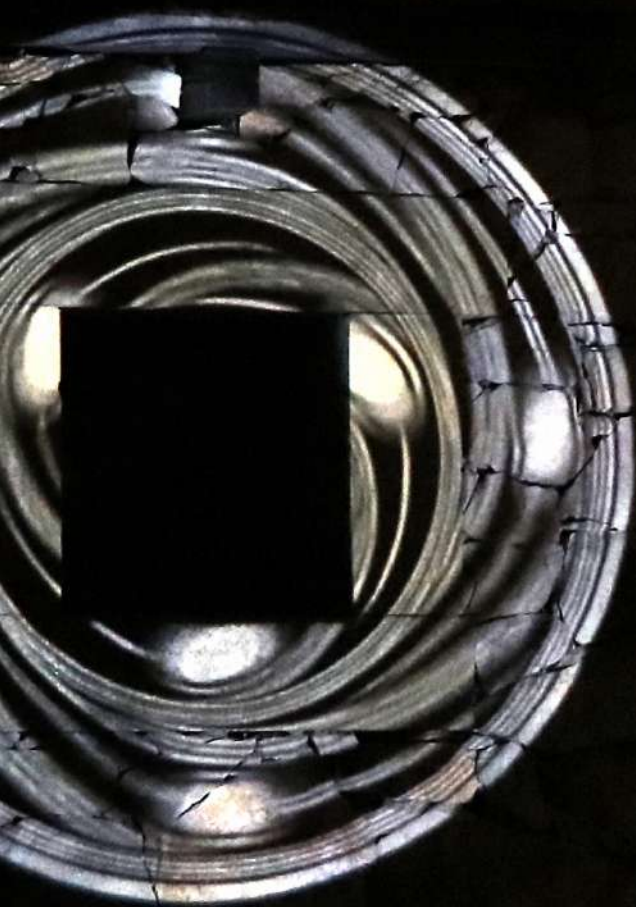
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## “COMBAT! LAMENTATION ON THE BODY OF THE SLAIN ENEMY”

28<sup>th</sup> April

Finally, the international production *COMBAT! Lamentation on the body of the slain enemy* directed by Fabio Tolledi, was played, featuring artists from Italy, North Macedonia, Greece, Romania, Finland, Spain, Albania, Tunisia, Turkey, Burkina Faso: Anna Cinzia Villani, Carla Mazarrota López, Ermelinda Bircaj, Filareta Atanasova, Georgia Givetsi, Hamado Tiemtoré, Khouloud Thabet, Matteo Mele, Mauro Tre, Natasha Petrovikj, Onur Uysal, Roberta Quarta, Roberto Gagliardi, Sanna Toivanen, Simona Spirovska, Simonetta Rotundo. The performance took place in a site-specific manner at the Archaeological Museum of Cavallino, in province of Lecce, on Sunday, 28<sup>th</sup> April 2024. The performance was composed of various scenic stations integrated with augmented reality interventions as previously described. The musical component was made by the musicians Mauro Tre and Roberto Gagliardi, who performed live from two different positions. “COMBAT!” was the culmination of a complex, important, deep, and poetic journey. To realize it, a process was established involving many people. It is important to consider that the effort was not only in acting and augmented reality but also in significant organizational, technical, promotional, and managerial work, which was crucial for the successful execution. This essential support allowed the artists to dedicate themselves intensively to the artistic research, the composition of the dramaturgy, the script, the performative actions, and the content of the augmented reality interventions. The artists, under the direction of Fabio Tolledi, focused primarily on the theme of conflict and war. Thus, the final version of the performance was titled “COMBAT! Lamentation on the body of the slain enemy”. During the residencies, each artist worked on specific poetic and philosophical aspects that emerged from the combined work of theatre, poetry, images. Therefore, the dramaturgy was composed of a collective and participatory effort. It included significant performative interventions in the artists' native languages, making it multilingual yet comprehensible, accessible, and meaningful. The role of the chorus was fundamental. The chorus was meticulously prepared, with voices and songs in many languages, including Greek, Romanian, Turkish, Spanish, Macedonian, Italian, Finnish, Arabic, Turkish, Moré. The audience experienced a highly immersive and performative event that touched the hearts of people, conveying the pain and destruction that war causes.















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## “ECHOES” FINAL DISSEMINATION ACTIONS

June 2024

Finally, the project concluded with an international dissemination phase with showcase stages on the results of the project in terms of actions carried out, audiences reached, outputs and contribution to the priorities of the Creative Europe Program. Materials for the dissemination of the results are shared with the audience and with specific target groups, such as this handbook of the results, the final video of ETERIA, the videos created by the Macedonian partner, and so on. These activities are developed with specific events held in June 2024 in North Macedonia, Romania and Greece. An online international conference is made to share these elements and lay the foundations for this project to continue over time and the production to circulate in archaeological sites in Europe and beyond.

## ETERIA | Enhance Transborder Experiences, Rebuild Interactions of Artists

promoted by  
Italian Centre of International Theatre Institute

with the support of  
Creative Europe Program of the European Union

in partnership with  
Muzeul de Istorie Nationala si Arheologie Constanta (Romania)

Augmented and Virtual Reality Lab of Department of Innovation Engineering of University of Salento (Italy)

North Macedonian Centre of ITI/PRODUKCIJA (North Macedonia)

Theatro Tsi Zakythos (Greece)

Artistic Director  
Fabio Tolledi

General Manager  
Ivano Gorgoni

Project Manager  
Pierluigi Greco

Partners Coordinators  
Aurel Mototolea  
Ingrid Levei  
Ivanka Apostolova  
Kostantinos Kapodistrias  
Lucio De Paolis



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### **Artists**

Anna Cinzia Villani  
Arhodoula Marousi  
Carla Mazzarrota López  
Dionisia Giakoumelou  
Ermelinda Bircaj  
Filareta Atanasova  
Georgia Givetsi  
Georgiana Mazilescu  
Hamado Tiemtoré  
Iovanna Kapodistria  
Khouloud Thabet  
Klio Avramidou  
Laura Iordan  
Matteo Mele  
Mauro Tre  
Natasha Petrovikj  
Onur Uysal  
Remus Archip  
Roberta Quarta  
Roberto Gagliardi  
Sanna Toivanen  
Simona Spirovska  
Simonetta Rotundo

### **Augmented and Virtual Reality Lab Researchers**

Sofia Chiarello  
Carola Gatto  
Giada Sumerano  
Federica Faggiano

### **“New visual Dramaturgy” artists**

Ivanka Apostolova Baskar  
Filareta Atanasova  
Zdravko Stojmirov  
Mihailo Apostolov  
Vesna Brishkoska Apostolova  
Luna Šalamon

### **Main Collaborators**

Cristian Cealera  
Andreea Andrei  
Adrian Filip  
Laurențiu Chelărescu  
Marina Colucci  
Ferruccio Guarini  
Flavia Antico  
Giovanna Ciraci  
Donatella Miglietta  
Samuele Zecca  
George Giannoulis



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**With the participation of**

Abdul Jabar Mahmoud  
Abdullah Mohanned Mamoun  
Adam Radwan Abdullah  
Adriana-Claudia Cîteia  
Ahmad Nadeem  
Ahmed Hassan  
Ahmed Sarfraz  
Ali Hamza  
Anais Tavitian  
Andrés Bustillo Iglesias  
Maria Cucurachi  
Ben Amor Imed  
Boulares Imed  
Constantin Cheramidoglu  
Corrado Notario  
Cristina-Georgeta Alexandrescu  
Donato Maniello  
Dongmo Ghislain Ariss  
El Kaderi Abdelkader  
Gaetano De Rinaldis  
Harchi Ilyes  
Hussain Muhammad Shabaz  
Jarosław Siejkowski  
Khlifi Walid  
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Moumin Gadoum  
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Community of Melinado (Zakynthos)  
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