

Piccolo Teatro di Milano – Teatro d'Europa

International Theatre Festival

under the High Patronage of the President of the Italian Republic

Presente Indicativo

Milano Crocevia

Stories, artists and communities through tradition and contemporary perspective

Milan 14 - 30 May 2026

Index

| | |
|---|----|
| Presente Indicativo | 1 |
| Fondazione Piccolo Teatro di Milano - Teatro d'Europa | 3 |
| Editorials | 4 |
| Events | 9 |
| Collateral activities | 36 |
| Calendar..... | 41 |
| Accessibility..... | 43 |
| Information | 46 |

Fondazione Piccolo Teatro di Milano - Teatro d'Europa

Presente Indicativo

Milano Crocevia

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Editorials

By the Artistic Director

– And now a few steps / from wall to wall / up those stairs / or down the others / then slightly to the left / if not the right / from a wall within a wall / up to the seventh threshold / from wherever to wherever / to the very intersection / where your hopes, errors, failures, / efforts plans and new hopes / cross paths / so as to part.

WISŁAWA SZYMBORSKA, LABIRINTH

THE VOICE OF THE BUTTON-MOULDER (behind the house) Peer, we shall meet at the last cross-roads, and then we shall see if... I'll say no more.

HENRIK IBSEN, PEER GYNT

In the vast and shifting spectrum of dialogue, meetings, discussions, collaborations, encounters and clashes to which the 25/26 season at the Piccolo Teatro is devoted, examining the nature of the intersubjective relationships that represent the most authentic material of theatre – or perhaps its truest essence –, a special place is, indeed, dedicated to exchanges with the artists “associated” with our Theatre; those men and women of theatre who have transformed their experience with the Piccolo into a profitable and fertile opportunity for complicity and dialectical nourishment, a moment for understanding oneself and others through similarities and differences to gain clarity in their view of the world and of the theatre and who, reciprocally, the Piccolo Teatro has chosen as privileged interlocutors in its striving to comprehend the transformations taking place within contemporary theatre (and in our present), not simply to map them but also to confront them with honesty and determination. For three years, embracing the slender yet solid thread of the relationship of “association”, with its epiphanies and incomprehension, convergences and differences – as is always the case with human relations, fatally played out in the enigmatic and extraordinary territory of the clash between “you” and “I” – the Piccolo Teatro and Milan – respectively home of artists and legendary middle ground of sacred air, set between plains and rivers – have become a cross-roads of creative paths, of visions, dreams, fantasies and utopia, together expressing our era.

Following the same guiding light that has set the course of the season, while also true to its vocation of global exploration of the irresistible tumbling of the great “theatre of the world” (or of the vast “world of theatre”) from the present to the future, the third edition of

the *Presente Indicativo* Festival looks to the looming celebrations for the eightieth anniversary of the founding of the Piccolo Teatro (May 2027) and offers a programme that plots a manifold landscape (or impassioned novel) of the contemporary scene and its vibrant shifts “forward”, its leaps and its risks, which it entrusts to the intuition and sensitivity of the international associated artists of the Piccolo Teatro for the 2025-2027 period and of the new Italian associated artists who joined the creative galaxy of the Foundation in 2025..

What emerges is a courageous (and one trusts fascinating) glimpse (or phantasmagorical tale) of our theatre “at a turning point”, interweaving the skilful and moving probing of memory attempted by Tiago Rodrigues, with the sorrowful and ironic grace of a seemingly benevolent Pierrot, simultaneously “critical” and “participant”; the agonising linguistic odyssey of Caroline Guiela Nguyen, a nomadic artist perpetually travelling cultures, bent on examining, in a “Pascalian” manner, the irrational reasoning of the heart; the boundless “global works” of Łukasz Twarkowski, in his role as ambitious and omnivorous expert of the hieroglyphics of scientific thought, projecting theoretical illumination and profoundly private leaps of biography through psychedelic cinema-live performances dispersed with the exploded shards and rubble of reality; the courageous “trial” generously danced by Anne Teresa De Keersmaeker to tell of her challenge to the “insults of time” and her fragile attempt to penetrate the ever fleeting mystery of identity, based on an examination of “other”, chasing and hunting on the tracks of its disappearance. There is even room for the underworld in the history of Daria Deflorian, driven by the eternal desire to lend flesh and breath (her own) to literature, giving an identity to the inexpressibility of memory and of her wounds; for the metaphysical-existential temptation of Lino Guanciale, representative of an overflowing and transitory theatre, with its shifts in meaning and vortices of language, fighting darkness and shadow in the manner of Melville, Coleridge and Conrad; for the biting satire of Niccolò Fetta-rappa, with his dizzying account of the foretold death of desire in an anaemic present ridden with depression, and for the sharply defined representation of our daily lives, choreographed by Parini Secondo in contrast to the frenetic pace of our times, creating an unsettling celebration – refreshingly counter-current – of “slowness” and its irresistible seductiveness.

The customary nature of thoughts and projects inevitably leads to a familiarity of place and an intimacy of scenarios - and thus the conversations with associated artists are reflected and find correspondence (and common framing) in the intersection of paths and studies, with twinned festivals, from the Festival d’Avignon to the Ruhrtriennale, from Romaeuropa to Wiener Festwochen, of which *Presente Indicativo* this year, in a perfect sharing of intent, presents the oratorio *Il processo Pelicot* (*The Pelicot Trial*).

Thus, a multicoloured tapestry of our times is woven here, in Milan, a trivium of corners, horizons and vistas, a quadrivium of fellow travellers and masters, friends and passers-by;

a tapestry whose wealth lies in its variety but that is rooted in a shared founding language, marked by the most crucial and complex words: past, future, body... and, perhaps, heart.

I listen to your heart, city. Milan, “learned and meditative”, is an “exquisitely peripatetic and dialogic city”, according to Savinio, echoing Marie-Henri Beyle and his conviction that: «Milan est la ville d’Europe qui a les rues les plus commodes». And Clio, in the meantime, responds, quietly yet firmly: “[...] Believe me: Milan is one of the few places on Earth in which the word *humanitas* maintains its true meaning”.

CLAUDIO LONGHI

ARTISTIC DIRECTOR OF THE PICCOLO TEATRO DI MILANO – TEATRO D’EUROPA

By the Chief Executive Officer

With *Milano Crocevia*, we are delighted to mark a new chapter for the Festival of international theatre *Presente Indicativo*, the third edition of the event created by Claudio Longhi in 2022, presented this year under the High Patronage of the President of the Italian Republic. Over time, the Festival has become a spring ritual of encounter between theatre and the city, staged on that piazza that, from in front of the Teatro Strehler, opens joyfully onto the city. For two weeks in May 2026, the Piccolo will once again present itself to the city as a shared space, a point of contact between the geography of European theatre and the complex nature of the present. The focus this year is Milan: a city-quadrivium, the crossroads of Europe, a hub for transit, culture and language that gathers and combines the multitude of artistic experiences that flow from the continent towards Milan, and from Milan to the world. A flow that we examine with this third edition, continuing our reflection on Europe, deciphering its historic legacy and focusing on the essence of this cultural and imaginative humus that continues to bring forth forms of expression that are both diverse and yet extraordinarily connected.

Choosing to conjugate the “present indicative mood” of international theatre entails, for the *Piccolo Teatro d’Europa*, honouring a title and a mission rooted in its history and identity. The origins of the calling to push boundaries and draw on art as a form of aggregation and dialogue between nations lie in the project launched by Giorgio Strehler and Jack Lang that, in the midst of the Eighties, brought the Piccolo Teatro di Milano, the l’Odéon in Paris and the Teatre Lliure in Barcelona together under the umbrella of *Théâtres de l’Europe / Theatres of Europe*. The title was officially granted to the Piccolo – the only Italian establishment – in 1991, reflecting a commitment that has continued ever since and that is expressed as much through the productions that accompany the season, the projects shared with European and international partners and the tours, as it is through the decision to embark, as is the case with *Presente Indicativo*, on a special temporal examination of the artistic geography of Europe and the world. We now continue to interpret that mandate, choosing Milan as the prism for this third edition of *Presente Indicativo* and reflecting it on the stage, a laboratory of discussion and a workshop of language, the heart of a dialogue that crosses geographic boundaries with an increasingly dynamic and inclusive viewpoint that follows two guidelines. The first is the public, the “all” that we aim to address, opening our theatres to a wide-ranging community, diverse in terms of age, origin and experience. Citizens of Milan – including hundreds of new subscribers under 35 who, in recent months have joined our devoted audiences –, together with the community of “international Milanese” who, either living in or travelling through the city, contribute to defining its cultural make-up. A multi-faceted audience to which we continue to listen through the *Interesse pubblico* convention – launched in the Autumn of 2025 with a study of the

Milanese suburbs, destined to continue in 2026 as part of the Festival, with an international approach, and ending in 2027 on the occasion of the 80th anniversary of the Piccolo, with a final discussion examining the national audience. The second guiding aspect is the network of collaborations between institutions and artists: from academic organisations to companies, from European theatres to new generations of research, the Piccolo is an enthusiastic participant in the systems of cooperation that bring together the most important festivals in an articulated web of co-production. A true “festival of festivals”, the programme for *Presente Indicativo – Milano Crocevia* embraces the works and authors that form the core of the most important events in Europe, from the Festival d’Avignon to Ruhrtriennale, from FIND Berlin to Romaeuropa and the Wiener Festwochen.

Thus, we continue to strengthen the bonds that tie us to institutions and audiences, interpreting the mission of an *Art Theatre for All* with the concept of an idea of openness and accessibility that – in the wake of the title that oriented the 2025/26 theatre season – finds its expression in relationships. To be a *Theatre of Milan and of Europe* means, for us at the Piccolo, continuing to lend form to the project created by Giorgio Strehler and Paolo Grassi, building what Grassi himself defined as a “*European Milan, [...], an expression of cultural and civil values*”.

LANFRANCO LI CAULI

CHIEF EXECUTIVE OFFICER OF THE PICCOLO TEATRO DI MILANO – TEATRO D’EUROPA

Events

By Heart

14 and 16 May 2026, Teatro Grassi

Why learn a text by heart? With a blend of reality and fiction, Rodrigues addresses the value of transmission in fighting oblivion.

Playwright, director and, since 2022, director of the Festival d'Avignon, Tiago Rodrigues wrote *By Heart* in 2013, when his grandmother confided to him that she was losing her eyesight and asked him to recommend one last book that she could learn by heart, for when she could no longer read. The Portuguese author drew on this personal episode, creating a play on the importance of transmission, on the sense of sharing common cultural heritage, and on the invisible exchange of words and ideas that can only take place through memorising a written work.

Every evening, Rodrigues invites ten spectators onto the stage: the aim is to learn a poem together – as the title suggests – by heart, without any preparation and in front of the remaining members of the audience. On the basis of a story interweaving the public and private spheres, reality and fiction, Rodrigues uses a sonnet by Shakespeare and excerpts from works by George Steiner, Iosif Brodskij and Ray Bradbury in a veritable resistance training programme that will only end once the ten new “soldiers” have learned the short text by heart...

written, directed and performed by Tiago Rodrigues

translated into English by Tiago Rodrigues

revised by Joana Frazão

extracts and quotes from William Shakespeare, Ray Bradbury, George Steiner, Iosif Brodskij

sets, props and costumes Magda Bizarro

executive production Festival d'Avignon

based on an original work by the Mundo Perfeito company

co-produced by O Espaço do Tempo, Maria Matos Teatro Municipal

creative support from the Governo de Portugal – DGArtes

executive production for the original work Magda Bizarro, Rita Mendes

excerpt from FAHRENHEIT 451 granted with the permission of Ray Bradbury Literary Works LLC, © 1953, renewed 1981 by Ray Bradbury

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Thursday 14 at 8:30 pm
- Saturday 16 at 7:30 pm

Duration

One hour and forty-five minutes without intermission

Notes

Show in English with Italian and English surtitles

TIAGO RODRIGUES

Director of the Festival d'Avignon since September 2022, Tiago Rodrigues (born in 1977) is an actor, director, writer, producer and founder, in 2003, together with Magda Bizarro, of the Mundo Perfeito company. His most significant works, which have gained significant recognition both in Portugal – where he served as artistic director of the Teatro Nacional D. Maria II of Lisbon from 2015 to 2021 – and abroad include: *By Heart* (2013), *António e Cléopatra* (2014), *Bovary* (2014) and *Sopro* (2017). His most recent works are *Catarina e a beleza de matar fascistas* (2020), *La Cerisaie* (Festival d'Avignon, 2021), *Choeur des Amants* (2021) and *Dans la mesure de l'impossible* (2022), created for the Comédie de Genève, in co-production with the Piccolo Teatro, and presented at the Teatro Strehler on the occasion of the first edition the Festival *Presente Indicativo*. On that occasion, the Piccolo published the book *Teatro* in collaboration with Il Saggiatore, featuring the Italian versions curated by Vincenzo Arsillo of three of his key productions: *Catarina e la bellezza d'ammazzar fascisti*, *Coro degli amanti* and *Nella misura dell'impossibile*. In May 2024 – the year in which he also staged *Hécube, pas Hécube* – he returned to Milan for the second edition of *Presente Indicativo*, with the play *Entrelinhas*.

La Distance

15 and 16 May 2026, Teatro Studio Melato

In a 2077 marked by climate crisis, Tiago Rodrigues presents the dialogue between a father and his daughter, who lives in exile on Mars.

It is the year 2077. While the people of Earth live in peril, facing the consequences of global warming, part of humanity has found refuge on Mars. On Earth, a father tries to maintain contact with his daughter, who has gone to the red planet. In a dystopian – yet plausible – scenario, Tiago Rodrigues explores both the consequences of our decisions and the ability to communicate from one generation to another. The writer and director – director of the Festival d'Avignon – examines the relationship between two distant worlds, entrusting the conversations between father and daughter, imagined as long telephone calls over a remote and extreme distance, to Adama Diop and Alison Dechamps. With each occupying half of the stage, father and daughter are unable to ever see each other: like two celestial bodies, they follow orbits that constantly bring them close and then separate them.

written and directed by Tiago Rodrigues

translated by Thomas Resendes

with Alison Dechamps, Adama Diop

sets Fernando Ribeiro

costumes José António Tenente

lighting Rui Monteiro

music and sound Pedro Costa

artistic collaboration Sophie Bricaire

director's assistant André Pato

director's assistant in training Thomas Medioni

the show includes the song Sonhos by Caetano Veloso

world premiere on 7 July 2025 at L'Autre Scène du Grand Avignon (Vedène), as part of the 79th edition of the Festival d'Avignon

a Festival d'Avignon production

co-produced with Teatro di Napoli – Teatro Nazionale, Onassis Stegi, La Comédie de Clermont-Ferrand Scène nationale, Divadlo International Theatre Festival, Le Volcan Scène nationale du Havre, Teatre Lliure, Centro Dramatico Nacional, Malakoff Scène nationale Théâtre 71, Culturgest, De Singel, Équinoxe Scène nationale de Châteauroux, Points communs Nouvelle Scène nationale de Cergy-Pontoise / Val d'Oise, Piccolo Teatro di Milano – Teatro d'Europa, Maillon Théâtre de Strasbourg Scène européenne, NTCH Taiwan National Theatre and Concert Hall, Les Célestins Théâtre de Lyon, Théâtre du Bois de l'Aune, Théâtre de Grasse Scène conventionnée d'intérêt national Art & Création, Scènes et Cinés Scène conventionnée d'intérêt national Art en territoire, Le Bateau Feu Scène nationale de Dunkerque, Plovdiv Drama Theatre, Malta Festival, Espace 1789

with the support of the programme for integration organised by the TNB – Théâtre national de Bretagne School (Rennes)

sets created by Ateliers du Festival d'Avignon

artistic residence at La FabricA, Festival d'Avignon

with thanks to Marie Azevedo, PhD student in Planetary Science at the University of Bern and member of the CaSSIS team for the ExoMars mission, Magda Bizarro and Beatriz Rodrigues, the team of the Festival d'Avignon, Odéon-Théâtre de l'Europe (Paris)

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Friday 15 and Saturday 16 at 9:00 pm

Duration

One hour and twenty-five minutes without intermission

Notes

Show in French, surtitles in Italian by Chiara Elefante, and in English by Daniel Hahn

Valentina

15, 16 and 17 May 2026, Teatro Strehler

A mother and her daughter come from Romania to treat a heart condition. A little girl suspended between two languages. The possibility of a miracle.

Coming home from school one evening, Valentina finds a note on the table. It has been written in French by the doctor treating her mother, who – however – does not speak the language. It needs to be translated. Valentina is there, facing her mother, with an unspeakable truth on the tip of her tongue: news that could break her heart and blow up their lives...

“I wanted to focus on the figure of the interpreter”, explains Caroline Guiela Nguyen, who previously brought FRATERNITÉ, Conte fantastique, SAIGON and the co-production LACRIMA to the Piccolo, “because I have always believed that it was a profession that says much about the contemporary world and its current geography. It is a gesture that I see as extremely related to theatre, which also sees the translation of the words of others. One finds oneself at the centre of a conversation, while also having to know when to cancel. My own family situation has placed me in the position of an interpreter who has to build a bridge between myself and the language that my mother chose not to pass on to me”.

written and directed by Caroline Guiela Nguyen

with Chloé Catrin, Madalina Constantin, Cara Parvu, Paul Guta and Marius Stoian

and the voices of Iris Baldoireaux-Fredon, Adeline Guillot and Cristina Hurler

dramaturgy by Juliette Alexandre

artistic collaborator Paola Secret

stage design Alice Duchange

Romanian language consultancy and interpretation services Natalia Zabrian

director's assistant Iris Baldoireaux-Fredon, Amélie Énon, Axelle Masliah

music Teddy Gauliat-Pitois

sound Quentin Dumay

lighting Mathilde Chamoux

video Jérémie Scheidler

camera operator Aurélien Losser

costumes Caroline Guiela Nguyen, Claire Schirck

make-up Émilie Vuez

animated film Wanqi Gan

support for local actors Iora Nestour

casting Lola Diane

a Théâtre national de Strasbourg production

co-produced by the Piccolo Teatro di Milano – Teatro d'Europa | Théâtre de l'Union, Centre dramatique national du Limousin

in collaboration with Romaeuropa Festival

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Friday 15 and Saturday 16 at 7:30 pm
- Sunday 17 at 4:00 pm

Duration

One hour and twenty minutes without intermission

Notes

- Recommended for audiences aged 10 and over
- Show in French and Romanian with Italian and English surtitles

CAROLINE GUIELA NGUYEN

A writer and director for stage and screen. Project after project, together with Les Hommes Approximatifs – her long-term collaborators – she has created an aesthetic and a study of new forms that leave an indelible mark. Since 2013, her work has been toured throughout France and the world. She has been director of the National Theatre of Strasbourg (TnS)

and her entertainment masters' course since September 2023. The artistic and pedagogical project that she has created maintains that the space should be used to bring together daily and guest activities, and be committed to a constant reflection on the relationship between the local population and the works presented. At the Teatro Strehler she presented the plays *FRATERNITÉ*, *Conte fantastique* (2023), *SAIGON* and the co-production *LACRIMA* (2024). The Piccolo is dedicating a new book to Caroline Guiela Nguyen – published in collaboration with il Saggiatore – which will include the translations by Chiara Elefante of *LACRIMA, una storia contemporanea delle lacrime* and *VALENTINA o la verità*, the story on which the theatrical show of the same name is based.

Orgasmo

Prosa dispiaciuta sulla fine del sesso

21 and 22 May 2026, Teatro Studio Melato

At the Piccolo, the 20-something author and actor Niccolò Fettareppa examines a crisis of desire in post-COVID society.

Ironic, surreal, caustic and disturbing. Niccolò Fettareppa, born in 1996, author, actor and director, is at the Piccolo with a work that is a declaration of intent. In a setting in which the European Union agenda has decreed that the last orgasm on Earth will happen by 2030, Italy is invaded by a horde of bears with unrestrained sexual appetite. A couple in crisis survives their dull, useless and listless afternoons reading newspapers and exercising in their living rooms, while a journalist and a government-appointed zoologist look into the mystery of the bears... «People have stopped having sex – declares Fettareppa–. Statistics say so, and I can confirm it. It has been noted by psychologists, psychiatrists and sociologists. An epidemic of sexual laziness, a never-before-seen and worrying crisis of desire that mainly affects young couples. What happened? The rapid spread of this mass anaesthesia is accompanied by a frenzied increase in work. The office has taken the place of the orgasm, and the only pleasure allowed is related to productivity. We are seeing an unprecedented annihilation of individual eroticism, with humans transformed into abstract numerical entities detached from the wild roots of desire».

written and directed by Niccolò Fettareppa

with (in alphabetical order) Gianni D'Addario, Niccolò Fettareppa, Lorenzo Guerrieri, Rebecca Sisti

light design Tiziano Ruggia

costumes by Elena Dal Pozzo

sound design Massimo Nardinocchi

directing assistant Lorenzo Guerrieri

assistant director Roberta Gabriele

sets built by the Scenography Workshop of the ERT

produced by Emilia Romagna Teatro ERT / Teatro Nazionale, Piccolo Teatro di Milano – Teatro d'Europa, Teatro di Roma – Teatro Nazionale, Agidi, Sardegna Teatro

finalist for the Pier Vittorio Tondelli/Riccione Teatro 2023 award

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Thursday 21 at 7:30 pm
- Friday 22 at 8:30 pm

Duration

One hour and twenty minutes without intermission

Notes

- Show in Italian with Italian and English surtitles by Prescott Studio
- Italian audio description and touch tour available for the performance on May 21st

NICCOLÒ FETTARAPPA

Born in Rome in 1996, he graduated with a degree in philosophy and then made his theatrical debut with the award-winning *Apocalisse tascabile*, which he wrote, directed and performed. He holds playwriting workshops and stages performances at Carrozzerie n.o.t. and as part of the specialisation course at the Teatro di Roma. In 2022, his work *Nel mio bagno di sangue* was part of the *FUTUROpresente* festival on Radio 3. *La Sparanoia. Atto unico senza feriti gravi purtroppo* is his second work, produced by Agidi and Sardegna Teatro. Together with Lorenzo Maragoni, he wrote and performs *Solo quando lavoro sono felice*, produced by La Corte Ospitale and winner of a special mention at the Forever Young 2022 Award. In 2023, he was a finalist at the Riccione "Pier Vittorio Tondelli" Award for *Orgasmo. Prosa dispiaciuta sulla fine del sesso*. In 2024, together with Nicola Borghesi, he wrote and directed *Uno spettacolo italiano*, produced by ERT, Agidi and Sardegna Teatro. In 2025 he presented *Il Perdente. Commedia con disprezzo* as part of the Wordbox festival at the Teatro Stabile di Bolzano, and wrote *Showpero. Manifesto selvaggio contro il talento* with Lorenzo Maragoni, which was presented at the 2025 Salone del Libro in Turin. His theatrical works are published by Ronzani Editore, Luca Sossella and Tlon.

Oracle

23 and 24 May 2026, Teatro Strehler

Through a blend of theatre and multimedia, Łukasz Twarkowski encounters Alan Turing, artificial intelligence and the dark side of technology.

A mathematician, logician and cryptographer, Alan Turing was one of the founding fathers of computing: by deciphering the Enigma code, he helped the British Government beat Nazi Germany during the Second World War. However, when made aware of his homosexuality, the same government sentenced him to chemical castration. Łukasz Twarkowski – who is returning to the Piccolo in the wake of the sensational Rohtko presented for the 2024 edition of *Presente Indicativo* – has created a narrative that interweaves the story of the mathematician with a futuristic digital world that is almost removed from time. Through immersive soundscapes and film projections, the show blurs the lines between reality and illusion, examining how advanced technology could become indistinguishable from magic. Visually astounding and provocative, Oracle reflects on Turing's secrets, on his prophetic intuition and on the future being shaped by the very artificial intelligence that he himself helped to imagine.

text and dramaturgy by Anka Herbut

director Łukasz Twarkowski

with Madara Viļčuka, Mārtiņš Meiers, Juris Bartkevičs, Artūrs Skrastiņš, Vita Vārpiņa, Kaspars Dumburs, Ilze Ķuzule-Skrastiņa, Nelė Savičenko, Katarzyna Osipuk, Klāvs Kristaps Košins, Rytis Saladžius, Xiaochen Wang

sets and light design Fabien Lédé

costume designer Svenja Gassen

choreography and artistic collaboration Pawel Sakowicz

music Julek Ploski

video and digital media designer Jakub Lech

a Dailes Theater, New Error production

co-produced with Ruhrtriennale, Comédie de Genève, Piccolo Teatro di Milano – Teatro d'Europa, De Singel Antwerp, Adam Mickiewicz Institute / with the support of the Ministry of Culture and National Heritage of the Republic of Poland

innovation partner LMT (Latvijas Mobilais telefons)

Italian premiere

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Saturday 23 at 7:30 pm
- Sunday 24 at 4:00 pm

Duration

Three hours and forty minutes including intermission

Notes

- show performed in Latvian, English, Chinese and Lithuanian with Italian and English surtitles
- recommended for audiences aged 16 and over
- the performance addresses themes related to discrimination against the LGBTQIA+ community and to war
- the performance includes loud and sudden noises, sounds of explosions and sirens, images of war and military action, stroboscopic lighting and increased sensory intensity; people sensitive to sound will be provided with acoustic protection free of charge

ŁUKASZ TWARKOWSKI

Born in 1983, he is the creator of multimedia performances that sit at the crossroads between theatre and the visual arts. His projects draw on multimedia to expand reality. One fundamental element of his creations is the examination of the potential and the limitations of theatre as a means and a vehicle for communication. Through the constant deconstruction of narrative, a questioning of the habitual nature of audiences and the skilful implementation of new media, Twarkowski has invented a new and original form of

dramatic expression, based on multimedia and, in a broader sense, digital technologies. He thus analyses and observes the increasingly complex relationships between that which is Real, Symbolic and Invented. His shows have been performed at the leading festivals and on the most important stages in Europe, such as the Holland Festival, Odéon-Théâtre de l'Europe, Ruhrtriennale, Festival de Otoño di Madrid, Wiener Festwochen and Southbank Centre in London. He is currently associated artist at the Onassis Stegi in Athens and at the Piccolo Teatro di Milano. Staged at the Teatro Strehler in May 2024 during the *Presente Indicativo* | Milano Porta Europa Festival, Rohtko was his first theatrical work to be performed in Italy.

Il processo Pelicot

24 May 2026, Teatro Studio Melato

Milo Rau and Servane Dècle pay tribute to the woman who became a symbol of the battle against gender-based violence.

One of the most publicised, discussed and emblematic trials of our time. As though it were a sociological study, the trial revealed that in a perfectly “normal” town in Western Europe – Mazan, in the south of France, close to Avignon –, completely “ordinary” men from all social classes and of all ages are capable of one of the most extreme crimes: the repeated rape of an unconscious woman. A woman – Gisèle Pelicot – who, however, chose for the trial to take place publicly: “Shame must change sides”. The time has come to shift the sense of guilt from the victim to the perpetrator. Bringing to the stage questioning, statements and comments surrounding this historical debate, Milo Rau and Servane Dècle have created a powerful and political act of memory, *Il processo Pelicot* (The Pelicot Trial). “From a sociological or philosophical viewpoint”, comments Rau, “this case represents an involuntary empirical study of the omnipresence of the patriarchy and the culture of rape, which continue to infiltrate our lives despite decades of awareness campaigns, increasingly strict laws and the success of the MeToo movement in lending a voice to victims. It is as though we were saying: ‘We have shed light on one aspect of the problem, but there is another that remains entirely in the shadows’. One that has not yet been touched upon”.

research, dramaturgy and directing Milo Rau and Servane Dècle

project dramaturgy Nastasia Griese

translation Chiara Elefante

casting director and assistant director Giacomo Bisordi

cast to be defined

a project by Vienna Festival (Wiener Festwochen) | Free Republic of Vienna

a Piccolo Teatro di Milano – Teatro d’Europa production

the world premiere took place on June 18th, 2025 within the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna

Italian premiere

Price

- Full price € 15
- Discounted under 25 e over 65 € 12

the proceeds from this show will be donated to the Casa delle Donne di Milano, an association that, in collaboration with other women's associations in Italy and abroad, is committed to combating gender-based violence, promoting talent and celebrating female wisdom, also through the language of theatre

Times

- Sunday 24 at 6:00 pm

Duration

Four hours and fifteen minutes without intermission

Notes

- Show in Italian
- The play explicitly addresses the theme of sexual violence and is therefore recommended for adult audiences only

MILO RAU

Born in 1977 in Bern, he is the artistic director of the Wiener Festwochen | Freie Republik Wien. A director and author, he has published more than one hundred works including theatre plays, films, books and artistic actions. His theatrical productions have been presented at all the leading international festivals, including the Theatertreffen in Berlin, the Festival d'Avignon, the Venice International Theatre Festival, the Wiener Festwochen and the Kunstenfestivaldesarts of Brussels, and have been performed in more than thirty countries worldwide. He served as the artistic director of NTGent from 2018 to 2024. At the Piccolo Teatro, he has presented *The Repetition. Histoire(s) du théâtre (I)* (2019) and *Everywoman* (2021).

SERVANE DÈCLE

A performing arts graduate from the Conservatoire de Nantes and a former civil engineer from UTC (Université de Technologie de Compiègne). She is involved in a range of social movements in France and has been living in a commune for seven years. She has been working for several years as a dramaturg with Milo Rau, Simon Roth and the Supernovae company. Dècle also works as an actor and author of her own plays, including a monologue to be directed by Clara Hédouin.

Flusso

From 25 to 30 May 2026, Teatro Grassi

Lino Guanciaie stages the “monologue for two actors” by Christian di Furia, a poetic and dizzying, lyrical and ferocious work.

Flusso (Flow), like a liquid that runs, or the waters of a river marking the valley. A flow of people moving together at the same moment. Like the sea that swells and grows under the influence of the Moon. A flow, like that of conscience: thoughts lined up, in a rush to get them out. Lino Guanciaie stages an amphibious work in which he also performs, alongside Gianmarco Saurino: a monologue for two actors. Two actors, one character. A single character and two lives: the man is the child he was and that he still is. They both live in a room, one that is both real and invented, a true place, like the ships and vessels of the great novels. His life has been lived and imagined, like a story, which only happens if it is read and told. The story takes the form of works that swirl as though in a storm, finally overflowing and falling between the pages of Moby Dick, of Pinocchio, and of the legends with which we have grown. Christian di Furia has written a poetic and dizzying work, a journey to explore the mind and language; a confession, a game, a shipwreck. The protagonist slips between thoughts, recollections and visions: his voice transforms and multiplies, exploring eras, films and childhood homes. With ironic, lyrical and ferocious language, the author creates a poetical exploration of the meaning of identity and time, on growth, death and the impossibility of ceasing to exist.

by Christian di Furia

directed by Lino Guanciaie

with Lino Guanciaie, Gianmarco Saurino

video animation Iole Cilento, Cristina Zanoboni

sets Iole Cilento

lighting Alessandro Catacchio

photography and video Peperonitto film, Zerottantaproduzioni, Umberto Lopez

co-produced by Teatri di Bari, Wrong Child Production, Riccione Teatro

play winner of the “Franco Quadri” special mention at the 56th Riccione Award for Theatre 2021

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Monday 25, Wednesday 27, Friday 29 at 8:30 pm
- Tuesday 26, Thursday 28, Saturday 30 at 7:30 pm

Duration

One hour without intermission

Notes

- Show in Italian, surtitles in Italian and English by Prescott Studio
- Italian audio description available for the performance on May 28th

LINO GUANCIALE

A graduate from the “Silvio d’Amico” National Academy of Dramatic Arts, he began his theatrical career working with directors such as Gigi Proietti, Claudio Longhi, Franco Branciaroli, Luca Ronconi, Walter Le Moli, Massimo Popolizio and Michele Placido, who also directed him in the film Vallanzasca – *Gli angeli del male*. He made his cinematic debut in 2008 with *Io, Don Giovanni* by Carlos Saura, and took part in a number of successful films and television series. In the theatre, he has been celebrated for *La resistibile ascesa di Arturo Ui*, *Il ratto d’Europa* (2013 Ubu award), *Istruzioni per non morire in pace*, *Ragazzi di vita*, *La classe operaia va in paradiso* (for which he won the 2018 Ubu award and the ANCT award for best actor), *After Miss Julie* and *Non svegliate lo spettatore*. He made his directing debut with *Nozze* by Elias Canetti and has toured with *Europeana. Breve storia del XX secolo*, for which he is director and actor. In 2015, he received the Flaiano awards for outstanding figure in Italian entertainment, and in 2023 the Ciak d’Oro for best actor for *Noi and Sopravvissuti*. For the play *Ho paura torero* – produced by the Piccolo and directed by Claudio Longhi – in 2025 he won the Flaiano Award for best theatre actor and the *Le Maschere* del Teatro Italiano Award as best leading actor.

Che dolore terribile è l'amore – work in progress

27 May 2026, Teatro Studio Melato

Not the entire book – *We Do Not Part*, the new masterpiece by Han Kang – but rather shards of reality and dream, of historic trauma and poetry.

One day, Kyungha receives a message from her friend Inseon, who lives on Jeju Island, in South Korea. She was injured while woodworking, and has been transported to the mainland, but she left a small bird at home who risks starving to death. In her novel *We Do Not Part*, the author and winner of the Nobel Prize in Literature Han Kang takes on one of the darkest moments in Korean history: the bloody repression of the Jeju uprising in 1948. Daria Deflorian explores and examines this disturbing work, sharing Han Kang's refusal to reduce tragedies to the names of the cities involved and the number of deaths. In order to approach a past that refuses to pass, one needs to abandon oneself to the fragility of humanity and to everything that, inevitably, touches us. Perhaps, doing so, "we will be welcomed among the ghosts". Through the lifetime research of a dear friend, the story explores the way in which the brutal and overwhelming nature of violence flattens all forms of individuality, but also how steadfast hope can save a forgotten individual, touching on and illuminating the lives of other victims.

based on *We Do Not Part* by Han Kang

dramaturgy and directing by Daria Deflorian

with Anna Coppola, Daria Deflorian Monica Piseddu

project shared with Monica Piseddu and Andrea Pizzalis

dramaturg Eric Vautrin

scene curator and director's assistant Andrea Pizzalis

lighting design Giulia Pastore

sound design Emanuele Pontecorvo

off-stage voice and vocals Monica Demuru

costumes Ettore Lombardi

technical direction Enrico Maso

artistic consultant Attilio Scarpellini

dramaturgy collaboration Nikolai Palmieri and Blu Silla

for INDEX Valentina Bertolino, Francesco Di Stefano

an INDEX production co-produced with Piccolo Teatro di Milano – Teatro d'Europa, Emilia Romagna Teatro ERT / Teatro Nazionale, Teatro di Roma – Teatro Nazionale, Festival d'Avignon, théâtre Garonne, scène européenne – Toulouse; distributed in France by théâtre Garonne, scène européenne – Toulouse, in collaboration with the Korean Cultural Institute in Italy, L'arboreto - Teatro Dimora di Mondaino, Residenza Olinda/TeatroLaCucina

with the support of MiC – the Italian Ministry of Culture

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premiere at the Avignon Festival, July 13, 2026

preview at the théâtre Garonne, July 6 and 7, 2026

Italian premiere at the Emilia Romagna Teatro ERT / Teatro Nazionale, October 2026

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Wednesday 27 at 8.30 pm

Duration

The play is currently in production

Notes

Show in Italian, surtitles in Italian and English by Prescott Studio

DARIA DEFLORIAN

Actress, writer and director. As an actress, she has worked with Nanni Moretti, Stéphane Braunschweig, Massimiliano Civica, Lotte van den Berg, Lucia Calamaro, Fabrizio Arcuri,

Mario Martone, Martha Clarke, Remondi e Caporossi, Fabrizio Crisafulli and Marcello Sambatì, among others. She won the 2012 Ubu Award as best actress, as well as the 2013 Hystrio Award. Between 2008 and 2021 she worked on projects with Antonio Tagliarini: their plays, presented in Italy and Europe, received numerous accolades, including the 2014 Ubu Award for best text, the Award for best foreign show in Canada in 2015, the 2019 Riccione Award for dramaturgy and the 2021 Hystrio Award for dramaturgy. Their works are published by Titivillus, Cue Press and Sossella Editore. In 2023, Sossella Editore also published *Qualcosa di sé. Il teatro di Daria Deflorian*, curated by Rossella Menna. In 2022 she wrote and directed *En finir*, based on *Changer méthode* by Edouard Louis, with the students of the La Manufacture school of Lausanne; in 2023 it was the turn of *Elogio della vita a rovescio*, loosely based on the works of Han Kang; in 2024 she adapted and directed *La vegetariana*, from the novel by Han Kang, the 2024 winner of the Nobel Prize in literature. The production received seven nominations at the 2025 Ubu Awards, including Best Theatre Production, and won Best Set Design and Best Lighting Design. In 2025 she wrote and directed *Credo di aver avuto un'infanzia normale*, the final show for the students of the "Gian Maria Volonté" cinema Academy. She is an associated artist at the Piccolo Teatro di Milano for the 2025-2027 period, after having held the same position at the Triennale Milano for the previous three-year period.

SLOOOOOOW

il tempo della festa

28, 29, 30 May 2026, Teatro Studio Melato

A process of choreographic and musical slowing that examines the relationship between hyper-productivity and memory.

SLOOOOOOW - il tempo della festa is the choreographic and musical slowing that Parini Secondo and Bienoise have set in motion as a way to access a state of suspension. A throng of people embodies the company's previous work, *SPEED*, which is led to an impossible tempo – from 160 to 5 bpm – transforming a caffeine-driven dance into a pretext for meditation. Together, *SPEED* (2020) and *SLOOOOOOW* (2026) form a diptych. The roots of *SPEED* lie in a genuine fascination with Para Para and Eurobeat – a high-speed dance style and musical genre popular in Tokyo clubs in the 90s. Parini and Bienoise have embraced a desire for renewal, an evolutionary drive born from a work that represented their artistic partnership and for which they hold a special affection. *SLOOOOOOW* embodies its disintegration, the gradual deterioration of an old, slowed-down YouTube video that ultimately questions the relationship between the rhythm of hyper-productivity and that of memory.

by Parini Secondo x Bienoise

in collaboration with Rino Daidoji and Carlotta Hofrichter

with Sissj Bassani, Rino Daidoji, Ada Donatini, Carlotta Hofrichter, Camilla Neri, Martina Piazzi, Francesca Pizzagalli

and with the students of the “Luca Ronconi” course of the “Luca Ronconi” School of Theatre of the Piccolo Teatro di Milano: Samuele Cattaneo, Salvatore Celauro, Desideria Cucchiara, Emanuele De Barbieri, Anna Falco, Gaia Fecarotta, Francesco Fontana, Walter Franci, Issouf Montell Kone, Aurora Leuzzi, Isabella Loi, Veronika Lukyanenko, Mimì Dario Marchianò, Allegra Micaglio, Tommaso Moggi, Matteo Monai, Rachid Morchad, Giulia Moro, Francesco Maria Nigrelli, Laura Palmiotti, Andrea Pampanini, Gabriele Peirani, Arianna Regina, Alba Tisano, Tarek Tomei, Federica Verani

music Alberto Ricca / Bienoise

soprano Livia Lanno

lighting design Bianca Peruzzi

props Filippo Tappi, Bianca Peruzzi

dramaturgy consultant Marco D'Agostin

promotion Camilla Ferrazzi

a VAN associazione culturale, Piccolo Teatro di Milano – Teatro d'Europa production

support DanceBase Yokohama

supported by MiC and by SIAE, as part of the program "Per Chi Crea"

World premiere

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Thursday 28, Friday 29, Saturday 30 at 7:30 pm

Duration

Forty-five minutes

PARINI SECONDO

Was founded in 2017 by Sissj Bassani and Martina Piazzini with Camilla Neri and Francesca Pizzagalli. Examining the relationship between art and originality, the group uses choreography to sublimate pop trends, drawing inspiration from material they find online. The company collaborates with the musician, producer and teacher Alberto Ricca/Bienoise, stressing the importance of the relationship between music, rhythm and choreography. In the wake of the iconic *SPEEED* (2020) and the international production *be me* (2021), Parini took place in NID Platform 2023 with *do-around-the-world* which, in 2024 resulted in the works *HIT* and *HIT OUT*, debuting at the Bolzano Danza e Santarcangelo Festival, a production created in collaboration between Italy, France, Norway and Taiwan. 2025 saw the creation of *INCANTO* (working title), a new production for theatre, which is due to debut in 2027. In 2024, Parini created and curated the *Tra questa gente esiste un sentimento festival* as part of the programme for the Teatro Petrella di Longiano (IT), in collaboration with Cronopios and the ATER Fondazione. Since 2025,

Parini Secondo has been associated artist at the VAN Cultural Association and at the Piccolo Teatro di Milano (2025-27).

HIT OUT

26 and 27 May 2026, Chiostro Nina Vinchi

The athletic sequence of the performers from the Parini Secondo collective turns the sport of jump rope into a hypnotic performance: “the pounding rhythm of the rope is an echo of rebellion against the forces that seek to still us, thrown to the ground with our eyes closed”.

by Parini Secondo / Bienoise

with Sissj Bassani, Martina Piazzzi, Camilla Neri, Francesca Pizzagalli

choreography Parini Secondo

music and score Alberto Ricca / Bienoise

vocals Sissj Bassani

costumes and weaves Giulia Pastorelli

manager Camilla Ferrazzi

ropes MarcRope Milano

a Parini Secondo, Associazione Culturale Nexus production

co-produced by TanzBozen/Bolzano Danza, Santarcangelo Festival

with the support of MiC and SIAE, as part of the programme “Per Chi Crea” 2023/ 2024

with the contribution of MiC, the Emilia-Romagna Region, the municipality of Bologna

and the support of Boarding Pass Plus, ROM Residencies on the move, Nuovo Grand Tour 2024, BIT Teatergarasjen (Bergen, NO), NID platform, Italian Institute of Culture Oslo, Italian Institute of Culture Paris, Italian office for economics trade and culture in Taipei, Cantieri/Network Anticorpi XL (Ravenna), Magdalena Oettl (DE), AMAT Marche

Free admission with mandatory reservation

Times

- Tuesday 26 at 7:00 pm
- Wednesday 27 at 8:00 pm

BREL

Anne Teresa De Keersmaeker, Solal Mariotte / Rosas

28, 29, 30 May 2026, Teatro Strehler

Anne Teresa De Keersmaeker and Solal Mariotte in an intense dance duet inspired by the extraordinary art of Jacques Brel.

How does one express in dance the monument to song that was Jacques Brel, whose music crosses entire generations? This challenge has been taken up by the choreographer Anne Teresa De Keersmaeker and the young dancer and choreographer from the world of breakdance, Solal Mariotte. The dense, poetic and often political lyrics from the songs by the Belgian artist, as well as their theatrical presence and gestural power, evoke an entire range of emotions and atmospheres that the two performers explore and put into motion. “This is not a case of ‘appropriating’ Brel”, explains De Keersmaeker, “but rather of embodying him, of channelling his energy. We have also focused particular attention on his view of the world – social justice, love, old age, infancy, the family and friendship – and all that he hated, such as violence. We examined these aspects, while maintaining the necessary distance to understand how his songs can still provoke significant discussion”.

concept, choreography and dance by Anne Teresa De Keersmaeker and Solal Mariotte

chansons Jacques Brel

light design Minna Tiikkainen

scenography Michel François

costumes Aouatif Boulaich

dramaturgy Wannes Gyselinck

rehearsal directors and assistants Nina Godderis, Johanne Saunier

dance research Pierre Bastin

music research France Brel – Fondation Jacques Brel, Filip Jordens

sound Alex Fostier

a Rosas production

co-produced by Concertgebouw Brugge | Festival d'Avignon | Grec Festival de Barcelona | ImPulsTanz | La Comédie de Clermont-Ferrand | La Comète, scène nationale de Châlons-en-Champagne | La Monnaie / De Munt | L'Intime Festival | Piccolo Teatro di Milano – Teatro d'Europa | Théâtre de la Ville de Paris

with the support of Dance Reflections by Van Cleef & Arpels

this production is realized with the support of the Tax Shelter of the Belgian Federal Government via Casa Kafka Pictures

Rosas is supported by the Flemish Community and the Flemish Community Commission (VGC)

Italian premiere

Stalls

- Full price € 40
- Discounted under 25 e over 65 € 23

Balcony

- Full price € 32
- Discounted under 25 e over 65 € 20

Times

- Thursday 28, Friday 29 and Saturday 30 at 8:30 pm

Duration

One hour and twenty minutes without intermission

Notes

Songs in French, with Italian and English surtitles

ANNE TERESA DE KEERSMAEKER

After having studied dance at the Mudra School in Brussels and at the Tisch School of the Arts in New York, in 1980 Anne Teresa De Keersmaeker (born in 1960) created *Asch*, her first ever choreographic work. Two years later saw the debut of *Fase*, *Four Movements to the Music of Steve Reich*. In 1983, De Keersmaeker founded the Rosas dance company in Brussels, and created the work *Rosas danst Rosas*. Beginning with these revolutionary works, her choreography is based on a precise and prolific exploration of the relationship between dance and music. With *Rosas*, she has created a vast repertoire that converses with musical structures and scores from different eras, from ancient music to contemporary and popular works. Her choreography also draws on formal principles of geometry, numerical systems, the natural world and social structures, offering a unique outlook on

how the body moves in space and time. In 1995, De Keersmaeker founded the P.A.R.T.S. (Performing Arts Research and Training Studios) school in Brussels. Over the last ten years, her work has also embraced the visual arts in museum settings such as the Louvre, the Tate Modern and MoMA. In 2023 she created *EXIT ABOVE* with a cast of 13 dancers, and in 2024 *Il Cimento dell'Armonia e dell'Invenzione*, an exploration of Antonio Vivaldi's Four seasons.

SOLAL MARIOTTE

Initially coming up through the ranks of breakdance, Solal Mariotte (2001, France) attended the Annecy Conservatory and later the P.A.R.T.S. dance school in Brussels, founded by Anne Teresa De Keersmaeker, from where he graduated in June 2022. In 2023 he joined the Rosas company. He has danced in *Any attempt will end in crushed bodies and shattered bones* by Jan Martens (Festival d'Avignon, 2021) and in *EXIT ABOVE* by Anne Teresa De Keersmaeker (Festival d'Avignon, 2023). At the beginning of 2024 he created his first work, *Collages/Ravages*, together with the musician Jean-Luc Plouvier. In 2025, following the same principles, he created a new performance entitled *Ravages/Collages* with the musician Lucas Messler. Together, they continue to develop a vocabulary of music and dance that they share with enthusiasts, students and professional artists.

Collateral activities

Interesse pubblico

Connecting International Audiences

23 May 2026, Teatro Grassi

The international aspect of *Presente Indicativo* provides the perfect context for the second edition of *Interesse Pubblico*, the three-year observatory promoted by the Piccolo Teatro di Milano with the aim of creating a space for discussion, analysis and shared vision of the present-day role of the spectator and the transformations seen in the way that theatre is viewed, experienced and shared. In the wake of October 2025 convention, dedicated to the audiences of an evolving Milan, the focus this year will be on international audiences.

The leading question “Who, today, does the All of an ‘Art Theatre for All’ refer to?” is thus the driver for a wider-ranging discussion that extends beyond national borders to generate a shared examination: is there such a thing as a common international audience? And how does it develop alongside the experience of theatre, festivals and the many international art and cultural organisations that exist both in Europe and beyond? Who are the individuals or the groups of which they consist, and how do they behave?

The discussions and speeches from international guests will be accompanied by a presentation of the results of the survey carried out by ABA – the Advisory Board for the Arts – among the members of its art and culture network.

The day of study will also be an opportunity to present the latest issue of *IF magazine*, an online publication created by ItaliaFestival and dedicated to the world of festivals.

Interesse Pubblico is a three-year project promoted by the Piccolo Teatro di Milano – Teatro d’Europa in collaboration with AGIS – Associazione Generale Italiana Spettacolo, ABA – Advisory Board for the Arts, Associazione Culturale Ateatro, Associazione Teatri per Milano, Fondazione Cariplo, Fondazione Paolo Grassi – La voce della cultura, Stratagemmi – Prospettive Teatrali.

Piccolo Day

The opening of the third edition of the *Presente Indicativo* festival also marks the anniversary of the Founding of the Piccolo, which took place on 14 May 1947. On the day of its 79th anniversary – as well as launching the international festival that will be hosted for two weeks by the three auditoriums, the Chostro Nina Vinchi and the parvis of the Teatro Strehler – the Piccolo will be presenting spectators with a calendar of activities that have come to regularly celebrate this event. The programme begins at the Teatro Strehler, with special performances of *Benvenuti al Piccolo! Nel paese di Teatro*, a theatrical guided visit organised by Michele Dell’Utri. In the company of actors from the Piccolo, young spectators will venture through the spaces of the large auditorium in Largo Greppi, exploring the workshops and the areas hidden behind the scenes, places where the magic of theatre is created. Organised by the Audience Development, Cultural and Educational Activities Department of the Piccolo Teatro di Milano, the tours continue at the Teatro Grassi with *Teatro Aperto*, open to the entire community and offering a presentation of how the life of the Milanese theatre is intimately interwoven with the history of its home city. Not to be missed is the traditional *Walk_Talk*, a tour interspersed with readings that follows a route connecting the Milan Triennale, the Brera Academy and Gallery, the Teatro alla Scala and the Teatro Grassi, hubs in a veritable “citadel of culture” situated in the heart of Milan. The afternoon will also see the presentation of the new book published in collaboration with il Saggiatore, the fourth in the series dedicated to Giorgio Strehler that comes in the wake of *Lettere agli italiani*, *Shakespeare*, *Goldoni*, *Brecht* and *Un teatro necessario*. The focus this time is the *Threepenny Opera* by Bertolt Brecht, which made its debut sixty years ago, in 1956, and which features again in the 2026 edition of its iconic diary.

FOR INFORMATION

[Piccolo Teatro](http://piccoloteatro.org) (piccoloteatro.org).

Beyond the Stage Festival

A programme running parallel to the Festival: a series of encounters and conversations (*Parole in pubblico*), workshops (*Masterclass*) and walks (*Walk_Talk*), book presentations (*Segnalibro*), a criticism workshop and a magazine (*Stormi*), produced in collaboration with the University of Milan and curated by Stratagemmi – Prospettive Teatrali, as well as other formats for an up-close encounter with the lead figures of *Presente Indicativo*, focusing on physiognomy, paths and approaches to theatre. In this edition, the activities of *Oltre la scena* (Beyond the Stage) once again offer an opportunity to broaden horizons and move with increased awareness (and curiosity) along the various roads that come together in Milan, as well as a reminder that a festival is a moment for exchange, for spectators, artists and operators to come into contact. To this end, the various moments of encounter with the artists will also be accompanied by events, DJ sets and live performances, with music and a bar by *mare culturale urbano* animating the plaza in front of the Teatro Strehler (*laPiazza*) throughout the Festival.

FORMAT

Parole in pubblico

The leading figures of the Festival meet with spectators to explain and discuss the shows.

Masterclass

Masterclasses, workshops and open lessons run by artists and companies.

Segnalibro

Book presentations and events dedicated to the world of publishing.

Walk_talk

Itineraries to explore the city, echoing the voice of the theatre through actors and expert guides.

laPiazza

Live performances, music and a cocktail bar in the plaza in front of the Teatro Strehler – organised by *mare culturale urbano*.

Itineraries for *Presente Indicativo*

A special edition of *Stormi*, the criticism workshop and a magazine produced by an editorial team of students from Milan's universities (coordinated by Stratagemmi – Prospettive Teatrali) to present the artists from the Festival.

INFORMAZIONI

Unless otherwise stated, admission to the events is free of charge; reservations are required, to be made via [Piccolo Teatro](http://piccoloteatro.org) (piccoloteatro.org).

Calendar

Events

| Date | Venue | Show | Ideation and direction |
|-------------------|----------------------|--------------------------------|---|
| 14, 16 May | Teatro Grassi | By Heart | written and directed by Tiago Rodrigues |
| 15, 16 May | Teatro Studio Melato | La Distance | written and directed by Tiago Rodrigues |
| 15, 16, 17 May | Teatro Strehler | Valentina | written and directed by Caroline Guiela Nguyen |
| 21, 22 May | Teatro Studio Melato | Orgasmo | written and directed by Niccolò Fattarappa |
| 23, 24 May | Teatro Strehler | Oracle | Written by Anka Herbut, directed by Łukasz Twarkowski |
| 24 May | Teatro Studio Melato | Il processo Pelicot | ricerca, drammaturgia e regia Milo Rau e Servane Dècle |
| From 25 to 30 May | Teatro Grassi | Flusso | By Christian di Furia, directed by Lino Guanciale |
| 26, 27 May | Chiostro Nina Vinchi | HIT OUT | by Parini Secondo x Bienoise |
| 27 May | Teatro Studio Melato | Che dolore terribile è l'amore | based on Hang Kang dramaturgy and direction Daria Deflorian |
| 28, 29, 30 May | Teatro Studio Melato | SLOOOOOOW | by Parini Secondo x Bienoise |
| 28, 29, 30 May | Teatro Strehler | BREL | concept, choreography and dance by Anne Teresa De Keersmaeker, Solal Mariotte |

The show *The City of Arrival* – created and directed by Thomas Verstraeten –, initially due to be part of the *Presente Indicativo* | Milano Crocevia festival, will be reprogrammed for autumn 2026.

Accessibility

Piccolo Aperto

The Piccolo for an inclusive theatre accessible for all.

For us, “An Art Theatre for All” also means a theatre that is open, inclusive and accessible to everyone. To this end, we are committed to improving and implementing our products and services through ongoing dialogue with our audiences. A key aspect of this vision is the Piccolo Aperto project, set up with the contribution of the Fondazione di Comunità Milano: a structured process aimed at fostering profound and lasting change. Audio descriptions, tactile tours, surtitles, translations into Italian Sign Language, simplified materials, decompression spaces and an accessible website are just some of the aspects of a constantly evolving process aimed at consolidating our theatre’s role as a model for inclusion.

Spaces

Our spaces offer routes that are free of architectural barriers and are equipped with toilets for the disabled people. The auditoriums have reserved spaces for spectators with visual, hearing or motor-related disabilities.

Our spaces offer the use of the free ListenWIFI app, which allows the audio of shows to be listened to directly from a smartphone via earphones, hearing aids or cochlear implants. The project is promoted by a.l.f.a. – Associazione Lombarda Famiglie Audiolesi with the contribution of the Lombardy Region and the Presidency of the Council of Ministers.

Prices

Carriers of a Disability Card have the right to a 50% discount on the full ticket price for programmed shows. If provided for by the Disability Card, the relative caregiver will have the right to free access.

Tickets can be reserved or purchased at the Teatro Strehler box office or by calling the box office line on +39 02 21126116.

Guide dogs are granted access if their presence is indicated when reserving or purchasing tickets.

Website

The icon at the bottom left on all the pages of piccoloteatro.org offers access to a tool that allows a range of simplified content viewing options to be activated and managed, rendering our website as legible as possible.

Activities

- Audio descriptions: Italian audio descriptions are played through headphones, providing an account of the show without neglecting the aspect of emotion, offering the possibility to imagine and interpret the action on the stage.
- Surtitles: Surtitles in English and in Italian to favour the enjoyment and understanding of the show.
- Touch tour: A touch tour is a sensory tour with the guidance of our operators dedicated to blind and visually impaired spectators to explore the stage, the costumes and the props a few hours before the show begins.
- ISL translations: An Italian Sign Language translation service.
- Simplified kits: Detailed information provided in simplified Italian.

Contacts

A dedicated channel is available for specific information and requests. Write to accessibilita@piccoloteatromilano.it and our staff will get in touch.

With the contribution of the Fondazione di Comunità Milano.

Information

For information on tickets and subscriptions for organised groups, please contact the Office for Public Promotion, Cultural and Educational Proposals.

Telephone: +39 02 72333216

Mail: promozione.pubblico@piccoloteatromilano.it