

sguardo di cenere

look of ashes

*“This is my letter to the world, which never wrote back to me (...)
Its message is entrusted to hands which I cannot see -
For the love of her –my dear friends -
judge -me- lovingly ”*

Emily Dickinson

with

Bruna Gusberti
author and director
Cristina Castrillo

With no biographical pretence “Look of Ashes” emphasizes characters and voices that were not originally placed into the limelight of history: Anna Göldin, who was believed to have been the last of the Swiss witches; Emily Kempin-Spiry, Europe’s first woman lawyer; Isabelle Eberhardt and Annemarie Schwarzenbach, two Swiss women who have marked lives of more than one century, yet are hardly remembered. All these women are special, and on the edge of conventional acceptability, according to the rules or the blindness of our era.

The show derives from an imaginary concatenation of events detailing the deeds and portraying the voice of a woman who is considered to be a real witch. Hers is the voice of the human condition, of an intention, of the consciousness of passing time. Hers is an inner voice that anyone is entitled to have within oneself in order to discover one’s own vocal identity and to propitiate/appease others.

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technique

Venue

Ideal size: 8m wide / 8m deep / 4m high (26 ft/26 ft/13 ft)

Minimum size: 6m wide / 6m deep / 3m high (20 ft/20ft/10ft)

Black background. Good visibility for spectators (preferably elevated seating)

Lights

12 spots (650 or 1'000 W). Control console with 9 independent channels.

Some objects (not very heavy) will be hung from the ceiling

Sound

CD player. Good quality sound

Props to be found on location

Wire netting (similar to that used in poultry pens): 98 cm x 1,65m/ 38" x 64"; a see-through rectangular container (like a fish tank) minimum size: 30cm wide / 60cm long / 35cm high (12" wide x 24" long x 14" high)

Staff

1 lighting and sound technician present during fitting

Fitting

6 hours to set up / 2 hours to take down

Duration of performance

60 minutes