



DIES

STALKERTEATRO

THE PROJECT

"Dies - I giorni contati" (Dies – the counted days), is a project of Stalker Teatro, an historical Theatre company working in the Theatre Innovation area; the company activities are recognized and supported by the Ministry for the Goods and the Cultural activities and by the Regione Piemonte Institution .

The main reference of the project is the iconographic representation of the "Sunday Christ", picture which remains very rare and little known, but that is still visible in the frescos of the Sixteenth Century in Italy and abroad.



A dialogue between the past and the present, a performative project which assembles theatre, dance, visual arts and music

By observing the contrast between the work tools and the ordinary scenes of the picture, we have interpreted the conflict of the current Working condition, and we have interpreted a relation with the Contemporary period, within the context of crisis.

Currently, the highest index of unemployment in fact defines us by a social point of view, by affecting our identity deeply, by determining a conflict between trying to take part actively to working activities, and being forced to stop participating, by assuming a passive attitude.

Working time and leisure time, creativity and degradation, unemployment and search for an occupation are the themes which have inspired the materials of the scene.

THE FRESCO

Looking to the pictorial assets coming from the popular culture at the end of Middle Ages, we see that Christ's body is surrounded by work tools and is represented within ordinary life scenes.

The basic message is a Fault denunciation: we are guilty if we do not respect the Festivity Time, and it is necessary to consider it if we want to avoid being damned to Hell.

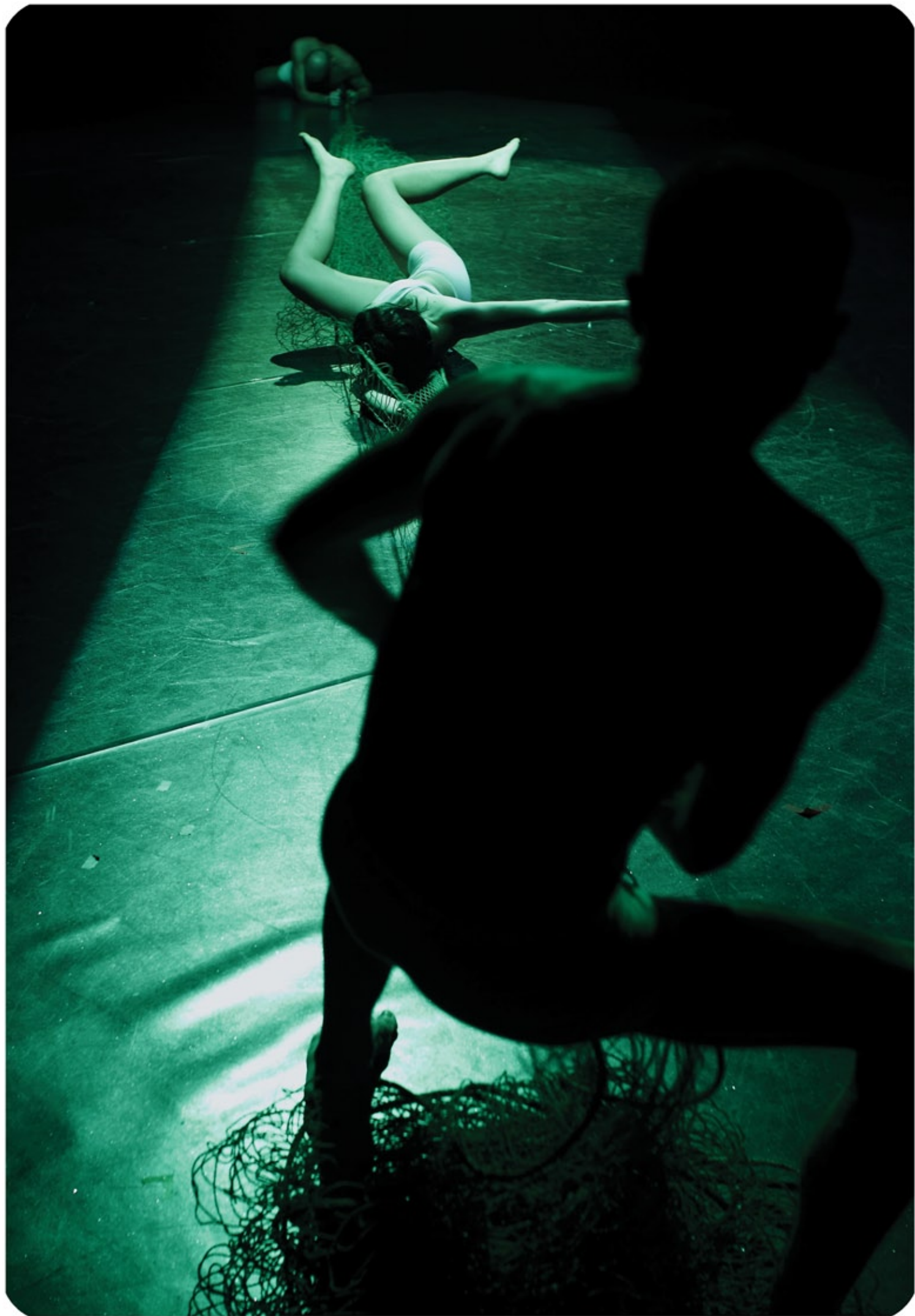
Usually painted outside the churches, or right closed to the entrance doors, the picture was sometimes accompanied by explanatory captions.

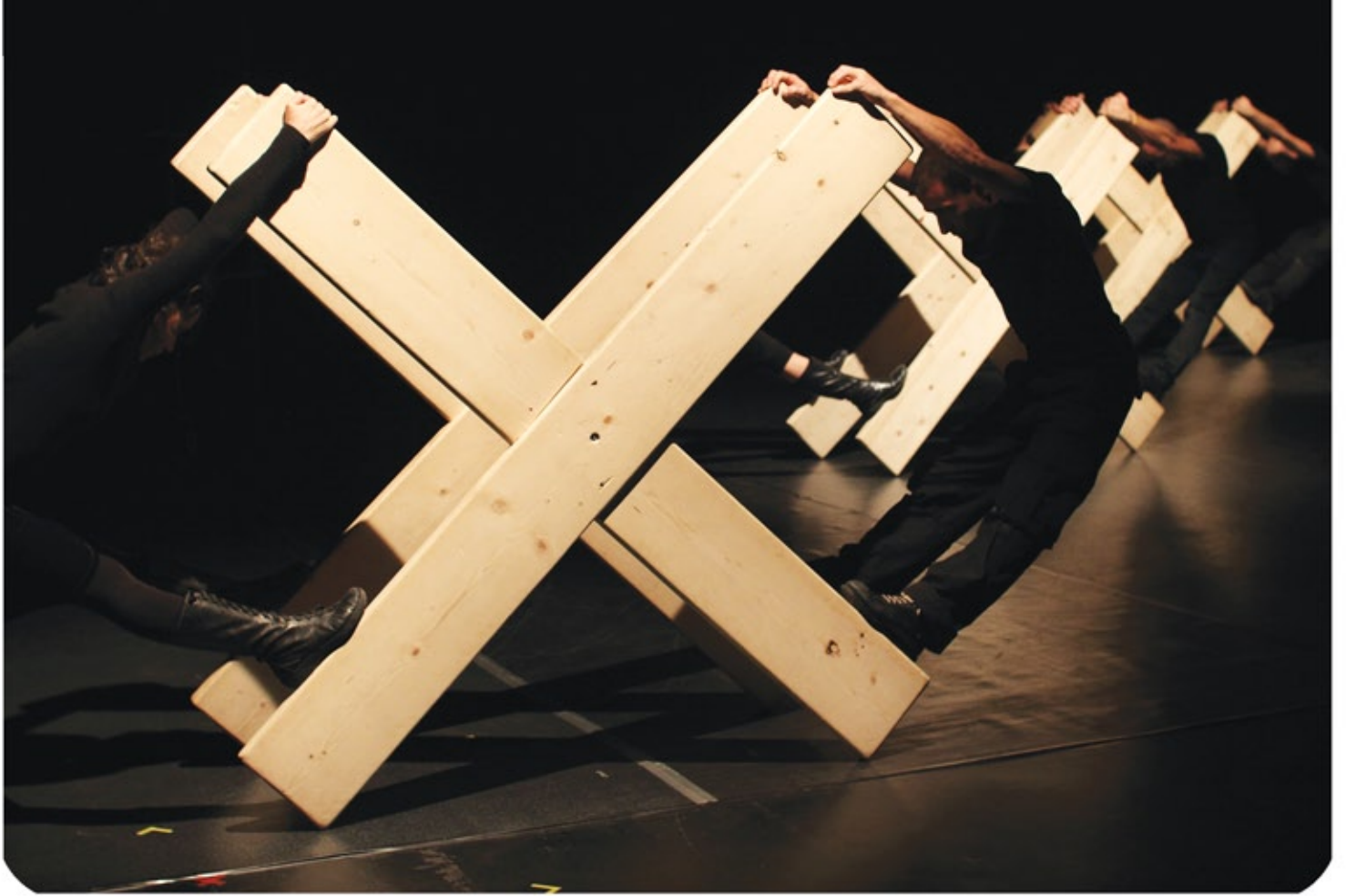
This subject, which was once very common, after the censorship of Council of Trent Counter Reformation, was almost always destroyed.

These paintings play an extraordinary importance from an ethnographic point of view as well: the picture popular ambience is expressed by a very plausible representation of the world of peasants and artisans living in the Fifteenth Century.

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THE ARTISTIC RESEARCH



CONTEMPORARY THOUGHTS

Dies Dramaturgy arises from the investigation into the distance, the proximity and the interaction of two performing arts different languages : dance and theatre. Despite the gradual encounter, over the years, of the two distinct languages , leading to an increasingly "interdisciplinarity", yet today we observe a discrimination between dance and theatre, which are considered separately: on one hand the body and music, on the other hand speech and literature, while the visual arts continue to be considered marginal.

To stage a performance by using contemporary art languages and by following a research process, allows to consider all the arts that can be selected for necessity reasons, or according to performers

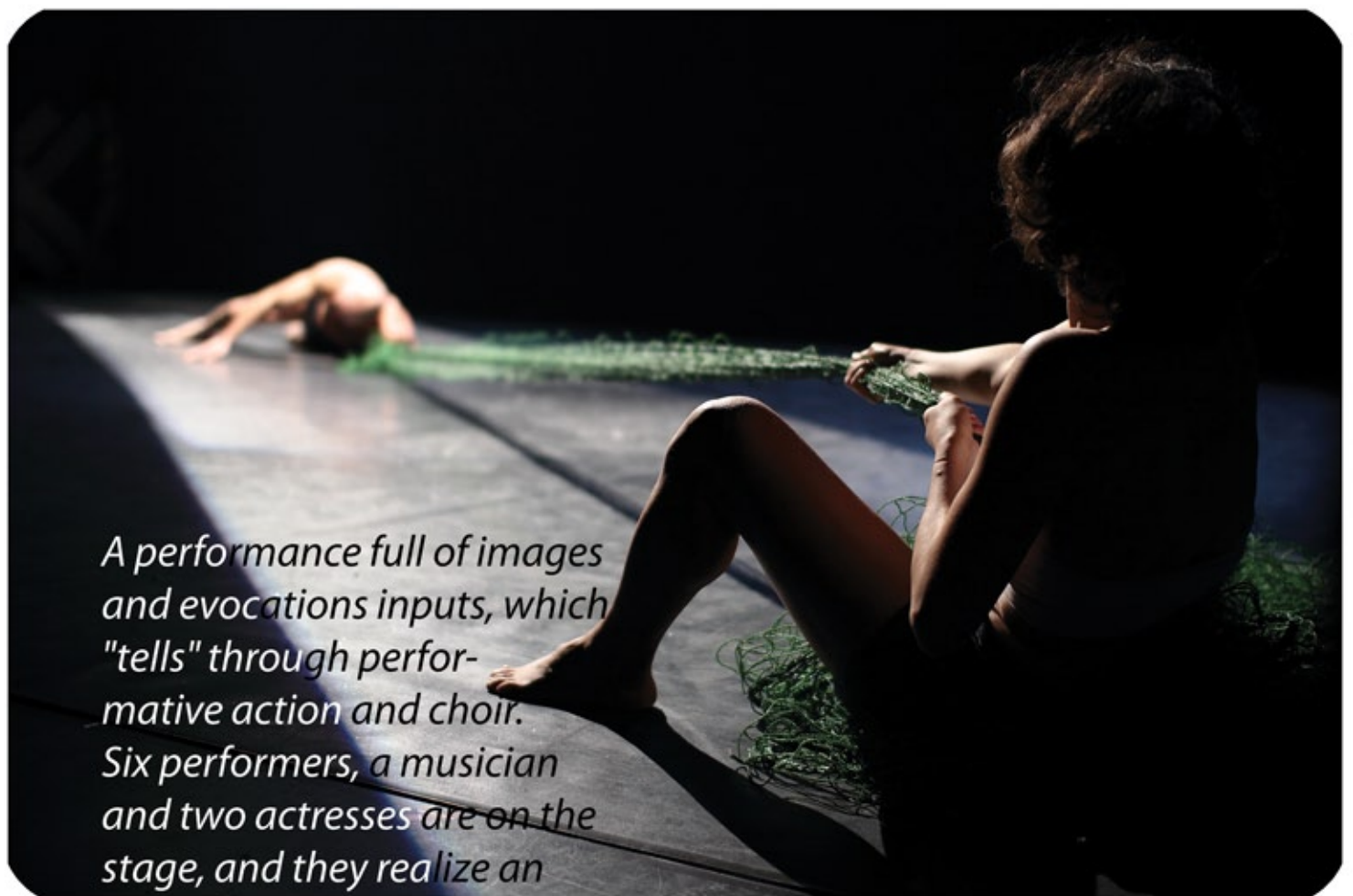
capacities or to the poetics of the work that is to be achieved.

Each art form manifests its own nature and its expressive specificities; so the aim won't be to "impo- verish" the properties of different languages, but to allow their interaction, not just during the perfor- mance, but also by considering their interaction of the project plan, under the dramatic and choreo- graphic profile. This level of linguistic syncretism is reflected in the exchange and in the mixture of various properties of languages, becoming more and more able to create emotions, thoughts, visions. Theatre, dance and other expressive codes are thus involved in the creation of a unique entity with multiple faces, which expresses itself through an ex- pressive multiplicity.

The texts used in the theatrical composition refer on one hand to the world of peasants and artisans of the Fifteenth Century, to their work and their lei- sure times, and on the other hand they take inspira- tion from our Contemporary, from our current wor- king condition and our free time.

The result is a performance full of images and evo- cations inputs, which "tells" through performative action and choir.

Six performers, a musician and two actresses are on the stage, and they realize an event that "carries" the audience in the most exciting adventure: en- counter and exchanging between people.



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TECH RIDER

DIES

Stalker Teatro

Art Director: Gabriele Boccacini

With: Adriana Rinaldi, Raffaella Marsella, Stefano Bosco,

Gigi Piana, Dario Prazzoli, Erika Di Crescenzo,

Ivana Messina, Maura Dessi

Original Score: Riccardo Ruggeri

Light Designer: Monica Oliveri

Production Stalker Teatro

in collaboration with Mosaico Danza

TECH RIDER

space 10x10m

27 PC 1kw

2 PC 2kw

7 ETC 50° 750

9 Par 62

1 CD Player

2 Mic Shure SM58

1 Radio Mic

1 Consolle 36 ch

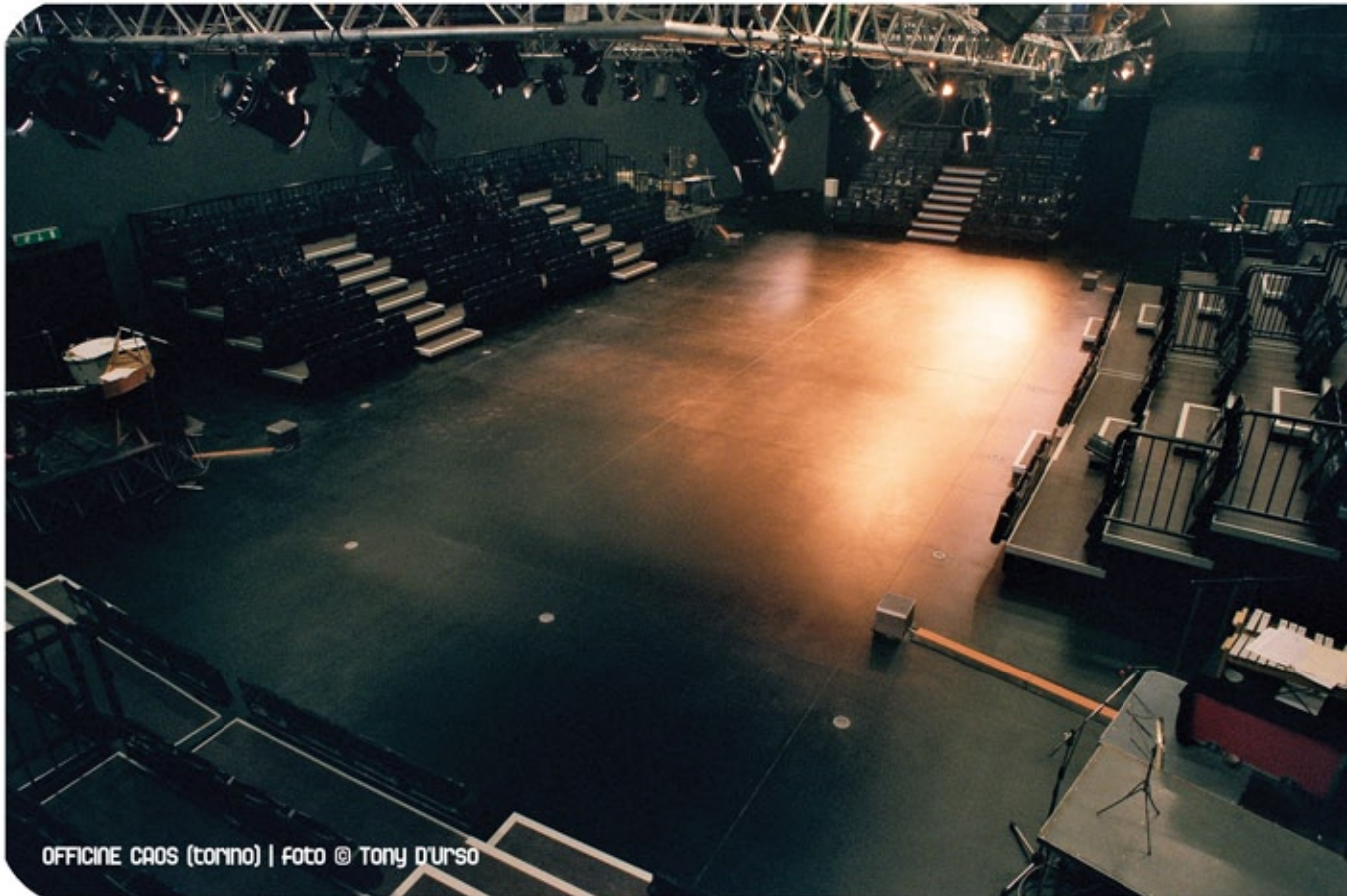
6 Dimmer 3Kw + DMX

1 analogic Mixer 12 ch

STALKER TEATRO

The artistic core of Stalker Teatro have worked together since setting up the 'Political Collective' at Turin Academy of Fine Arts in 1975, the heyday of Italy's post-68 cultural and political uproar. This has left an enduring mark on the company's work which is characterised by a strong commitment to artistic experimentation within socially sensitive or challenging situations.

The founding members of Stalker Teatro were involved with Turin City Council's ground-breaking 'cultural animation' projects in the late 70s and helped set-up Turin's first professionally run youth theatre in 1976. In 1981 they started a residency in Italy's largest psychiatric clinic in Grugliasco which led to the formal foundation of Stalker Teatro in 1986



Using a distinctive style developed from site-specific events, performance art and participatory theatre, Stalker Teatro have performed throughout Italy, France, Germany, Poland and UK.

Stalker Teatro continue to be based in Turin, where they regularly collaborate with the Turin Biennale of Young Artists (BIG), the Museum Castello di Rivoli, the City Council's outreach initiative 'Progetto Periferie', and Cittadellarte – Fondazione Pistoletto (Biella). Every year the company organises the international festival of contemporary arts – Differenti Sensazioni. Recent collaborations abroad include residencies at Marstall – Bavarian State Theatres (Munich), the Academies of Fine Art of Vienna and Munich, the Museum of Contemporary Arts in Warsaw, and the Tramway in Glasgow.

INFO

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executive director: Adriana Rinaldi

media engineer: Stefano Bosco

creative producer: Gigi Piana

educational activities: Raffaella Marsella

organisation and administration: Ewa Gleisner, Roberta Cipriani

press and communication: Giorgia Marino

stage manager: Dario Prazzoli

tec crew: Edo Pezzuto, Massimo Vesco, Monica Olivieri

