

THEATRE OF DIS-OPERATIONS (ACT I. A DISARMAMENT)

Text by Sa.turn platform

Political theater, or agit-prop, has always had the characteristic of actively manifesting itself in times of crisis with a particular awareness of the context, society and the questions to be asked of that society. This device, which has been regarded as a tool for social transformation, in behavioural, cognitive and emotional terms, operates both through its content and performance, but also through scenic means that play a structurally decisive role in this well-codified structure. The scenic machine of *Theater of Dis-Operations (Act I. A Disarmament)* is composed of theatrical wings emptied of any scenography, which present themselves as such, at the zero degree of any possibility, accompanied by a graphic layout that recalls banned 1970s publications and Dadaist posters, born in response to the wars of the 1920s. If theatre is the place of contradiction, then one must ask at this point what contradictions this exhibition wants to reveal or question. Dis-Operations is in this case the place to locate the gaze: towards the anomaly, the defect, the ethical and perennial dysfunction of the theatre of war, and in particular of all that precedes it.

Tactics and techniques are presented simultaneously in the exhibition, envisaging first of all a semiotics of sabotage and one of escape: the power to escape at any cost - always in power. One possible route starts from the tactical media operations of **Critical Art Ensemble** on the use of chemical weapons by the USA, to the unveiling of the propaganda inherent in the commercials of the biggest warmongering industries by **Infinite**, to the instruments used to boycott ships transporting weapons to the Middle East documented by **Agnese Barbarani**, as well as in the postage stamps used in the Angolan revolution that **Délio Jasse** has reappropriated. Another example passes instead through the re-appropriation of cultural symbols as in the case of **Arijit Bhattacharyya**, with the protest costumes used by the repressed Bangla communities in India, along with the emptying of all symbolism of belonging and spectacular reference in **Gaia De Megni's** uniforms and rifle silhouettes, to the multitude of bodies spent in imperialist wars represented by **Paolo Ciregia**, to **Francesco Vullo's** sharp flag made from scraps of circular saws utilised by workers in Italy.

Escape, desertion, the 'drop out', as a way of weakening the war paradigm from below, but also as the only way of salvation, is presented through the documentation of the lives of self-exiled intellectuals in the border mountains and the last day spent in Iranian Kurdistan by **Shadi Harouni**. It moves from the imagery of the subaltern par excellence, the child, empowered by all means by **Zazzaro Otto** for an escape at any cost to other and as yet undefined worlds, to the indigenous women of the Chiapas Zapatista communities in Mexico represented by **Thiago Dezan**, actively participating in new forms of self-management that can best express the political will of the communities in which they are rooted, to the international solidarity networks for desertion, from below, that do not appear in any official geography by **Stefano Serretta**.

The refrain is always the same: 'it is necessary to establish a practice of intolerance, towards all passive and inhuman situations'. Here and now.

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