**The Teatro Verde, a Wonderful Stage**

From 1953 onwards, the stage of the Teatro Verde has hosted exceptional performing arts productions, which began with a sacred text, *Resurrezione e vita* (Resurrection and Life), set to Venetian Renaissance music with splendid choreography. It was followed the same year by Benedetto Marcello's *Arianna*, never previously performed as an opera, two orchestral concerts conducted by Dimitri Mitropoulos, Goldoni's *Baruffe Chiozzotte* and a series of Japanese Noh plays. In the following years, visiting companies included the Theatre of Athens with Euripides' *Hecuba* and Sophocles' *Oedipus Rex*, the Théàtre populaire de France with Molière's *Don Juan* and Claudel's *Ville*, Annie Ducaux with Racine's *Bérénice*, and the Oxford Playhouse with Shakespeare's *A Midsummer Night's Dream.* There were also Italian companies with Ruzzante's *La Moscheta*, and Goldoni's *Campiello* and *I chiassetti del Carneval*. Music and dance have also featured: Pergolesi's *Serva padrona*, Galuppi's *Filosofo di campagna*, Cimarosa's *Mercato di Malmantile*, Bizet's *Carmen* and La Scala Corps de Ballet with Prokofiev’s *Romeo and Juliet*.

In spring 1999, thanks to an agreement with the Venice Biennale, which financed the first part of the restoration of the theatre and the new technological systems, the Teatro Verde reopened to the public after almost 25 years. The new opening took place on 30 and 31 July with a performance of *Parabola* by Carolyn Carlson. In *Parabola* the element of water ends up invading the material space to link up again with its lagoon origin: like a wave that swells, breaks and dissolves in perpetual motion.

In the year 2000 the relaunching of the Foundation's outdoor stage was consolidated and the agreement with the Biennale renewed. The main theme of its performing arts section this time was dance as the art of ritual, a retrospective look at ceremonies and liturgies, both sacred and profane, in various areas worldwide. The idea was to compare the archaic and the contemporary. It began with *Unetsu*, a dreamlike visitation of Japanese Butoh, performed by the Sankai Juku, a Tokyo-based group founded by Ushio Amagatsu. Japanese antiquity was further explored by the Kodo group of musicians and dancers, who follow ritual patterns to elaborate the descriptive potential of the human body, accompanied by the percussion of the taiko, a traditional drum. Lastly, Tibetan culture was also represented by *The Sacred Dances of Tibetan Monks*.

In 2001 there was a rich programme of projects, productions and premières: from *Maori Dances* to creations reflecting the most interesting trends in Western choreography and Edoardo Sanguineti's version of Carlo Gozzi’s *L'amore delle tre melarance* (The Love of Three Oranges).

In 2002 a number of foreign companies presented some of the most interesting developments and innovative crossovers in international contemporary dance from an original and strictly male perspective.

At various times over the last twenty years, the Foundation has gone to great lengths to make the theatre flourish again: through the restoration for the Biennale performances in the early 2000s, its partial restoration and use in 2007 and, lastly, the significant renovation work for a concert season held by Ponderosa Music & Arts in 2013-2014. Moreover, the commitment to promote the theatre led to its inclusion among the Italian National Trust (FAI) “Places of the Heart” in 2016, when guided tours were also organised.