

## “shakespeariana”

*We beg your pardon for violating such a sound tradition yet, in our humble labour of craftsmen, we have sewn and woven his words into our song and have nurtured his poetry with the strictness and delicacy of undeterrable alchemists in love.*

with

Augusta Balla, Daniele Bernardi, Giorgia D'Agostino, Andrea Fardella, Silvia Genta, Michele Guaraldo, Viviana Gysin, Simone Martino, Camilla Parini, Maria Porter, Paola Raho, Fulvia Romeo, Damian Soriano, Carlo Verre, Freddy Virgolini, Valentina Volpatto, Sturmius Wittschier.

set design

teatro delle radici ° Luca Minotti

collaboration

Maria Cascio ° Gabriele Genini ° Pierfranco Sofia ° Delfino Palo

photos

Stefano Roggero – Camilla Parini

director assistant

Bruna Gusberti

direction and dramaturgy

Cristina Castrillo

“**Shakespeariana**” is an approach to the images and the poetic world of Shakespeare’s work.

It was not our intention to stage one of the author’s plays nor even scenes from them, but to try to seize upon those elements which could become a powerful metaphor of the contemporary world and, to our eyes, a way of writing about our own realities.

Reaffirming the expressive value which is contained in a gesture, in a composition of movements, in a physical image or in a word, we immersed ourselves in three fundamental subjects upon which, we feel, the author constructed his work, just as man has constructed his own existence: power, violence and love.

Through the moods and atmospheres of relationships, the clashes, betrayals, loneliness and the easiness of death as well as the impossibility of affections or extreme feelings, a different work appeared, a work which Shakespeare never wrote, but which would not have existed without him. In fact, the text of the show contains only and exclusively sentences of his, taken from all of his works, including the sonnets.

We imagined a group of traveling actors, the kind which Shakespeare much adored, arriving at a castle to perform his plays or the “truths” which the prince needed to have laid before him.

We thought at times that theatre could give us that moment of awareness about life, about mankind, and about the feelings which life sometimes denies us.

We allowed ourselves to mix up the characters, the situations, the relationships. We did not respect the logic of Shakespeare’s work but we wanted to feel a part of that grand theatre of the world which comes through in his writings and to perceive existence like an enormous stage and see people as simple instruments of an author or of the power of others or of fate.

And in the framework of this ancient representation, the situations became the mirror in which we could reflect those same mechanisms of impunity, intrigue, violence, and the lack of feeling which today’s world has still not finished coming to terms with.

Seen like this, Shakespeare appears to us not only as a hero of universal playwriting, but also as a critical voice commenting on the state of today’s world: a testimony of our own time which must not be left to oblivion.

Seen like this, Shakespeare could be talking to us not about a vanished century but about a reality which is alive and suffering.

## shakespeariana

### Stage Requirements

Minimal space 12m wide / 12m deep / 3m height  
Ideal space 14m wide / 14m deep / 4m height

The dimension of the space accommodates the performance area as well as the lateral sides where the actors sit in chairs in view of the audience.

The performance utilizes double blacks hanging upstage providing a backstage area: the DS black has an opening which serves as a central exit, and the second is hung to provide masking for the backstage area. The actors use the backstage as a crossover, so the smallest distance between the first and the second curtains can be 20 cm.

Ideal audience set-up utilizes risers.

One segment of the performance requires that the space be completely in darkness.

### Lights

35 instruments: (30 PC and 5 Profiler) -1000 watts. Blue gel  
24 independent channels

### Sound

CD player with run lights close to the monitor.(light control)

### Elements to be found at the place

16 identical black chairs  
Projector for subtitles

### Staff

1 light and sound technician for put in and strike

### Set up time

8 hours put in / 2 hours strike

### Performance time

2 hours without intermission