

BreadAndRosesOnStage n.1



The partners attend a Lab with Gruppo Stranità

A European Learning Partnership

- Social Theatre is a powerful mean of inclusion and opportunity for community-base dialogue
- Theatre can be used by local communities to promote lifelong learning and social inclusion

Welcome to Italy

The first Meeting of Baros took place on 11-13 December 2008 in Genova, Italy. The Meeting opened with the participation of partners to a rehearsal of the show played by Gruppo Stranità in the afternoon in the center of the city. This theatre group started to work, almost one year ago, on the idea of the French anthropologist Marc Augé about the *non-places* (places of transience that do not hold enough significance to be regarded as "places"). We reflected together about the profound alteration that results

from this invasion of non-places (a big proportion of our lives is spent in supermarkets or in front of TV and computer screens) and we investigate about this matter to collect improvisations on this link between identity, spaces and cities...this reflection led us to the performance we lived in a big commercial centre of Genoa: "a theatrical invasion", a sum of little theatrical actions to transform this non-place in something else with the language of theatre. The second Meeting will be in Mirabel, France, in February.

One hand, more fingers

From the fragmented shadow of the theatre curtain some friendly smiley faces arise.... like masks destined to take you in some unreal world kept in the Memories archive (Dana from Nicolina, Romania)

I witnessed a way for approaching theatre that is applicable everywhere (...) The greatest gain of Genova's experience was to see with my own eyes other possibilities of approaching and using theatre then the classic styles (Nelu, Nicolina)

A new situation for most people. We were a little shy and afraid of what we had to do. But little by little I felt that I became more relaxed and the fear of being ridiculous disappeared. In some moments I felt the joy of the child within me playing together with others (Claudia, Nicolina)

The meeting in Genova was valuable by its novelty (...) Allowing each of us to not be offended in our own artistic styles and approaches but on the contrary stimulating the diversity of expression in artistic field. It is a great perspective and a very promising start for our mutual transnational cooperation (Liviu, Nicolina)

"if a person performs a role play or theatrical scene, he or she will have an opportunity to explore different alternatives and rehearse strategies to bring about change in his or her life" [A. Boal]



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SIGMA ART interviews the Baros' Coordinator

Cristian Dumitrescu: How do you feel about the special experience of two days ago in the commercial centre?

Alessandra Tinti: The experiment we made two days ago, was something special (...). Reaching this final part of the experiment, everything being unfolded, was, from my point of view, an incredible thing. Behind this performance stand a lot of work, a whole story, contacts, discussions, hours and hours of brainstorming. Furthermore, the entire effort made me think that everything was all right. It is a big step for the "Gruppo Stranità"; the members of the group are deeply contended.

CD: How did you evolve in time?

AT: We had to get over some "obstacles" during those weeks of work. The practical things and the difficulties unified us as a team; I am pleased of this fact. My work with them will be more peaceful (I will trust in them more), because we already passed through many difficulties (...)

CD: How do you choose your texts?

AT: The texts took birth here, improvisation of the members being the inspirational source. Someone writes them, someone reminds them, here in the laboratory or at home, in a more personal space. There is nothing artificial, already written texts...absolutely nothing. Everything is created by us and brought in the laboratory.

CD: What message do you have for us, the young and the grown-up members of the Sigma Art Romania Company?

AT: Of course we will continue, because everything is like a hand mill, like countless impulses which give us energy and creates contacts between us and maybe other countries (...). To sum up, I see this whole story about "social theatre", like an explosion of workshops, contacts and network; for us, this network is very important, BaRoS was written for that, to add a new element, a new "knot" to this network.

Social Theatre for Italian Partners

"Social Theatre is the dynamic meeting of theatre and social work, an interaction that can change both discipline" .

It is a theatre where aesthetics is not the ruling objective and that takes place in diverse locations, from prisons, refugee camps, and hospitals to schools, orphanages, and homes for the elderly. Participants have been local residents, disabled people, young prisoners, and many other groups often from vulnerable, marginalized communities. Or even with individuals who have lost touch with a sense of groupness, who are internally as well as externally displaced and homeless.

Social theatre practitioners are "facilitators", helping others to perform as much as performing themselves.

Theatre is useful as a pedagogical tool only if it deeply involves specific communities in identifying issues of concern, analyzing current conditions and causes of a situation, identifying points of change, and analyzing how change could happen and/or contributing to the actions implied. Thus this LP explores the potential of Social Theatre as a pedagogical tool, springboard for European collective reasoning. The knowledge produced from this learning partnership could be also an opportunity to discuss of complex and contradictory issues, showing that it is possible to apply a pedagogical tool to collective problem solving through social action.



Partner:

Associazione ALIAS, Italy
Teatro dell'Ortica, Italy
Sigma Art, Romania
Nicolina, Romania
Zarina Khan, France
Imotec, Lithuania

Teatro dell'Ortica

The social cooperative Teatro dell'Ortica has been established since 1996 by a group of professional educators with a strong experience gained in theatre workshops, training and professional education and in the artistic field. Teatro dell'Ortica has been working with children, young people and adults supporting and coordinating social projects. The members of the cooperative are facilitators for the local community, they support the setting up of self help groups and they foster the empowerment of educational paths addressed to parents; moreover they carry out theatre workshops involving disadvantaged young people, old people living in social centers. Furthermore they manage workshops with psychiatric patients and a theatre workshop with aphasia people in close collaboration con ALIAS Association



Gruppo Stranità

Gruppo Stranità sounds something like "Strangeness": it is a neologism. This group was born in the 1997 from a collaboration between the Psychiatric Service of Genoa and some no profit organizations what work on social inclusion thanks to Anna Solaro and Mirco Bonomi.

The aim is to use the Theatre Lab not like a place of treatment but as a creative place where they can take care of the healthy and creative part of each of them. In this respect the theatre is a close analogy with pedagogy since "both conceive the human being within a framework of change, mutation, and exploration which is nothing else but education". All of us in the theatre live an experience of action, corporeity, materiality and in the same time we establish a space of awareness and criticality, reflectiveness and this is the space of learning."

TIPS FOR LEADING DISCUSSION

- 1) In Italy Social Theatre is a theatre distanced from purely therapeutic approaches and without solely aesthetic and artistic goals. It is less self-centred and it is an instrument of social action, with a goal of heightening the quality of social interactions. A theatre that links the experience within the group to the socio-cultural context the group emerged from and remained a part of. How is it in other countries?
- 2) Concerning the question of Social theatre practitioners, how do you consider yourself? As *choragus* ? *Joker*? Moreover, do you think that Social theatre activists must to be necessarily artists?
- 3) We use the language of theatre to help our communities become more connected within themselves and thus more alive and creative. What are the problems you deal with? Do you know specific participatory methods?



info

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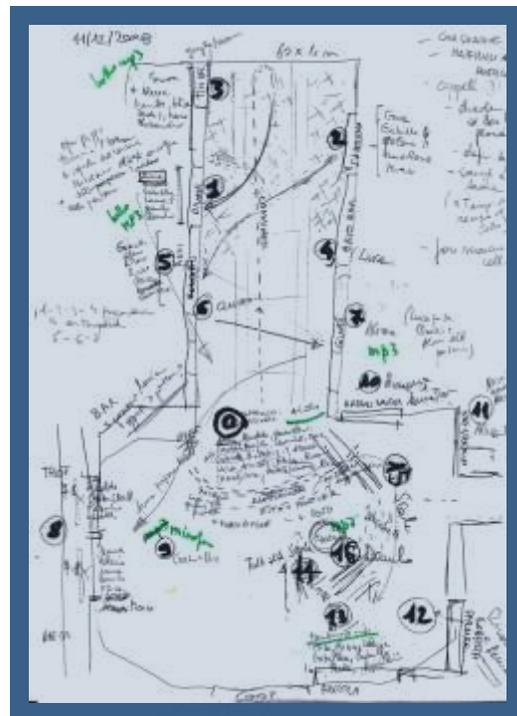
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Voicing the Non Places

By Gabriella Iasiello

A town is like a body of a woman...it has been explored inch by inch...with its curves that resemble roads...shops and bars are like hands holding... creating... constructing... the night lamps lighting the streets are like eyes gazing and observing the various lanes and entrance halls, so deep, so dark, so full of odours and words like a womb that contains, sinks deep inside, encloses, breathes...the green areas, perhaps a bit more liveable, calm, full of light, warm...represent, in a way perhaps not so clear but real, a mouth wishing to speak, to feed itself with the oxygen which is the love that nourish...bites and intensely enjoys every flavour, that likes to get filled and nourished by appetite itself...limitless...with a hunger for things that fade away just by looking at them. All this in an embrace that warms up contains, protects incessantly leaning on her who receives and holds.



By Danilo Leonardi

I wake up, it's 8 o'clock in the morning. It's bright but the sun hasn't risen yet, the sky is clear. I go out, I reach a bar, XX Settembre street, Colombo street, I say hello to the barkeepers, the sun is rising, in the distance, I can see Verdi square, the air is still warm, I've slept well. I've the whole morning ahead of me. I say hello to the barmen. I have to phone Grazia but my phone card is out. I buy cigarettes and sit on the edge of a flower bed in Verdi square. I can see the sun rising above Monte Fasce. Human robots have come back from the summer holidays. The railway station clock says 9.00 as well as the digital watch. Same news about Metro, buses out of service along the pavement. This year, as well as last year, I went on holiday and then I've gone out with Grazia for 2 months, what a lovely time in August at Villa Croce and Col di Nava (...)



On the Sept. 1st Norma reopened. Four years ago in January, Maria got ill. The social worker told me "Go to Norma". I walk all along Brignole tunnel, ugly place, but at the end of it, there it is Borgo Incrociati. I hadn't been in this place for a long time. There it is: Norma inn. "What's your name?". "Danilo. Here is the letter of the social worker". "Sit down wherever you like, what would you like to drink?". "A quarter of wine". "Let see the menu". There is also the steak! There are no bugs, and what a silence! Spring is coming but I'm still not well because of the asthenia caused by Maria. I don't eat much but I feel full and then how beautiful Via Canevari at 12.00!



What a sun after winter. Summer is coming, Norma closes at the end of July. I won't go on holiday. In September Norma opens and I'll start eating well. I wait near the flower bed in Verdi square then at 11.40 I'm in the inn. Days ago by but the menu never annoys me. Months ago by and I don't smell anything strange anymore. Years ago by, 4, I made friends, maybe next year the City Council will give me a house. Now that I have found the right inn and have also gone on holiday. Anyway I'll advertise this place: Norma