



**POST•M** by inoutput

**FOR MORE INFORMATION:**

**(Europe)** Nerina Cocchi

nerinacocchi@inoutput.org

+33 6 49 36 17 85

+39 333 66 72127

**(US)** Heather Pynne

heatherpynne@inoutput.org

+1 864 630 9836

<http://inoutpostm.wordpress.com>

## **POST•M** by inoutput

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

Director and producer: Nerina Cocchi

Featuring: Alena Giesche and Viviane Irina Neumann

Lights: Heather Pynne

Photography: Andrea Messana

Duration: Approximately 60 minutes

Partners:

L'Emmêlé (Paris 19e, France)

La Mandragola (Paris, France)

Kickstarter project fundraising (USA)

Middlebury College (Vermont, USA)

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## INTENTION OF THE PIECE

When I was a child, my grandmother Mimma told me stories of World War II: of hiding, of escape, of liberation, of the reconstruction of the world, of hope for the future. Today, Mimma's stories have been integrated into my story, and often I find the two of us talking and arguing about what the future has become; corruption, lack of social and civic engagement, scramble for personal advantage, and protection of monetary interests. The situation where the individual comes before the community makes me angry.

This was the force out of which POST•M was born. POST•M, a dynamic theatrical piece, asks its audience what it means to be a human being in a connected world. Not only does POST•M ask, but it also listens to your answers and beckons your participation in creating a universal community. Using a deceptively simple yet malleable set made of newspapers, yarn, sticks and a typewriter, the cast creates a world that invites the audience to participate and connect, both onstage and from their seats. First work-shopped in February



of 2011 at Middlebury College with Nerina Cocchi (the Director), Alena Giesche (the Girl in White), Andrea Messina (the Photographer) and Heather Pynne (the Lighting Designer), work continues in Paris as the company integrates Viviane Irina Neumann (the Girl at the Typewriter) and the bustling, vivacious landscape of Paris.

The members of the company are artists from different countries, with different mother tongues, practicing different disciplines, and with different perspectives. Yet out of these differences POST•M has emerged: the product of our voices, our bodies, our languages, and our lenses in one artistic piece. The amalgamation of such differences reflects the intention of leading our audiences into an alternative space and time where they are free to let go of what they know and to question themselves, and simultaneously, 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 this performance into the world.

## DIRECTOR'S NOTE FROM NERINA

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 COFOUNDERS

**NERINA COCCHI** / Italy / director



Nerina Cocchi combines an international (Italy, Swaziland, USA, France and Belgium) lifestyle to a multilateral experience and education in theatre (Stanislavski, Laban, Viewpoints and Lecoq techniques with Vanessa Mildenberg and Cheryl Faraone), improvisation (John Britton) and dance (Authentic Movement, improvisation and experiential anatomy with Andrea Olsen and Sandra Vincent).

Director (4.48 Psychosis, Manifesto for Another World, Marie and Bruce, Novecento and Ni una más) and translator (A. Baricco, Lina Prosa, Motus, Gallerie Anyspace), Nerina graduated Summa cum Laude (Theatre and German double major) from Middlebury College (VT) in the USA and holds an MA in International Artistic Cooperation from l'Université de Vincennes-Saint-Denis (Paris VIII). She currently collaborates with Motus. In France she has collaborated with Théâtre de l'Improviste, l'Emmêlé and Pôles Productions. In Italy she has collaborated with Maria Cassi of il Teatro del Sale.

**ANDREA MESSANA** / Italy / 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 italiano di cultura 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, and 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 Girl in White*



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 Plays the Typewriter*

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 peace-building. 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 high school. In 2006, she participated at the National Arts Festival of South Africa, Grahamstown, as an interpreter of “Braided”, a devised piece directed by Neil Cave and Sue Hall. 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 / 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 (North Carolina). Her lighting design for Novecento won the regional division of the Kennedy Center American College Theatre Festival's design competition in 2010. She is constantly looking for the overlapping patterns.

## REVIEW

“...the entire audience was onstage with the performers, and as the last ball of yarn was unrolled, we were then silently told to begin cleaning up. It took a good 10 minutes to fold the newspapers and re-wrap all the yarn strewn around the stage, but through teamwork, it was a relatively easy task. We then returned to our seats and the show was over, leaving us wondering as an audience what we had just been witness to and what our own experience onstage meant to us both as individuals and as a singular humanity...Though it was a rather confusing, amusing and slightly embarrassing ride, I believe that is what the audience ended up doing as we returned to our seats, feeling a strange sense of silent accomplishment after cleaning up a stage drenched in rainbow yarn and newspaper. Our combined experiences onstage brought our own unique worlds together. Ultimately, whatever Cocchi was trying to accomplish with this bizarre and experimental theater experience, I believe it worked.”



### DEIRDRE SACKETT, MIDDLEBURY CAMPUS

« La voie “libérale” que nous avons choisi n’incite bien souvent pas les gens à montrer le meilleur d’eux-mêmes et les modèles de réussite que nous cherchons à attendre sont la plupart dénués de morale et d’humanité...vaste entreprise donc. Mais je pense que lorsque l’on fait sincèrement quelque chose de bien, c’est d’une grande valeur pour toute l’humanité, c’est une énergie créatrice qui a un effet difficilement mesurable, alors bon courage ! » **BRIGITTE, SPECTATRICE**

## ABOUT INOUTPUT

inoutput was born in 2010 out of the encounter between two Florentine artists: photographer Andrea Messana and theatre director Nerina Cocchi. An international group of artistic research and hybrid creation, inoutput intends art to be a perpetually expanding elliptical flow aimed at developing networks of coalescence and cooperation across languages.

Through performances, installations and other media, inoutput offers 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 creates in an international setting because it is in this setting that we lead and live our lives, because we experience the modern world as continuously evolving but never resolved encounters and clashes of cultures, languages and nations, and because we are still learning how to cohabitate with one another in a complex world.

## **TECH REQUIREMENTS**

Stage dimensions: 3m x 5m (minimum)

Height under grid: 3m (minimum)

The show tours with:

- 20 to 30 yarn balls
- 2lbs of newspapers
- 1 camera
- 1 functioning computer
- 1 typewriter

This show does not use any equipment that needs to be mounted or drilled into the floor.

The hosting venue must provide:

- 8 points of fixed attachment within actors' reach (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 minimal set up team for 1 hour
- 1 hour for strike
- Backstage with one mirror, four chairs, lights and clothes racks with hangers.

Technical team provided by the company

- 2 actors
- 1 director
- 1 lighting designer