

THERE'S A HORSE IN THE CLOSET

...and it's not my sister



Inside the walls of an imaginary walk-in closet...

This performance explores the bond between a brother and his little sister.

The two children sense that something at home has changed: mom and dad are distant, emotionally absent.

Each responds to this shift in their own way.

He escapes into fantasy, imagining a horse to ride and run away with;

She longs to stay close to her big brother, seeking warmth and affection, rocked by memories of harmony.

A dream that soon crashes against reality.

Through rising moments of conflict and rediscovered playfulness, the siblings embark on a journey of mutual discovery. They learn to open up, to listen, to ride together — and to invent a new, colorful world of their own.

The thread of their relationship, once a boundary, a fence, a limit, slowly transforms into a bond.

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- written and directed by **Flavio Panteghini**
 - performed by **Flavio Panteghini, Katia Nava**
 - artistic collaboration **Andrea Buzzetti (Baracca Testoni Ragazzi)**
 - costume and prop design **Valentina Boschetti**
 - artistic supervision **Albino Bignamini**
 - lighting design **Paolo Scaglia**
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Running time:
approximately 45 minutes



DIRECTOR'S NOTES

by Flavio Panteghini

When Katia and I first started working on this show, we didn't yet know we were going to tell a story about separation. We were exploring something broader, something more instinctive: that moment when someone else enters your life and turns everything upside down. Someone who disrupts your plans and forces you to make space. That's where the first images came from, the first tensions, the first awkward attempts to coexist. And from there, Matteo and Claudia, our two characters, began to take shape.

As we followed their relationship, scene by scene, other elements slowly surfaced: a home that feels different, parents who are distant, a balance that starts to fall apart. Separation emerged not as a starting point, but as a consequence. And that felt right. We didn't want to explain a theme; we wanted to walk through an experience. Something children could feel and recognise, even if it wasn't put into words.

To do that, we needed **a language that could evoke, suggest, and leave space. We chose a theatre of physicality, emotion, and imagery.** We worked almost entirely without words, allowing gestures, objects, movement, and transformation to carry the story.

This approach also marked a small shift in the history of Pandemonium Teatro—a company with deep roots in spoken-word and narrative theatre. With this project, we stepped into a different register, one closer to symbolic play and non-verbal communication. Neither Katia nor I came into this with a strong background in that kind of language. It was unfamiliar terrain, and we were able to navigate it thanks to the invaluable guidance of Andrea Buzzetti.

From the very beginning, Andrea offered provocations, ideas, and questions that helped us break out of our usual habits. Later, he joined us in Bergamo to help refine the piece. His thoughtful, generous, and experienced eye opened up a world of expressive possibilities I hadn't known existed — and which now feel completely our own.

This project is the result of more than a year of research: improvisations, rewriting, listening, building the physical and musical language of the piece. It was an intense journey, one into which we poured a great deal of ourselves.

The themes that emerged — **solitude, the need for connection, the fear and wonder of meeting the other** — are ones we both carry with us, in different ways.

Our premiere at "Visioni di futuro, visioni di Teatro Festival 2025" in Bologna felt like both an arrival and a beginning. The show was met with warm, generous, and attentive responses. It was a deeply encouraging moment—an invitation to keep going, in this direction, and with this gaze.