

Hombre Collettivo was born from the Animateria course, and already from the first study - at the end of the training course - the group demonstrates its propensity for research and experimentation on the different languages of puppetry, experimentation that translates into the strong tendency to hybridization and the contamination of the techniques and codes of this expressive universe. A practice shared in its theoretical foundations, making use of the diversified skills that the group - albeit small - manages to hold together in a coherent and multifaceted artistic vision. *The Unspeakable Cities* - selected by the Cantiere Project (Festival Incanti, Turin) - consists in an attempt to explore both the potential and limits of object theater and shadow theater, intertwining them with narrative theater. A complex aesthetic research, supported and at the same time stimulated to overcome its limits by the dramaturgy of images in which the visionary writing of Italo Calvino's *Le città invisibili* already unravels through the accuracy of the word. After these first instructive and constructive thrusts, the group dedicates itself to an equally complex project full of possibilities with the creation of the self-produced show *Casa Nostra*, winner of the Scenario Infanzia Award 2020.

The group continues its research aimed at the contamination of languages, but this time it focuses on the intersection between object theater and civil theater, in an attempt to address fundamental and very current issues relating to the historical and political dimension in an alternative and not predictable way. The ambitious goal is to combine a dramaturgy in images with an almost documentary or investigative component. In fact, the show tries to tell a recent piece of Italian history - crucial for understanding our present - without the use of words, but through the performative use of toys. The research in the visual field also expands to the technique of video and the relationships between micro and macro, on the one hand with the documentary use of news reports, on the other with the use of live footage and projections capable of amplifying the evocative power of toys and objects in general.

The double hazard of this project, which is aimed transversally to everyone (although assuming very different meanings depending on the generation of reference) but first of all to young people, is therefore to explore the narrative and semantic possibilities of images and objects, and to do so with the aim of interesting and involving in this way above all the new generations, in an attempt to feed their awareness of a piece of our past that has never really been clarified, a missing piece that is fundamental to understanding - and transformation - of our present.

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