

*Abstract*

Annamaria Sapienza, *Vedere la voce. Il metodo errante di Chiara Guidi tra infanzia e voce*

Among the founding members of Societas Raffaello Sanzio, Chiara Guidi develops a personal research on voice and childhood. In the theatrical work of Chiara Guidi the voice is the dramaturgical key, where the word lives beyond meaning and the sound is the generative boost of the performance experience.

The will to recover the native value of the representation looks at the symbolic and creative universe of children, with the purpose to track the infancy of the theater and the least unity of the sound in which, without mediations, there are essential conditions for the development of the imagination.

Inventor of the festivals *Màntica* and *Puerilia*, manager of laboratories and stages of high formation, but mainly director, singer and actress, Chiara Guidi conducts a global operation on the languages of the arts, approaching the immediacy of the childish expression to the employment of sophisticated technologies. The arts are considerate like educational, transversals and universal instruments that exalt the strength of the game, not as knowledge, but as project spaces to live. Particularly, the theater finds the origin in its pre-logic form and it creates the theoretical support for particular experiments on the sound and on the voice assumed as sense. From the first researches about voice with the Societas Rafael Sanzio to the fairy tales for children acted in the space of the Theater Comandini, from the molecular technique experimented with the musician Scott Gibbons up to the lecture-show, the essay aims to trace the way of the art of Chiara Guidi choosing the moments in which she builds her 'wandering method' during the long time of her career: the actor's job to the search of the theater, between childhood and voice.