

# Tam Teatromusica

## *Ho un punto fra le mani (I've got a dot in my hands)*



free multisensory play based on Kandinsky's painting

with **Flavia Bussolotto**  
live digital creations by **Alessandro Martinello**  
music by **Michele Sambin**  
concept and direction by **Flavia Bussolotto**

*On the left top corner, a little dot  
On the right bottom corner, another little dot  
And at the centre nothing at all  
And nothing at all is a lot, it's so much  
At any rate it's much more than something  
Kandinsky*

Our new journey of exploration, conceived for early childhood, is inspired by some evocative insights from *Point and line to plane and Concerning the spiritual in art* by Wassily Kandinsky.

Kandinsky wrote: "Colour is the key. The eye is the hammer. The soul is the piano with its many chords. The artist is the hand that, by touching this or that key, sets the soul vibrating." He stated as much when speaking of form in another excerpt.

Kandinsky believed form and colours speak directly to our soul. Each colour has its own smell, flavour and sound, and so has each dot, each line or each triangle, square and circle. Thanks to their perceivable qualities, forms are living beings one can listen to and colours can evoke a vital sensation, an emotion, a sound, or even a musical instrument.

A work of art is a form and colour score with its own sound and scope; it's the creation of a world the audience is invited to dive in "with all their senses".

It's precisely this "synaesthetic" vision that has aroused my curiosity and desire to draw a connection between Kandinsky's ideas and children's "multisensory perception" of the world.

But while Kandinsky meant to apply a scientific approach to art, assigning mathematical bases to artistic phenomena and establishing a structure of pictorial symbols, it's my intention to lightly and freely play with the creative suggestions deriving from his words.

Synaesthesia, from the Greek syn-aisthanèsthai, "perceive together". If we stick to the term's etymological meaning, we could say that any sensory activity is a synaesthetic one; everyone of us "perceives together" sounds, colours, smells and flavours. And to a larger extent does the child being immersed in a total flow of perceptions.

But synaesthesia also means "contamination" of the senses, e.g. the colour of a sound, or the scent of a word.

On stage a body interacts with the silence of a point in space, with the poetry of a straight line evoking spaces to inhabit, while absorbed by a bursting colour which is also food, perfume, the sound of a musical instrument. Each colour is a note and children can reflect themselves in the actor's sensory immersion; they can experience their actual perceptions mingled with the memory of their senses as mental images.

Through a play of video projections, the elements of painting conjure up worlds which physically touch the actor's body: what does a colour smell like? What does it taste and sound like? ...Biting on a lemon, sour sound, sour colour coming out of the soul and invading space.

*Ho un punto fra le mani* was created for **35** children **between 2 and 3 years of age** and their minders, or for **50** children **between 3 and 6** and their minders.

*Ho un punto fra le mani* was **workshopped** at the "Visioni di teatro, visioni di futuro" festival in 2013.

Début of the **finished work**: Premières rencontres, art, petite enfance et spectacle vivant, Biennale européenne en Val d'Oise, March 2014