#everyplaceisatheatre – the travelling festival

#everyplaceisatheatre (#ogniluogoèunteatro) came to life in 2021, born from a shared vision among Anna Russo (Teatro Di Dioniso), Renato Cuocolo and Roberta Bosetti (Cuocolo Bosetti), and Annalisa Canetto and Livio Ghisio (Associazione Arteinscacco)—emerging in the wake of a pandemic that called every form of human connection into question. This is where our project began: with relationships—or, more precisely, with the restoration of relationships and the recovery of community. In other words, it stems from the need to return to (or remain) human.

We envision a "diffused," expanded form of theatre—one that embraces communities and serves as a tool for inclusion, exchange, and dialogue. It invites reflection on the present day, promotes the cultural heritage of the territories and locations it inhabits, and fosters an active, engaged collective that derives physical and mental well-being from the experience. We are firmly convinced of the systemic and systematic links between culture and well-being, and that the arts are a vital resource for improving the quality of life within society.

Our journey has led to meaningful encounters—with visual artist Max Bottino (from Vercelli), Carlo Infante (of Urban Experience), and arts and culture communicator Michele Pascarella—all of whom have added invaluable pieces to our mosaic of ideas.

In this way, urban space is no longer merely a container; it becomes, above all, a *content* to be explored, interpreted, and reinvented. Locations not traditionally designated for theatre become opportunities to spark connections—connections capable of activating a shared perception of the city. Here, every place transforms into a new concept of theatre: the very idea of theatre that each individual carries within themselves. "A distinctive feature of this

Festival—true to its very name—is the transformation of everyday settings into artistic spaces. When an urban or domestic environment is perceived as dramaturgically active—rather than as a mere neutral container or a superficial decorative backdrop—the perception of the work, and indeed of reality itself, undergoes a shift. Theater ceases to be an event to be 'consumed' and instead becomes a mechanism for focused attention: an invitation to open one’s gaze wide to what already exists, transfiguring a non-theatrical space into a terrain rich with encounter and resonance. A place of possibility." (Michele Pascarella, Gagarin 9/10/2026)