

ACT

Atelier of Creation of Theatre

PINOCCHIO



image: MILES (Pinocchio, Wood and Flesh) 2021

ACT is an **advanced theatre training project** conceived by **Alessandro Serra** and organised by **CeDAC** / Circuito Multidisciplinare dello Spettacolo dal Vivo [Multidisciplinary Circuit of Live Performing Arts] in Sardinia.

It will take place at the Teatro Massimo in **Cagliari** from **September 9 to September 21, 2024**. The course is divided into three workshops, dedicated to the **body** (with Chiara Michelini), to **voice** and **singing** (with Bruno De Franceschi) and to **scene writing** (with Alessandro Serra), respectively. The project is based on Carlo Collodi's Pinocchio.

It is aimed at dancers and actors who have singing skills and a strong aptitude for movement.

Participation in the workshop is free of charge, subject to selection.

Attendance is mandatory for the entire period specified above.

Selected actors (maximum 16 people) shall be reimbursed for travel expenses, up to a maximum of 150 Euros per person.

To apply:

Send via email by June 23, 2024

- resume
- 2 photographs (1 close-up and 1 full-length);
- video link
- motivational letter

to candidatureprogetticedac@gmail.com

The outcome of the selection will be announced by July 8, 2024.

PRESENTATION

*In vernacular, it is best
to expose the most inaccessible things laughing.
(Elièzre Zolla)*

The project aims to address two crucial aspects of theatrical work: the first one is related to the actor's art, the second to the relationship with objects. To this end, inspiration is drawn from Tadeusz Kantor's poetic universe, choosing as a model the one who is both object and person: the puppet Pinocchio.

However, before the animated puppet there is inanimate matter: a piece of wood.

Pinocchio was born even before he was carved.

As if matter were malleable, provided that the destiny etched in the wood grain is fulfilled.

Pinocchio's destiny is to become Pinocchio.

Therefore, the piece of wood fights back and when Mastro Cerasa inflicts the first blow with his axe, it reacts by shouting: *Don't hit me so hard!*

Terrified, Mastro Cerasa gets rid of it.

The finished puppet will come to light a second time thanks to Geppetto.

Pinocchio is thus reborn and within a few days plummets towards his death by hanging.

And then there is the lie of reality.

He stretched his legs and, given a great shake, stood there as if stiffened.

The end.

And after that?

This fateful question was asked by readers to Lorenzini himself following the publication of the last episode of *Pinocchio*.

Collodi was forced to invent another ending and, in doing so, he writes a second Pinocchio that is seemingly consolatory and moralistic. Pinocchio is reborn for a third time, in an extremely powerful ending in which we see both the child and his casing thrown onto a chair.

Life holds deception and cruelty in store for Pinocchio. The motive is almost invariably the same: hunger.

Pinocchio wants to eat, he sees the boiling pot on the fire, but in the act of uncovering it he realizes the pot is actually painted on the wall. And once again his nose grows.

But why does his nose grow? It was not Pinocchio who told a lie, but reality.

The fire, too, looks real but it is painted, yet it burns his wooden feet.

Why is fire painted as in a theatre?

Why is reality in a theatre achieved by pretending?

But is it then true that in theatre everything needs to seem real?

What is real?

What is real in art?

What is real in theatre?

Céline understood it very well, *reality is obtained by cheating the right way.*

ACT develops into three parallel paths, which will overlap and intersect continuously during the two weeks of work: body - voice - scene writing.

BODY. THE FEELING OF FORM

Conducted by Chiara Michelini.

An activity to “tune” and prepare an actor’s body, aimed at developing a scenic body that is more grounded and aware of its expressive capabilities, a tool that is ductile and structured in all its reactions. The first thing actors must know thoroughly is the geography of their body through an active awareness of movement, because every small detail of the body corresponds to a specific inner reality. The body is a ductile and tense whisper. Practice listening to the currents that flow through it. Address what is offered without making a fuss, what is there but not immediately visible. Free one’s gaze. Practice hallucinations. Dance with ghosts. Turn one’s body into a poetic tool for reading and rewriting reality to create new relationships among people and things that exist, as they exist. Hone a quality of action that makes gesture a speaking word and a stage sensitivity that is first and foremost a mirror of human sensitivity. Un-creating oneself to become ductile matter: an empty form capable of accommodating another life, another story. Stepping aside. Appearing.

The proposed activity uses tools and practices typical of theatre and dance and is divided into two phases:

- **PREPARATION**

Operating forms to create a common language through an analytical approach to movement in relation to the principles of form, space and time. Activating concentration. Connecting mind and body, breath and movement through coordination, relaxation, stretching and muscle strengthening exercises. Studying immobility: positioning exercises. Developing strength and responsiveness. Improving performance and interpretation skills through learning and reworking given variations.

- **IMPROVISING**

Engaging in a relationship with the Other through essential skills such as observation, listening, imitation and intuition, in the belief that experiencing ourselves in otherness enriches our uniqueness. Shifting the focus from “I” to “you”. Training one’s body to be ready, the heart receptive, the thought light: surrendering to wonder.

VOCAL BODY, BODILY VOICE

Conducted by Bruno de Franceschi.

Outline of basic technical tools throughout the course (breathing, postures, emissions)
Timbres and vocals
The body of voice between sound and physicality
Pitch, intonation and rhythm
The sound of speech
The sound of singing: unisons, beats, consonances and dissonances
Urgency and intensity of intention
Outline of single-cavity diphonic singing
Outline of two-cavity harmonic singing (Touva)
Vocal distortions, voice noises
Larynx and diaphragm: two unknown companions
The theatre of voice
Sound reading of a text: the futurist experience and ongoing research
Listening and choral “practice”
Listening and analysis of contemporary vocal experiences

SCENE WRITING

Conducted by Alessandro Serra

The figure

- The simulacrum of reality
- Construction and composition of a figure
- Figure and character

Acting

- Acting out emotional archetypes
- Acting and singing
- Composing and performing a vocal score

The body

- Relationship between the pelvis and spine: energy management and direction
- Funerary mime
- Composition exercises: creating physical scores

Space

- Analysis of stage space
- Space, place, situation
- Circle, triangle, rectangle

Objects

- The power of objects
- Relationship between object and actor
- The bio-object

Dramaturgy

- Elements of dramaturgy: reading a text
- Reading Pinocchio
- Image dramaturgy: composing and constructing the scene

PREPARATORY PHASE

Read Pinocchio by Carlo Collodi.

Choose a character.

Memorize the part of the chosen character and the part of Pinocchio.

Each participant has to bring:

1. Comfortable clothing for the training
2. Notebook for notes
3. A complete outfit with accessories to dress Pinocchio
4. A second complete outfit with accessories to dress the chosen character