

Acting Diversity

A Project of Intercultural Theatre for Political Refugees and Young



My name is Irene Lucisano, I'm 28 years old and I live in Bologna. I started my university career in 2004 in Pisa with a course on peace and international cooperation that ended with a Master degree on intercultural and interreligious conflict management. My interests have led me in 2006 to Palestine, experience that marked the beginning of an eternal wandering. My curiosity drove my travels: from Middle East to South America I met Diversity and experienced the beauty of the meetings.

Once back in Italy I chose to specialize in education at the Faculty of Education at the University of Bologna. The main aim, even in the case of the second degree, was to start a process on the encounter between cultures, stories, and different peoples. After two years in *Care and prevention of discomfort in multicultural contexts* I was then given the opportunity to work as an educator with teenagers mostly second-generation, to investigate the immigration world, of refugees and asylum seekers in Bologna and to collaborate with YouNet, association that organizes international youth exchange in the field of Youth in Action program of the European Commission.

While remaining in Bologna, I inevitably undertaken other imaginary journeys through discovering new faces, voices and overviews on the world. My last trip started in San Marino in August 2012 with the course of higher education that has successfully led my path in the direction of arts. Just over a year ago I decided to investigate theatre, that kind of actual utopia in which the fantasies become realities. The Course of Higher Education *Theatre as a tool for professional education* gave me the tools to get to know the places where the line between real and imaginary is suspended, because it's possible to imagine the unimaginable and try to make it happen. That's how I came into contact with the **Teatro dell'Argine theatre Company – ITC Teatro** in San Lazzaro di

Savona; that's how I was absorbed by a world that welcomed me with warmth and generosity, giving me the ability to open my mind and soul on the art of living. That's how from a simple observer, I became actress and assistant director of the two theater workshops activated thanks to the international project *Acting Diversity*.

Ethics and aesthetics, improvisation and technique, politics and poetics, inclusion, intimacy, human bodies, inanimate bodies, alternative languages, different languages, encounters, passion and magic. That miracle fair where anything is possible: it is possible that a shoe and a political refugee talk with the same intensity.

Acting Diversity is a project of intercultural theater for political refugees and young citizens co-funded by **Anna Lindh Foundation**. The project involved three arts and cultural organizations in Italy, Palestine and the United Kingdom, but also asylum seekers, political refugees, migrants and young people from all over the world.

The project have been developed from November 2012 to June 2013 with two laboratories of intercultural theater that gave birth to two final performances on topics such as interculture, racism, migration, citizenship and rights. Two different performances and yet with common questions, in which the union between theater and citizenship finds its deepest synthesis: is it possible to question the surrounding world? How to do it? Involving and being involved, finding universal languages and union in diversity, experimenting and studying together ways to get out but also ways to get in, through real proposals for an actual change.



A workshop held with Italians and second generation youth gave birth to *The Shoe Must Go On*, an ironic, pungent, exciting, and touching performance, which tells through the love story between a pair of shoes, the life of those who find themselves unexpectedly alone against all.

A universal, non-verbal language, without grandstanding, which guaranteed a technical growth to the young participants, putting them perhaps for the first time in front of such an unusual challenge: speaking necessarily through mute

tools, giving soul to inanimate objects, relating and communicating emotions through invisible ducts between shoes and audience.

It has been a difficult and treacherous experience, despite the talent of the actors, because although it is clear that theater should not evangelize anyone, at the same time it is normal to try to convey a non-rhetorical message that gets straight to the public. The message becomes tangible at the end of the performance when the spokesperson for a group of deaf thanked the actors and the director for having staged a non-verbal but extremely communicative story.

In parallel, the laboratory carried out with the Compagnia dei Rifugiati (Company of Refugees) instead gave rise to an interactive play: *The violin of the Titanic, that there is never place in the lifeboats for all - Study No. 1 for a sinking with the audience* of the Company of Refugees. An open company made up of over fifty participants from Afghanistan, Belgium, Cameroon, China, Ivory Coast, Ghana, Iran, Italy, Morocco, Mali, Nigeria, Pakistan, the Democratic Republic of Congo, Russia, Sierra Leone, Somalia and Syria. Inspired by the masterpiece *The sinking of the Titanic* by Hans Magnus Enzensberger, the play brings the audience on the famous transatlantic to live from inside the actions, the dynamics, and the questions arising from the agony and the sinking of a



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world: who is saved and who is submerged? Which is the price for being saved? What is the iceberg that hit our world? What innovations can arise from the sinking? What contribution can the new citizens give to prevent the sinking? What role can art and culture play in our times of crisis?

Acting Diversity is the theater that acts as a cultural, social and educational tool, useful to promote intercultural dialogue and the active promotion of diversity, for the development of a more cohesive, democratic, and inclusive society.

Tuesday 6/11/2012 RAD Group (Ragazzi Acting Diversity - Young Acting Diversity)

On November the 6th 2012 we starts working with the group of younger participants. The group consists of twenty boys and girls aged 18 to 24 years, Italians and second-generation foreigners, some with previous theatrical experience through international projects of the Teatro dell'Argine; they begin a new path on puppetry and image theater with Andrea Paolucci flanked by Giacomo Armaroli, Jessica Bruni (two young actors who have been following the Teatro dell'Argine for years) and myself. The way to go is difficult and treacherous, despite the enthusiasm of the group given mainly by examples of puppetry at the highest level that Andrea shows them as a first input.

Methodology:

Andrea drives an improvisation: we use a few items: some footsteps and a pastry. The group is divided into four sub-groups which mount in five minutes a scene following two rules: 1) the title must be "M'illumino d'immenso"; 2) It has to be a silent scene. The improvisation can last a few seconds, it is important that manages to amaze, not needing special effects, but the dust of the stage. The exercise is useful to shake the theater and separate effective things from ineffective ones. Once they show the final results of these improvisations, Andrea evaluates and reflects on the job they have done, underlining the importance of the role the items have to play, especially in puppetry. It's fundamental to give a meaning to the whole, because the object can not have a value if alone, while in relation to the whole can take shape, even a different shape from the original one.

All the work of puppetry is based on creation, on the creative world, on the artistic world that is within us, that introspective area that comes out and creates the theater. The contribution of each must have a deeply artistic value.



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Monday 19/11/2012 CDR (Compagnia dei Rifugiati - Company of Refugees)

The work of the Compagnia dei Rifugiati begins in a rainy evening in the maze of lanes and junctions that weave through the streets of the old crafts. We gathered in via dell'incisore, we are many, but the number is likely to increase. I ask Pietro if I simply have to attend rehearsals and his answer comes through loud and clear: «Why stand by and passively watch? Join the action, it is more fun!».

Then I rush into the crowd and we start immediately with a warm-up exercise: **theater does not have to be explained, it is acted**. Some of us have been known each other for months, being part of the former company, but there are many new faces to discover, new stories to investigate, and names to remember. Pietro Florida, the director who accompanies the intercultural company and Alice Marzocchi, the aid director, ask us to walk in space, occupying all of the shed of the association ARCI that hosts us, to simulate a variety of situations and immediately get deep into the theatrical improvisation.

Methodology:

Exercise I: Walking in space, we encounter all of a sudden the old friend not seen for a lifetime, but we hurry. What do we do?

Exercise II: Walking in space, we imagine that the weather conditions and locations vary from sand that burns in wind and bitter cold. What do we do?

Exercise III: In groups of varying sizes (from two to ten people), we shape sculptures to be given a name.

Exercise IV: We split into pairs and imagine to be in front of a mirror: a person performs the actions and the other has to repeat specularly. After a few minutes the roles are reversed.

Exercise V: All of the participants form a single body in a horizontal line. All moving forward six steps in the direction of a single driver.

Exercise VI: Groups of four people shape rhombus. One of the vertex leads the direction and the steps that all components of the figure have to follow.

Monday 26/11/2012 CDR

The shed used for the rehearsal is a highly functional space for the size of the Company, but in November it's too cold. It is necessary to warm up and the first games are aimed at mutual understanding, because we have to walk together through a long path. At the beginning the exercises always arouse deep embarrassment, because the Company is heterogeneous: there are many people with a strong theatrical experience but just as those participating for pure curiosity. The members come from distant lands and cultures and so we are forced to do a delicate job, which commits us to break down character and cultural barriers, yet without forgetting the respect for those who grew up with different values from the Western culture.

Methodology:

Exercise I: Walking in space we have to change the texture of the air imagining to go from jam to water. At the end we ourselves become water.

Exercise II: We gather in a circle. At the center a person proposes a movement that everybody has to follow and imitate.

Exercise III: In couples someone proposes a gesture or sequence of gestures; when the first stops the second has to repeat the same sequence gestures. After the sequence, the couples are reversed.

Exercise IV: In groups of five a person proposes a gesture that others have to follow. In turn, each member of the group proposes a movement.

Exercise V: Divided into two groups, we simulate a contrast between rich and poor.

Monday 03/12/2012 CDR

Pietro provides the text that is supposed to be used for the rest of the year: *The sinking of the Titanic* by Hans Magnus Enzensberger, an inspiration to reflect collectively on the financial and human crisis we are globally experiencing nowadays, a clear metaphor about progress conceived as the only way to pursue, as a ship on which we travel all, but divided into social classes, conceived as an unsinkable ship that actually crashed into an iceberg and sinks. From this text we show months later the result of the work of the Company: *The violin of the Titanic, that there is never place in the lifeboats for all - Study No. 1 for a sinking with the audience* of the Company of Refugees. The first excerpt from the Enzensberger book that Pietro present is the **Fifth Canto**.

Pietro proposes an improvisation exercise: divided into couples, we imagine we can be the revolutionary exhorter that tries to convince a third class passenger. Once we finish the exercise in couples, we separate in two groups simulate a contrast between rich and poor. Each member of the poor group exhorts the fellow travelers to uprising against the rich group. Pietro claimed that for a composition would be appropriate to have a third group that transcribe the sentences with a greater effect and the most rated may be the most appropriate to begin composing the text of any theatrical work.

During the improvisations something very interesting happens: according to the Pietro's suggestions, foreigners speak in their mother tongue to urge the poor group. This language exchange is amazing: from Russian into Persian, from Arabic to English...

Methodology:

Exercise I: Walking in space we get old, children, policemen and drunks.

Exercise II: Divided into couples, while a person closes his/her eyes, the other leads him/her to move in space .

Monday - Friday 17-21/12/2012
Meeting with Marina Barham

Take what they have taken from you,
take by force what has always been yours,
he shouted, freezing in his undersized
jacket,
his hair streaming beneath the davits,
I am with you, he shouted,
what are you waiting for? Now
is the time, pull down the barriers,
throw the bastard overboard
with all their trunks, dogs, lackeys,
the women as well, and even the kids,
use brute force, use knives, use your bare
hands.
And he showed them the knife,
He showed them his bare hands.

But the steerage passengers,
emigrants, all of them, stood there
in the dark, took off their caps
and listened in silence to what he said.

When do you want to take your revenge
if not now? Or do you mean to say
that you cannot bear to see blood=
What about the blood of your children,
what about the your own hands
and showed them the blood.

But the steerage passengers
listened to him and did not move.
Not because he did not speak Lithuanian
(he didn't), nor because they were drunk
(they had long since emptied
their ancient bottles,
wrapped in coarse handkerchiefs),
nor because they were hungry
(though they had not eaten much):

It was something else. It was
hard to explain.
They understood quite well
what he said, but they did not
understand him. His words
were not their words. Worn
by other fears and by other hopes,
they just stood there patiently
with their carpetbags, their rosaries,
their rickety children
at the barriers, making room
for others, listening to him, respectfully,
and waiting until they drowned.

H. M. Enzensberger
The sinking of the Titanic - Fifth Canto

From December the 17th to the 21st the Teatro dell'Argine hosted **Marina Barham, the director of Al-Harah Theater** which is based in **Beit Jala, in Palestine**. "Al-Harah" means "the district", "the neighborhood", and this name tells the detailed work that the Palestinian group carries on the Palestinian territory and with the belonging community.

Marina meets both groups of the project Acting Diversity starting from the definition of her job: **a theater useful because it is needed in a society such as the Palestinian one**. She also tells the plight of Palestinian refugees, different from the life of refugees in Europe. Some members of the CDR feel touched, involved, some would want to say something but can not, someone feels ashamed. Marina points out that theater pulls out that part of us that we hide.

After various exercises and games of knowledge, the workshop with Marina takes shape and develops mainly on the issue of stereotypes. Marina asks the participants to get separated into groups of five people, each group receives a ticket with the name of a State and must create a still image. The time which creates the image the group's spokesman pronounces the word "freeze" and after a few seconds the audience has to guess, through the interpretation of the image, which country it represents. Are the stereotypes and prejudices confirmed?

The work of Marina ended with a choral moment, where the two groups meet and show the results achieved in five days with the representative of a theater that resists in a land where challenges insinuate into the daily life of the society. Marina considers **art as a means of change, a possibility, a conscious choice, the alternative that transforms a day from ugly to beautiful**. Theater, and art in general, represents the soul of a person.



Ph. ilgirovago.it

Monday 07/01/2013 - CDR

The work of the CDR immediately resume after the Christmas holidays at ITC Studio, the space used for courses and workshops for children, young people and adults organized by the Compagnia dell'Argine. The new year presents big surprises for the CDR that at every meeting becomes larger. The first meeting of 2013 begins with a simulation: we build the scene of a family who must decide whether or not to run away from their own country. The scene takes place in a small village besieged militarily. The represented persons are two brothers, a sister, and the wife of the eldest brother. The situation moves from the desire of the younger brother, a soldier who wants to escape in order not to die. It takes three nights to cross the border: fear for three nights and not for the entire life.

Wednesday 09/01/2013 - RAD

Andrea explains to the group that the puppetry is a difficult challenge. It's a different kind of theater that requires a lot of technique and a lot of abilities. Each scene should have a keyword and a specific technique. The words are chosen together, the show is built together with the actors. **The goal is to let the actors become authors, stimulating the creative part that is inside each one.** Telling - and especially the how do - is delegated to the actors. They research, in this type of theater, creation from nothing of poetry and magic, questioning everything that is taken for granted. It's a type of theater that can have any facet: poignant, funny, deep, ridiculous. It would be easier to have a text to work with, but there is not a text. There are only guidelines that open creative channels. The focus then moves to aesthetic

elements that should take precedence over the poetic; that leads to create an artistic and beautiful product, through which it's possible to convey a content. The art is aesthetics. The meaning is assigned accordingly and it has to be important, it has obviously to do with the keywords of the project, but at this time, here and now, the artistic creation is predominant. It's difficult to write this kind of theater, while it is easy to be read, so for the audience is very simple to understand if there are mistakes. With a few scenic elements (a shirt, an headless body, a shoe) they have to create something magical, imaginative, exciting. **Art - and its production - is right here: giving life to a strip of foam rubber.**

Monday 21/01/2013 - CDR

The beauty of an open group is that people continuously arrive, but to give continuity to the work it is necessary that those who have more experience in the world of theater helps the more inexperienced. The work with the Company continues with exercises of simulating a voyage by ship. Half the group sits in a circle with closed eyes, and others create the sounds of a ship, at first normal, then panic due to impact of the ship against an obstacle.

Wednesday 23/01/2013 - RAD

We get into the heart of the artistic creation. The group is split in two: one works with a trunk, the other with some cubes. It's necessary to have the ability to get in tune with the music and be able to give it to the audience taking advantage of the atmosphere that the music creates. It's also important to synchronize with all the actors and to clean the motions.

Monday 28/01/2013 - CDR

We keep working on the sinking ship. Divided in couples, the first one, representing a rich person, is sitting on a chair while the poor drowns and tries to get closer to the chair in order to get saved. At the end the fate can also tip over. They create fascinating figures, the struggles lead to strong and incisive positions. We need to work primarily on the positions and then on the dynamic figures to be taken to get to those static positions. Once finished exercising, the same couples cross the room as if the floor was water, finding ways to cross the room,

from corner to corner, making sure that one of them does not touch the floor and is therefore transported in any possible way. Pietro feel deeply satisfied.



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Monday 04/02/2013 - CDR

The Compagnia dei Rifugiati opens up to a new challenge: the dance. Yuliya Vorontsova, dancer and dance instructor, teaches the actors a foxtrot choreography which will presumably be used in the final play.

Wednesday 06/02/2013 - RAD

Andrea takes stock and congratulates with the group for all the times they have managed to turn the exercises of improvisation in theater, reminding particularly a group ride and a pile of shoes operated from behind a meter high table, scenes that will most likely used for the final performance. The shoes work because they have a nose (the tip) that can give expression and direction to the object.

Generally there is a first idea to mount a performance and then the work starts. In this case the rules have been overturned. In the puppetry the technique is more important, then the various pieces of what is created come together and give a line to build the final performance. The common thread of each improvisation that is used to create and invent new techniques to assemble, is the opposition between the individual and the group: one against all. Some try to animate a sheet of lycra that, thanks to the play of hands, manages to have a very expressive face with mouth, nose and eyes: it smiles, cries, sneezes and looks from right to left.

Others create new scenes giving life to their own fingers which become children playing circle, hide and seek, 1-2-3 star, and in every game they exclude a solitary finger (one against all).

Monday 11/02/2013 - CDR

The Company works on the text *The sinking of the Titanic* improvising a scene in which the first-class passengers eat around a table consisting of a white sheet. The poor are under the sheet and emerge through a play of light and shadows. The moment the ship sinks and the passengers drown, some are dragged on the sheets on the floor of the room from corner to corner in order to be saved.

Wednesday 13/02/2013 - RAD

It's important to work on rhythm and synchronous movement of elements and movements that have to settle according to the music: the group therefore works on accuracy and the exercise is to rise everyone's hands from behind a table at the same time, tapping the same rhythm. Andrea argues that the puppetry can become a breath of fresh air for a group of people working for years on more traditional theatrical techniques. Often the risk is to diminish theater in only script and parts. Puppetry unveils the non-verbal language, body language, the beauty of the movements, the beauty of synchronized and accurate gestures. **Then there is the universality of the language that makes it strong this type of theater, which has no language barriers because it's mute. The puppetry has no borders.**

Monday - Friday 18-22/02/2013 meeting with Steve Lambert

As part of the project *Acting Diversity* there were two exchanges with international artists. As in the case of Marina Barham, from 18 to 22 of February the Teatro dell'Argine has hosted **Steve Lambert** from **Badac Theatre in London**, a theater that is focused on telling stories of lives affected by the violation of human rights.

To start working with the CDR and with the group RAD, Steve tells the story of a friend with a bipolar disorder, manic-depressive, whose medical psychologist had shown his trouble this way: in "normal" conditions the mind is as bounded and enclosed between two horizontal white lines, parallel to each other. When the mind comes out from this boundary upwards, then the manic disorder comes out, when it falls below the two lines, then the depressive disorder predominates. Inside of the two lines the "normality" is confined. In contemporary theater, the vast majority of

produced work is within the two white lines; **Badac Theatre has instead decided to work** always being outside of them, always extreme, **with force, with vitality, to investigate humanity and violence. According to Steve, when theater is created, every second must be vital.**

We split into groups and work on three poems by **Ghazi Hussein** (a political refugee from a Middle Eastern Country who lives in England) , we compose the path to follow during the whole duration of the exchange and that will lead to the staging of the same poems.

FEAR AND CAPTIVITY

Cells abandoned blood,
Blood turns to water,
Veins jostle to hide
In fear of punishment;
Terror takes lodging in my heart
Turning to stone, in a body of sand,
Everything disintegrating;
All scenes are mirages,
Emotions freeze,
Logic leaves the earth,
Words ensnare my tongue
Like malignant growths;
Spittle dries,
Each brain cell a devil's pit,
Thoughts - shadows of a candle-flame
Evaporating before the light extinguished.
On the brink of manhood when first
imprisoned,
I read - in a beautiful hand - At the jaws
of captivity:

"Whoever enters is lost
Whoever leaves is re-borne."

But between entering and leaving -
oblivion.

LETTER FROM PRISON

My son
Forgive this yearning
And my absence
Sadly, you came when I was away
And stole the joy of your arrival.

If you were to ask about me
Don't ask the sun
Ask the prison and its cell
For the answer is etched
In lashes that cover my body,
Lines
That can be read by the blind
Mute lines, there is nothing
They can declare
Except to speak of torture.

My son
When they said you had arrived
I was filled with joy
The wounds on my body smiled
And my shackles cried
In despair

My heart set out for you
On a journey of longing
Filled with yearning
And love
And blame

My soul also took flight
Crawling on the surface of the clouds
Like a starving child
So wracked with hunger
He ate dirt

My son,
Here I am, a present for you
Sweet feelings that speak softly
To your tender age
Let them be as food and drink
That nourish
And bring you joy.

Steve asks the participants to create through impulse, physicality, intimacy, to share the communication with the public. Communication, intimacy and body are then the elements Steve uses for his theatrical workshop, ending on February the 20th, with a performance of both groups of the project *Acting Diversity*, **with a final full of feelings and emotion, a round of satisfied and proud applause, to thank a teacher who gave us humble and passion.**

THE CRY

Here too my cry of hope is strangled,
It emanates from my old wounds
It emanates from lost happiness
Buried in the cemetery of life.

I cry out to the core of your humanity,
To your soul and conscience
To your stores of true love
To your insight and compassion
To all parts of you,
I cry out to you for comfort.

They ask me to smile
Bu I can only cry
My eyes are reddened by tears
My tears shatter - their shards etch my
cheeks.

I want to smile
I do not know how
My lips have forgotten all smiles.

I want to live or die,
From my tears
I want to weave flowers
So that the whole world can bloom.

I want to travel on the strings of my
lute,
I want to sing a poem of my life
To be understood in all languages
But I have been robbed of the words and
the tune.

I want you to know what I need,
I want to draw on your cheeks
Pleading kisses
Before I take to the road.

Monday 25/02/2013 - CDR

The project of the CDR is growing, the commitment should then grow too. The Company is building and shaping something unique in Italy. The number of participants is growing and we get calls for collaboration both from Italy and abroad. This project has the credentials to become something big. Pietro would like to activate a qualitative process to bring the Company to make culture at all levels and stray beyond the walls within we gather every week. The director however urges a greater commitment because the drama he plans for the final play - which should go on stage around the end of June on the occasion of the World Refugee Day - is beautiful but extremely complex.

To work on the text The sinking of the Titanic as a metaphor, Pietro asks us questions that will be the foundation to the entire work: who is saved? How do you get saved? What is the price to pay? Who is part of the first class? Who is instead part of the third? What is the iceberg that is driving down this world?

Pietro has in mind **a show that encourages the audience to wonder about the possibility of avoiding the sinking.**

In Greece they wrote on a wall "Please, do not save us". On a number of the Italian magazine Internazionale they wonder "Who will save Italy?". **The theme of salvation is central in the pages of contemporary history.**

Wednesday 27/02/2013 - RAD

What the extraordinary nature of the kind of theater we are doing? Andrea cites Steve: the two white lines. What we do with the puppetry must be out of the norm, must be able to strike the right chords. It requires the actors to investigate the lines of normality and bring their own synapses to explore what lies outside of the lines. Aesthetics is important, but does not prevent to create something truly unique at the same time. **Every inch of this show must be amazing and should create a short circuit, pieces of theatre that waken wonder and magic.**

Monday 03/03/2013 - CDR

Pietro is not there and we are led by Alice. We go on with the rehearsal and start assembling the first few scenes. We realize that the direction does not want to immediately give the audience a clear picture of what happens. Rather, it should be like a dream, an image of the past. **It 'important that the audience travels with the actors.**

Wednesday 06/03/2013 - RAD

Andrea builds the backdrop on which he's about to mount the scenes but starting from a music. Music gives a style. It's important to be synchronized by the leakage of the hands from the table because if there is synchronism and equidistance between the fingers, it becomes virtuoso. The actions before the entry of objects and bodies need to be magical, intense, effective, qualitative. We start to get an overview of the playwrighting.

Wednesday 20/03/2013 - RAD

We begin to edit the scenes. The set is given by twenty colored cubes behind which many things happen. The game consists in showing objects and bodies in a virtuous manner, creating effective illusions and artistic qualities. Gestures and movements must be intense, at the height of a feeling.



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Wednesday 03/04/2013 - RAD

We to assemble the scenes of the performance and the research goes beyond a simple story because it requires beauty, harmony, quality of gesture and stage presence. Andrea communicates with the group using a high terminology, such as a consolidated and professional relationship between the director and actors. In this performance the actors do not have to play a character, but to be someone, and it requests deep abilities.

Saturday 06/04/2013 - CDR

Pietro wants to build the drama with the actors, taking a clue from the reference text, but trying to propose stories and personal experiences that tell the sinking of the society, but also the bubbles of good practice which can extend the end of the West. Enzensberger indeed does not believe in the possibility of the end of the West, but talks about extensions.

Wednesday 10/04/2013 - RAD

It is important not to “act” ideas, it is rather necessary to implement them. Andrea proposes to work with the shoes, because they are effectively working objects. **Through a quality work done with a pile of shoes behind twenty colorful cubes, it is possible to touch the audience.** The challenge is difficult, but we are expected to do a good job. During the rehearsal, there are questions about shoes to use and details to care about.

May 2013 - RAD

After a break of almost a month, i'm back at the ITC Studio to resume working with both the groups of the project *Acting Diversity*. We are now winding down and the rehearsal become more frequent, intense, and tiring, especially for the group RAD, since on May the 15th they should perform for a pre-debut in a small theater in Calcara di Crespellano. Meanwhile Pietro asks the CDR to write monologues focusing on the theme of saving: what can save us in a precarious world?

On May the 15th the group RAD is in Calcara ready to perform. Andrea Paolucci, Giacomo and Jessica give the latest hints after a full day of rehearsal. Everything is ready and Andrea is directing. The pre-debut is useful to give confidence to the members of the group who are kneeling down behind 20 cubes for almost the whole duration of the performance, having then a distorted perception of what the audience gets. On May the 25th and 26th the group RAD debuts with *The Shoe Must Go On* at the ITC Theatre. They get many applause and cheers; it is extremely satisfying after so many months of hard work and uncertainties. This is the conclusion of the path of the young artists, **the first step of a pile of shoes that will hopefully continue to walk for a long time.**



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June 2013 - CDR

The rehearsals of the CDR become more and more hectic. We meet even for entire days to replay scenes, understand the scenery, study the drama, propose variants, develop ideas, and get tired together. The debut is scheduled for June the 17th.

The company finally sees the result of such an hard work: **three hours of interactive show, a demanding audience but also willing to enter into the show, to get involved.**

Every night, from the 17 to the 21 June Pietro changes something, but at last we achieved our wishes: the audience gets excited and the Company

takes flight on July 25 towards the prison of Volterra, for the **Theater Festival VolterraTeatro**, organized by the Compagnia della Fortezza, where the play *The violin of the Titanic* has been invited and it is performed for the last time before the summer break.

And the miracle happens precisely in the prison: **the unexpected community finds space in a non-place. The jail, emblem of deprivation of freedom, is transformed into a place of encounter and exchange, where everything becomes possible thanks to the magic of the theater.**

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