**The Mask of Time: the Renascence of the Teatro Verde**

**An audiovisual work in four acts**

By Mattia Casalegno

*“The Mask of Time is a tribute to the Teatro Verde and to the Fondazione Giorgio Cini, which will*

*give new life to one of the most evocative theatres in Venice. Environmental sustainability and sustainable development are the key concepts addressed in this video work, which is divided into four chapters: History; Performances; The Present; and The Future.*

*My art work has always been situated at the intersection between Nature and Culture. The subject of my explorations are the relationships and tensions that unite the natural environment, the human world and technologies. In recent works such as Interval (2021), an audiovisual performance commissioned by the Italian Delegation to the OECD for Republic Day in Italy, my studio and I developed an artificial intelligence model using 115,000 original postcards of the Italian cultural and environmental heritage.*

*In the Knowledge of the Body (2017), on the other hand, an audiovisual installation presented at the Chiesetta dell’;Angelo in Bassano del Grappa, technologies such as 3D scanning and photographic digitisation were used in a conversation with Canova’s sculptures aimed at establishing new trajectories between the ideals of classical and contemporary beauty.*

*Precisely because of my approach to art, I am honoured to be able to contribute to this renovation project with an original work specifically for the Teatro Verde. In fact, The Mask of Time starts from the idea of theatre as a place of fiction and representation, and is a reflection on the relationship between nature, image and simulation in the contemporary world.*

*The four chapters of the work will be developed as follows.*

*Chapter I:* ***History***

*About 3 minutes, stereo audio, digital animation*

*The genealogy of Teatro Verde is rooted in the tradition of the teatri di verzura (villa garden theatres), an essential part of theatrical life from the 16th to the 18th century, in which the spectacle becomes nature and nature the spectacle.*

*Using the archive materials of the Fondazione Giorgio Cini as the actual plastic material, about 10,000 archive images from the Institute of Theatre and Opera and the digital archive of the Technical Office will be used to create an artificial intelligence model.*

*This model will in turn be the tool for producing the video, consisting of a series of dreamlike images, as if arising from the reveries of the theatre's own unconscious.*

*Chapter II:* ***Performances and use of the theatre***

*About 3 minutes, stereo audio, digital animation*

*The second video is a hymn to the golden age of the Teatro Verdi: Goldoni, Japanese Noh, Venice Theatre Biennale performances and the choreographies of Carolyn Carlson and the Accademia Isola Danza. Using photogrammetry, a technique employed in archaeology and restoration, the Teatro Verde and adjacent areas will be scanned and used as backgrounds for hyper-realistic digital character choreographies, inspired by celebrated theatrical performances of the 1950s and ‘60s.*

*Chapter III:* ***The Present***

*About 3 minutes, stereo audio, digital animation*

*The third video shows the abandoned state of the Teatro Verdi, but at the same time will also be an ode to the regenerative force of Nature. Here Nature wins back its spaces, an involution that will catalyse the power to evolve of the natural world.*

*Chapter IV:* ***The Future***

*3 minutes, stereo audio, digital animation*

*The new life of the Teatro Verde: the restoration work, the possible return to theatre activities, the new environmental project and the design proposed by the Norman Foster Foundation are metaphors and abstract points of reflection in the fourth chapter, a tribute to the new that arises from ruins.*

*Using 3D models and digital renderings, in this final chapter the Teatro Verde becomes a symbol of a cultural resurgence that looks to the future.*

***Modes of use***

*The four videos (average length 3 minutes each) can be viewed on social media channels: Facebook, Instagram, the official Fondazione Giorgio Cini website, and any other appropriate channel”*