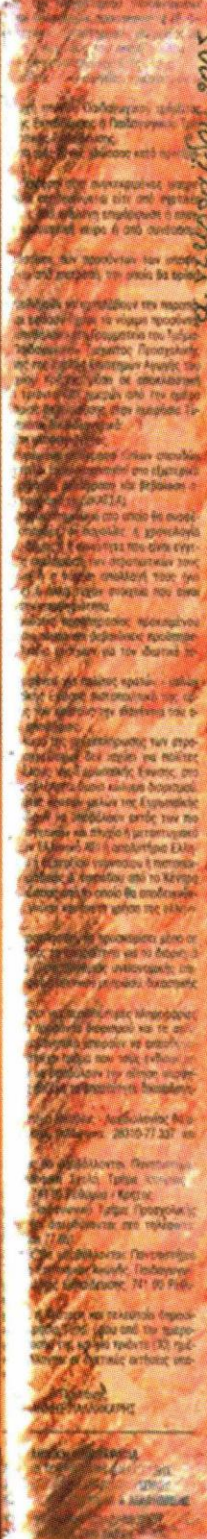


Theatre/Drama and Education:



5th International Theatre and Drama Education Conference

Athens March 2006

Workshop

Picasso Teatro

(l'intercultura dei linguaggi nella propedeutica alla Commedia dell'Arte)

Picasso Teatro è un laboratorio di propedeutica alla Commedia dell'Arte che parte da una ricerca a carattere sperimentale sulla poesia e sull'immagine pittorica attraverso la conoscenza del linguaggio teatrale. Il programma intende approfondire il tema teatro dal punto di vista gestuale e verbale, per applicare la poesia e l'immagine pittorica alla tecnica e alla produzione della Commedia. Picasso e alcune sue opere si inseriscono nel percorso didattico alla ricerca di un'osmosi dei linguaggi dell'arte che costituiscono il patrimonio culturale del teatro: la parola, il movimento, la pittura, la musica, la forma e il contenuto degli elementi. La parola subisce una metamorfosi tramite i personaggi di Picasso, e ogni opera si muove sul racconto della poesia (*il disegno della poesia – lo schema per la messinscena dell'attore*) che diventa teatro.

Insieme agli studenti si selezionano una serie di poesie più vicine al senso pedagogico e artistico che lo studio vuole significare; si abbinano le immagini, si spiegano i testi, l'autore, il pittore e si formano i gruppi di lavoro (*un gruppo per ogni opera*).

L'obiettivo sarà quello di preparare gli studenti all'uso della mezza maschera attraverso un percorso di scrittura scenica che coinvolge il fisico e la parola in una dimensione di studio in cui fondamentale è la coscienza dello strumento corpo, voce, testo, spazio, luce, oggetto e gruppo di lavoro: elementi necessari all'attore della Commedia dell'Arte, che lo aiuteranno sul palcoscenico ad avere autonomia e padronanza creativa nell'improvvisazione.

Scopo non secondario della propedeutica alla Commedia, è anche quello di attraversare la cultura dei linguaggi dell'arte analizzandone non solo la tecnica, ma anche la storia, il contesto politico e sociale, la geografia, la letteratura, la poesia, l'immagine e gli autori coinvolti, affinché l'attore abbia una preparazione culturale globale, senza la quale difficilmente riuscirà a crescere come persona e come artista. Perché la pittura e perché Picasso? Perché la pittura contiene all'interno della sua tecnica componenti di creazione e di organizzazione mentale degli spazi simili a quelli del teatro, con un valore aggiunto: il disegno visibile dei personaggi (*uomini, donne, bambini, alberi, figure geometriche, fiori...*) dal quale l'attore potrà attingere per riprodurre una forma con il proprio corpo, e creare in seguito la postura e il carattere peculiare delle maschere della Commedia; inoltre ogni dipinto contiene in sé un'atmosfera specifica che descrive quel momento: la luce, la materia, i rumori, le azioni, gli odori, i sapori, tutti componenti primari utili alla stesura del canovaccio e della sua messa in scena.

L'opera di Picasso invece si unisce allo studio, perché essa è più vicina a una visione onirica del teatro (*nella forma, nel colore e nel contenuto – periodo blu*), e in particolare della Commedia dell'arte: tecnica teatrale totale lontana dagli schemi recitativi del realismo.

Dimensione pedagogica

Gli studenti acquisiranno attraverso lo studio i seguenti obiettivi formativi:

- a)** Favorire la conoscenza di sé, dei propri limiti e delle proprie potenzialità;
- b)** Accettarsi e accettare l'altro;
- c)** Sperimentare il lavoro di gruppo e la collaborazione con gli altri per la propria crescita umana, culturale, politica, sociale ed estetica;
- d)** Migliorare le capacità relazionali;
- e)** Sperimentare la regola non come limitazione, ma come principio e garanzia di ordine creativo e sociale;
- f)** Saper utilizzare i linguaggi del corpo (*gestuale e verbale*,) per esprimersi e comunicare tramite la conoscenza della tradizione e dell'innovazione della maschera;
- g)** Sviluppare la creatività;
- h)** Sviluppare la capacità di autocontrollo;
- i)** Sviluppare le capacità di attenzione, concentrazione e memorizzazione;
- l)** Capacità di sintesi nell'applicazione dei punti precedenti alla tecnica della Commedia dell'Arte.

Fasi di studio della didattica

- a)** *Il disegno della poesia:* lo studente traccia su un foglio bianco il disegno della poesia che andrà a recitare. Il disegno è composto da più linee ognuna delle quali rappresenta il segno pittorico di un verso; a ogni linea corrisponde un suono e un movimento del corpo;
- b)** *il movimento della poesia:* traduciamo il disegno della poesia, in movimento. Lo studente riproduce con il corpo le linee che compongono il proprio disegno, e le unisce; ogni parte del corpo è coinvolta nell'esercizio: *la testa, gli occhi, le spalle, le braccia, le mani, il busto, le gambe, i piedi*;
- c)** *il suono, la parola, il movimento:* coordiniamo il suono delle linee al movimento, e successivamente ripetiamo l'esercizio sostituendo il suono con i versi della poesia. Il ritmo dei versi sarà poi lo stesso ritmo del movimento;
- d)** *il contenuto della parola e del movimento:* la parola e il movimento non hanno ancora significato (*il contenuto*), sono ancora legati alla forma (*parola detta priva di significato – movimento espresso privo di significato*). Lo studente dà significato a entrambi gli elementi e crea l'azione (*azione = contenuto della parola e del movimento = comunicazione o racconto*);
- e)** *la forma fisica dei personaggi di Picasso:* analizziamo i limiti e le potenzialità del corpo attraverso lo studio della marionetta umana (*gli studenti modellano il corpo dei compagni*).

I gruppi di lavoro studiano nei particolari la forma fisica dei personaggi contenuti nelle opere scelte, la riproducono con il corpo e successivamente la trasformano nella postura peculiare delle

maschere della Commedia dell'Arte. Un approfondimento successivo coinvolgerà l'attenzione degli studenti sull'organizzazione degli spazi, dei colori, e degli oggetti all'interno delle immagini.

Applicazione del percorso pedagogico – didattico alla produzione

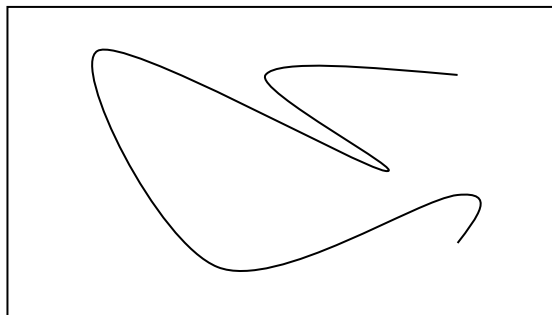
Esempi:

Le metafore¹

Appaiono e scompaiono nell'ombra di un teatro:
stelle che non si quietano mai.

Cercano un motivo per la loro esibizione,
che fugge,
che salta di piazza in piazza,
che cambia ogni volta la stessa storia.

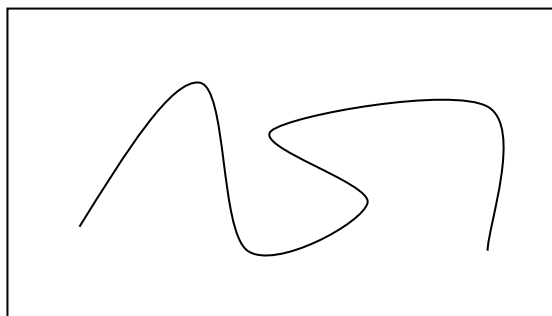
Sono personaggi di un periodo blu,
o rosa,
opere che mutano e non si fissano.
Lontano dalle imitazioni della natura,
le stelle astraggono il loro contenuto
dal leggero surrealismo di uno strano rapporto
tra pittura e poesia,
e si dispongono in lungo e in largo
nelle zone depresse della creazione,
per costruire un nuovo campo visivo
da cui dominare il basso.



Il disegno della poesia

La leggerezza

Stanno sui muri e sui manifesti di carta
che macchiano le strade,
i vicoli,
le salite,
le discese,
gli ascensori e le mostre.
Scivolano sull'asfalto



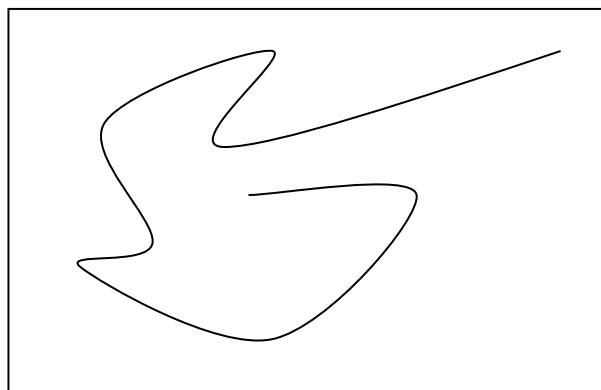
Il disegno della poesia

¹ Poesie di Mario Gallo da "Il libro delle stelle" ed. Teatro ricerche 1999.

e strisciano il cemento;
disegnano parabole,
semicerchi,
architetture ingenue ma esemplari:
raffinatezze per i poveri
ricoverati in piccionaie.
Che cosa spinge le forme
della città periferica all'alto e al basso
della loro ipocrisia... la miseria?

La creazione

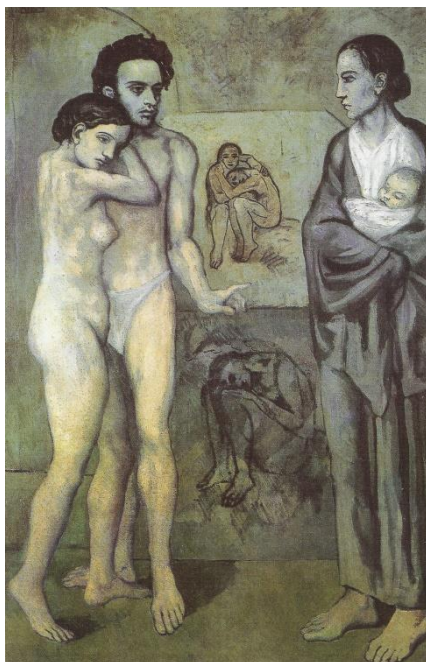
Partono da un qualsiasi punto del colore
e non sanno se l'idea di prima
potrà bastare a soddisfare l'opera.
Entrano ed escono dalle logiche matematiche
dei calcoli pesanti,
aggiungono e levano solidi,
aspirano e inspirano liquidi,
spruzzano goccioline di sapore cromatico,
segmentano melodie vaganti tra cappotti,
giacche e cappelli,
che suonano di lin do lon
soffiati dal vento.
Quando finalmente raggiungono
l'apice del disguido,
ritornano ansimanti alla luce di prima,
e cominciano a disporre l'aria
nel vuoto di una tela,
o di una carta,
o di una stoffa:
e tutto quello che non è servito a niente
ricomincia a pensare.



Il disegno della poesia

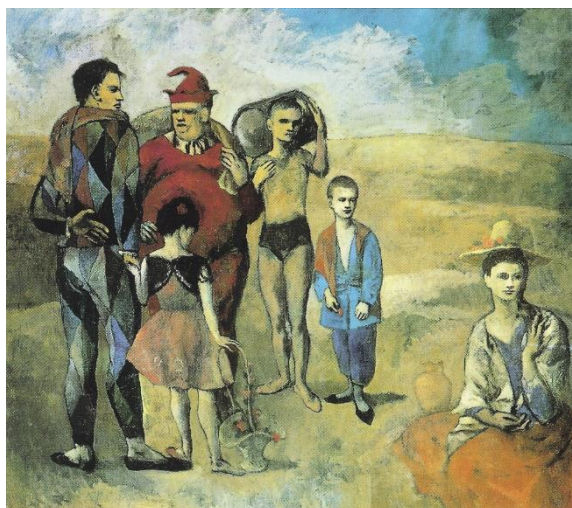
La produzione - Il canovaccio (esempio)

Lo spazio rievoca di volta in volta la stanza del pittore e i personaggi che vengono generati dalla sua mente. Libera da ogni oggetto rappresentativo, la stanza si riempie e si svuota grazie a un moto continuo di apparizioni (le singole opere di Picasso scelte dai gruppi di lavoro), che si creano e si annullano, alternandosi tra loro. Ogni apparizione è anticipata dalla proiezione di una diapositiva, che intende suggerire al pubblico l'ispirazione del canovaccio.



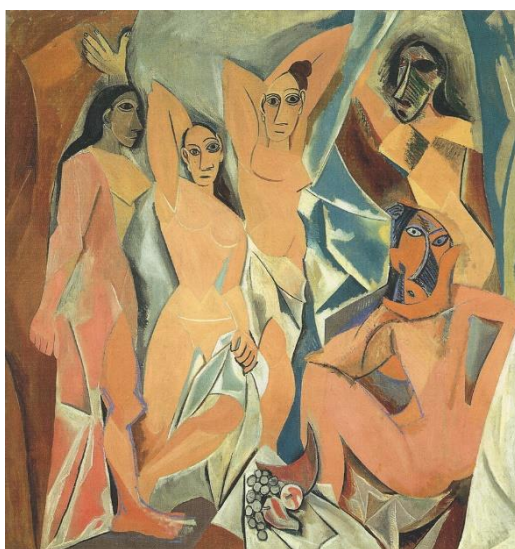
Prima immagine

Una luce fioca illumina lo spazio. Rumori leggeri e lontani (campanelli, vento, voci sommesse) si aggiungono alla luce... diapositiva (La vita, 1903, Picasso - Cleveland, Museum of Art); entrano tre attori che assumono la postura dei personaggi e riproducono l'opera (movimento lento). Pausa. I personaggi si scompongono e si fermano su un punto nello spazio; seguendo un ordine stabilito ognuno di loro racconta al pubblico la poesia e il suo disegno (parola e movimento). Il testo poetico viene condiviso a tratti anche dagli altri personaggi, che nel frattempo si relazionano alla platea e al compagno che racconta, con lo sguardo e il solo movimento del corpo (piccoli movimenti lenti).



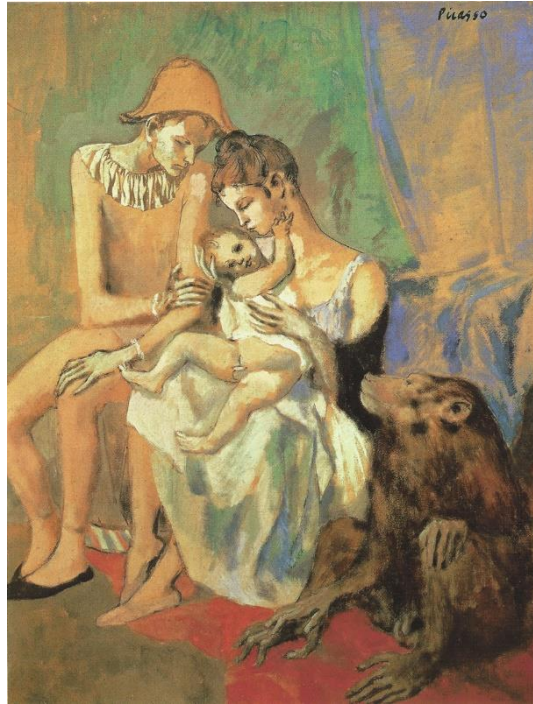
Seconda immagine

Lo spazio si popola di altri personaggi e di nuovi oggetti (Saltimbanchi, 1905, Picasso - Washington, The National Gallery of Art). La luce cambia e la musica annuncia la preparazione di un evento... diapositiva. Quando la scena è pronta, l'opera si realizza e si annulla subito dopo, per rappresentare un altro spettacolo: la poesia.



Terza immagine

Entrano Les Demoiselles d'Avignon (1907, Picasso - New York Museum of Modern Art) e si mescolano ai Saltimbanchi, che presto le lasciano sole... diapositiva. Il prossimo numero sta per cominciare, e le signore si presentano al pubblico: composizione dell'immagine. Una luce fredda le illumina, e il vento, e una musica dolce accompagnano il disegno della poesia di ogni testo (movimenti sul tempo/ritmo della musica). Le parole occupano lo spazio in punti diversi, e il silenzio le ascolta.



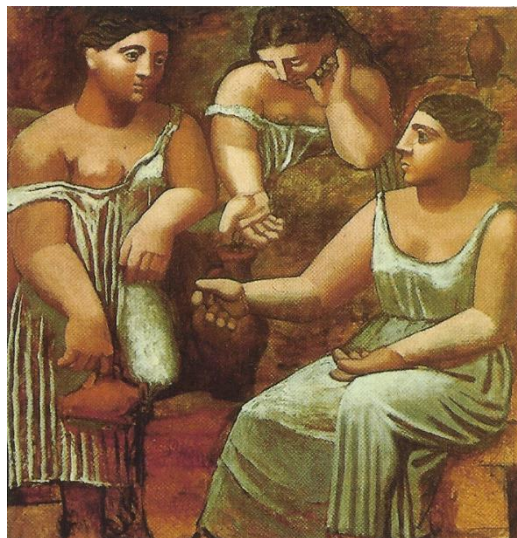
Quarta immagine

Lo spazio si svuota nel silenzio (l'intervallo dello spettacolo), e nell'assenza della musica entrano quattro attori (Famiglia di acrobati con scimmia, 1905, Picasso - Göteborg, Konstmuseum), che rappresentano il riposo degli artisti dietro le quinte... diapositiva. Una luce di colore ambra illumina l'intimità dell'immagine.



Quinta immagine

Altri personaggi si aggiungono alla scena e la riempiono di significati diversi. In qualche altro punto dello spazio qualcuno rilegge brevi memorie (La lettura della lettera, 1921, Picasso - Parigi, Musée Picasso), altri scambiano parole, pensieri, opinioni (Tre donne alla fontana, 1921, Picasso - New York, Museum of Modern Art), altri ancora osservano l'orizzonte, e viaggiano con la mente verso nuove mete (Arlecchino e la sua compagna, 1901, Picasso - New York, Museum of Modern Art)... Serie di diapositive.





Sesta immagine

Lo spettacolo ricomincia e tutti si preparano per il grande finale; tutte le opere si incontrano sulla scena e si dividono in due immagini diverse: Guernica, 1937, Picasso – Madrid, Centro de Arte Reina Sofia, e Pastorale, 1946, Picasso – Antibes, Museo Picasso. La guerra e la pace, l'odio e l'amore, il nero e il bianco, il disordine e l'ordine... l'eterno conflitto tra individuo e società. La parola si annulla, e solo il movimento lento sulla musica disegna la vita che continua...

Mario Gallo (Attore, regista, educatore teatrale)

5th International Theatre and Drama Education Conference

Athens March 2006

Workshop

Picasso Teatro

(the intercultural language in the pedagogy of the Commedia of Art)

Picasso Theatre is a laboratory of introduction to the Commedia of Art originated from an experimental research on poetry and pictorial image through the knowledge of theatrical language. The programme intends to study in depth the theme of theatre from the mimic and verbal point of view, to apply poetry and pictorial image to the technique and the production of the Commedia. Picasso and some of his masterpieces are included in the didactic itinerary researching an osmosis of the languages of art which constitute the cultural patrimony of the theatre: word, movement, painting, music, form and content of the elements. Word is metamorphosed through Picasso's characters, and each work takes place in poetry (the drawing of poetry – the scheme for the actor's representation) which becomes theatre. Together with the students a series of poems close to the pedagogic and artistic sense of the research will be selected and they will be combined with the images, the author, the painter, the texts will be explained and work groups will be created (a group for a each work). The goal will be to prepare the students to use the half mask through a path of scenic writing which involves both body and dialogue in a dimension of study where the most important task is the consciousness of the body, voice, text, space, light, object and a work group: all of these are fundamental elements to the actor of the Commedia of Art, and they will help him on stage to maintain his autonomy and his creative mastery during the improvisation.

Another goal of the introduction to the Commedia, is also to pass through the culture of the languages of art analyzing not only the technique but also the history, the political and social context, the geography, the literature, the poetry, the image and the authors, as the actor will have a global cultural preparation, without which it would be difficult to grow either as a person or as an artist. Why painting and why Picasso? Because painting is similar to the theatre for the creation and organization of all its components but with an added value: the visible drawing of characters (men, women, children, trees, geometric figures, flowers...) from whom the actor can take to reproduce a form with his body and create subsequently the pose and the peculiar character of the masks of the Commedia; further more each painting has in itself a specific atmosphere which describes that moment: light, material, noises, actions, smells, flavours, all those basic components useful to the carrying out of the script and its representation.

Picasso's work is involved in this research because it is close to a dream vision of the theatre (in form, in colour, in content – blue period) particularly in the Commedia of Art: total theatrical technique far from the typical structures of realism.

Pedagogic dimension:

Students will achieve the following objectives:

- develop their self consciousness, their own limits and their potential;
- acceptance of themselves and of others

- experiment working in a team, collaborating with others for their own personal, cultural, political, social and aesthetical growth
- improve relationships
- experiment the rule not as a limit but as a principle and a guarantee of creative and social order
- use the body languages (mimic and voice) to express themselves and communicate through the knowledge of the tradition and of the innovation of the mask
- develop their creativity
- develop their skills of self control
- develop their skills of attention, concentration and memorization
- ability of synthesis in the application of the above points to the Commedia of Art

Teaching of didactics

- The drawing of the poems: the student draws on the white paper the poem that they will perform. The drawing is composed of more lines each of them representing the pictorial sign of a verse; to each line corresponds a sound and a body movement;
- The movement of the poetry: we translate the drawing of the poem in movement. The student reproduces with his body the lines that compose his own drawing and unifies them; every part of the body is involved in the exercise: head, eyes, shoulders, arms, hands, back, legs, feet;
- Sound, word, movement: we coordinate the sound of the lines to movement and then we repeat the exercise exchanging sound with verses of poems. The rhythm of the verses will be the same as movement;
- The content of word and movement: word and movement don't have a meaning at this stage (content), they are still linked to the form (spoken word without sense – expressed movement without sense). The students gives both of them a meaning and creates an action (action= content of word and movement= communication and narration)
- The physical shape of Picasso's characters: we analyze the limits and the potentialities through the study of the human marionette (students model the body of other students). The work groups study in details the physical shape of Picasso's characters and they reproduce it with their body, then they transform it in the peculiar pose of the masks of the Commedia of Art. A subsequent investigation will involve the student's attention to the organization of spaces, colours, objects inside the images.

Application of the pedagogic route – teaching to the production

Examples:

Metaphors²

They appear and disappear in the shadow of a theatre:

Stars that are never calm

They search for a reason for their exhibition,

That escape,

That jumps from one square to another,

That changes each time the same story.

They are characters of a blue period,

Or pink,

Works that and do not stop,

Far from the imitation of nature,

Stars abstract their content

From the light surrealism of a strange relationship

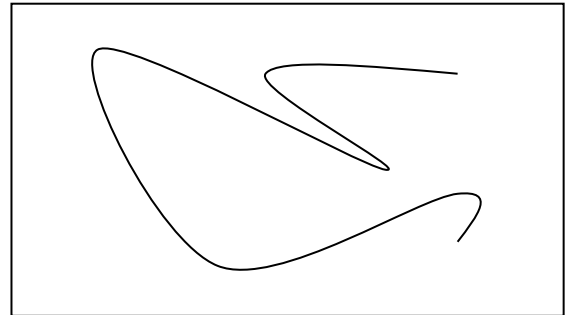
Between painting and poetry,

And they displace themselves in length and width

In those sterile areas of creation,

To build a new visible field

From which dominate the depth.



Il disegno della poesia

Lightness

They are on walls and on paper bills

That stain the streets

The alleys

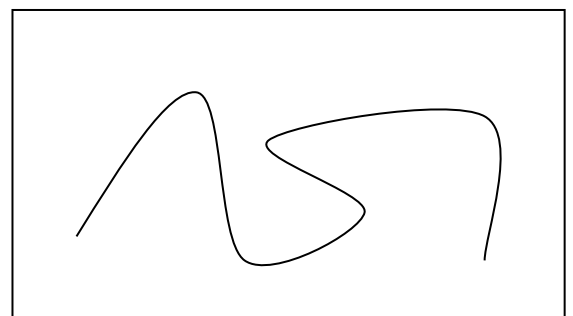
Hills

slopes

Elevators and exhibitions.

They slide on asphalt

And slither the cement



Il disegno della poesia

² Poems by Mario Gallo from "The book of the stars", 1999

Design parabola

Semi-circles

Naïf but extraordinary architectures

Refined things for the poor

Hiding in the attics

What pushes the forms

of the outskirts of the city from high to low

from their hypocrisy... misery?

Creation

From each part of the colour they move

And don't know if the previous idea

Will be enough to satisfy the work

They enter and leave from mathematical logic

From heavy calculations

they add and lift solids

they aspire and inspire liquids

they spread drops of chromatic odour

they segment vague melodies between coats

jackets and hats

that sound of a lin do lon

blown by the wind

when they finally reach

the peak of chance

they return breathing to the previous light

and begin to disperse the air

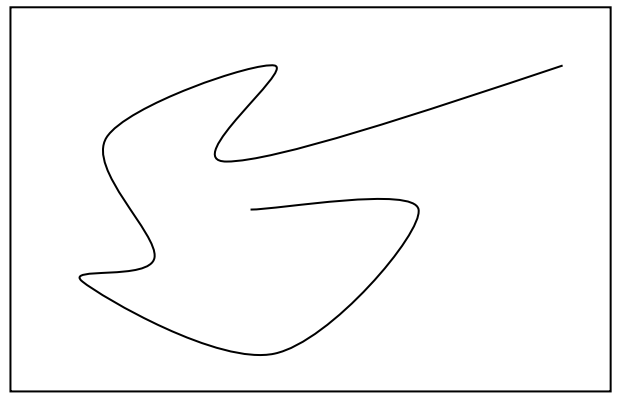
in the emptiness of a canvas

or of a piece of paper

or of cloth

and all that which was unnecessary

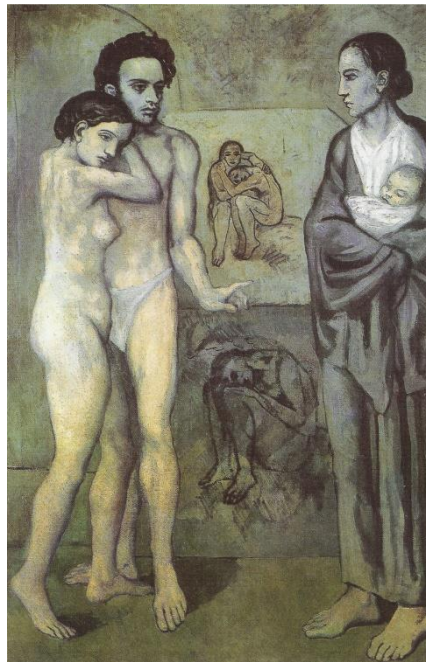
begins again to think.



Il disegno della poesia

The production – The story

The space evokes from time to time the room of the painter and the characters that are generated by his mind. Free from any representative object, the room becomes full and empty at the same time thanks to a continuous movement of apparitions (the single works of Picasso chosen by each group of work) which creates and annuls themselves. Every apparitions is anticipated by the projection of a slide, which intends to suggest to the audience the inspiration of the story.



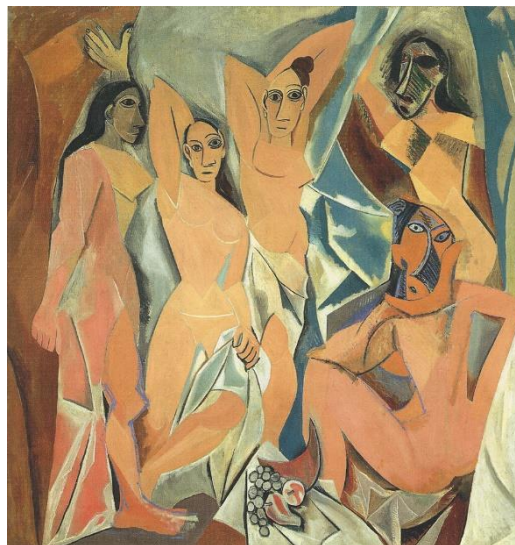
First Image

A fragile light illuminates the space. Light and far noises (bells, wind, low voices) add themselves to the light... slide (Life, 1903, Picasso – Cleveland, Museum of Art); three actors enter and assume the posture of characters and reproduce the work (slow movement). Pause. The characters dissolve and stop in a point of the space; following an established order each of them tell the audience the poem and its drawing (word and movement). The poetic text is occasionally shared also from other characters who in the meantime are related to the audience and to the companion who speaks, with his eyes and movement of the body (slow, little movements).



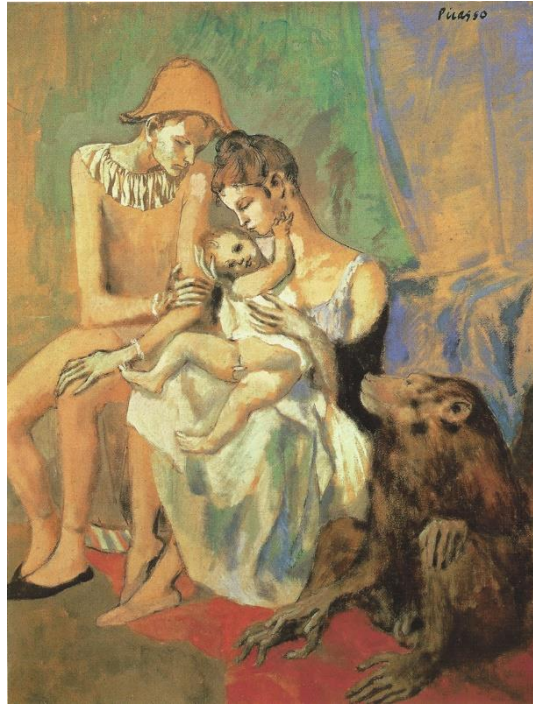
Second image

The space is populated with other characters and new objects. (Saltimbanchi 1905, Picasso – Washington The National Gallery of Art). The light changes and the music announces the preparation of an event... slide... When the scene is ready he works it out and is cancelled immediately afterwards to represent another show: poetry.



Third Image

Enter The Ladies of Avignon (1907 – Picasso, New York Museum of Modern Art) and they mixed with the Saltimbanchi who soon leave them alone. Slide. The next number is about to begin and the women introduce themselves to the public: composition of the image. A cold light illuminates them and the wind and the sweet music accompanies the drawing of the poetry of every text (movements on time, rhythm of the music). The words occupy the space in different points and the silence listens to them.



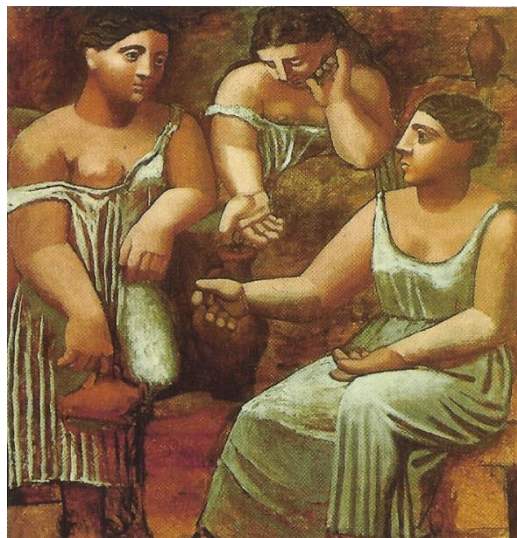
Fourth Image

The space is empty in the silence (the interval of the show), in the absence of the music four actors enter (family of acrobats with a Monkey – Picasso- Göteborg, Konstmuseum), which represents the rest of the artists behind the scenes... slide. A light of colour ambra illuminates the intimacy of the image.



Fifth Image

Other people come to the scene and fill it with different significations. In some other point of space somebody reads again brief memories (The reading of a letter, 1921, Picasso – Parigi, Musée Picasso, others exchange words, thoughts, opinions (Three women at the fountain 1921 – Picasso New York Museum of Modern Art), others still observe the horizon and travel with their minds towards new destinations (Arlecchino and His Companion 1901 – Picasso New York Museum of Modern Art)... Series of slides.





Sixth Image

The show re-begins again and everybody gets ready for the end, all the works meet on the scene and divide into two different images: Guernica 1937 Picasso – Madrid, Centro de Arte Reina Sofia, and Pastoral, 1946, Picasso – Antibes, Museo Picasso. War and peace, hate and love, black and white, disorder and order, the eternal conflict between the individual and the society. The word is cancelled and only the slow movement of music designs the life that continues...

Mario Gallo (Actor, director, theatrical educator)

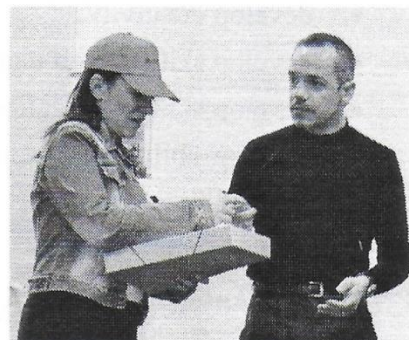
Picasso theatre: the intercultural language in the pedagogy of the Commedia dell' Arte

(a workshop offered at the 5th Athens International Theatre/Drama & Education Conference, March 2006)

MARIO GALLO

Actor, Director, Theatrical Educator
Teatro Ricerche, Italy

Picasso Theatre is a laboratory of introduction to the Commedia dell' Arte, originated from an experimental research on poetry and pictorial image through the knowledge of theatrical language. The programme intends to study in depth the theme of theatre from the mimic and verbal point of view, to apply poetry and pictorial image to the technique and the production of the Commedia. Picasso and some of his masterpieces are included in the didactic itinerary researching an osmosis of the languages of art, which constitute the cultural patrimony of the theatre: word, movement, painting, music, form and content of the elements. Word is metamorphosed through Picasso's characters, and each work takes place in poetry (*the drawing of poetry – the scheme for the actor's representation*), which becomes theatre.



Together with the students a series of poems close to the pedagogic and artistic sense of the research were selected and combined with the images, the author, the painter, the texts were explained and work in groups was created (a group for each work). The goal was to prepare the students to use the half masks through a path of scenic writing which involved both body and dialogue, in a dimension of study where the most important task was the consciousness of the body, voice, text, space, light, object and a work group: all of these are fundamental elements to the actor of the Commedia dell' Arte, and they help him on stage, in order to maintain his autonomy and his creative mastery during the improvisation.

Another goal of the introduction to the Commedia, was also to pass through the culture of the languages of art, analyzing not only the technique but also the history, the political and social context, the geography, the literature, the poetry, the image and the authors; the workshop participants were to receive a global cultural preparation, similar to the Commedia dell' Arte's actor, without which it would be difficult to grow either as a person or as an artist. Why painting and why Picasso? Because painting is similar to the theatre for the creation and organization of all its components but with an added value: the visible drawing of characters (men, women, children, trees, geometric figures, flowers...), upon whom the actor can draw to reproduce a form with his body and create subsequently the pose and the peculiar character of the masks of the Commedia; furthermore, each painting has in itself a specific atmosphere which describes that moment: light, material, noises, actions, smells, flavours, all those basic components useful to the carrying out of the script and its representation. Picasso's work is involved in this research because it is close to a dream vision of the theatre (in form, in colour, in content – blue period, pink period), particularly in the Commedia dell' Arte: *total theatrical technique far from the typical structures of realism*.

Pedagogical dimension

Students to achieve the following objectives:

- develop their self consciousness, their own limits and their potential;

- acceptance of themselves and of others;
- experimental working in a team, collaborating with others for their own personal, cultural, political, social and aesthetical growth;
- improve relationships;
- experiment on rules, not as a limit but as a principle and a guarantee of creative and social order;
- use the body languages (mimic and voice) to express themselves and communicate through the knowledge of the tradition and of the innovation of the mask;
- develop creativity;
- develop skills of self control;
- develop skills of attention, concentration and memorization;
- develop ability of synthesis in the application of the above points to the Commedia dell' Arte.

Pedagogic Route

- *The drawing of the poems*: the participants draw on the white paper the poem that they will perform. The drawing is composed of more lines, each of them representing the pictorial sign of a verse; to each line corresponds a sound and a body movement;
- *The movement of the poetry*: we translate the drawing of the poem in movement. The participants reproduce with their body the lines that compose their own drawing and unify them; every part of the body is involved in the exercise: head, eyes, shoulders, arms, hands, back, legs, feet;
- *Sound, word, movement*: we coordinate the sound of the lines to movement and then we repeat the exercise exchanging sound with verses of poems. The rhythm of the verses will be the same as movement;
- *The content of word and movement*: word and movement don't have a meaning at this stage (content); they are still linked to the form (spoken word without sense – expressed movement without sense). The participants give both of them a meaning and create an action (action = content of word and movement = communication and narration);
- *The physical shape of Picasso's characters*: we analyze the limits and the potentialities through the study of the human marionette (students model the body of other students). The work groups study in details the physical shape of Picasso's characters and they reproduce it with their body, then they transform it in the peculiar pose of the masks of the Commedia dell' Arte. A subsequent investigation will involve the participants' attention to the organization of spaces, colours, objects inside the images.

Application of the pedagogic route – teaching to the production

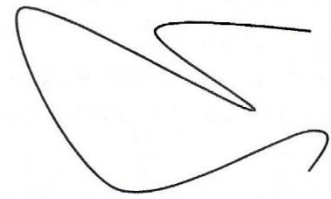
Examples:

*"Metaphors"*¹

They appear and disappear in the shadow of a theatre:
stars that are never calm.

They search for a reason for their exhibition,

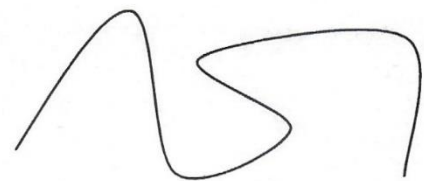
that escape,
 that jumps from one square to another,
 that changes each time the same story.
 They are characters of a blue period,
 or pink,
 works that do not stop.
 Far from the imitation of nature,
 stars abstract their content
 from the light surrealism of a strange relationship
 between painting and poetry,
 and they displace themselves in length and width
 in those sterile areas of creation,
 to build a new visible field
 from which dominates the depth.



[The drawing of the poems]

"Lightness"

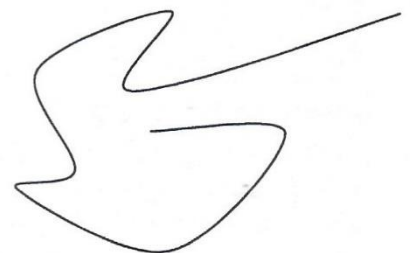
They are on walls and on paper bills
 that stain the streets,
 the alleys,
 hills,
 slopes,
 elevators and exhibitions.
 They slide on asphalt
 and slither the cement;
 design parabola,
 semi-circles,
 naïf but extraordinary architectures:
 refined things for the poor
 hiding in the attics.
 What pushes the forms
 of the outskirts of the city from high to low
 from their hypocrisy... misery?



[The drawing of the poems]

"Creation"

From each part of the colour they move
 and don't know if the previous idea
 will be enough to satisfy the work.
 They enter and leave from mathematical logic
 from heavy calculations,
 they add and lift solids,
 they aspire and inspire liquids,
 they spread drops of chromatic odour,
 they segment vague melodies between coats,
 jackets and hats,
 that sound of a lin do lon
 blown by the wind.
 when they finally reach
 the peak of chance,
 they return breathing to the previous light,
 and begin to disperse the air

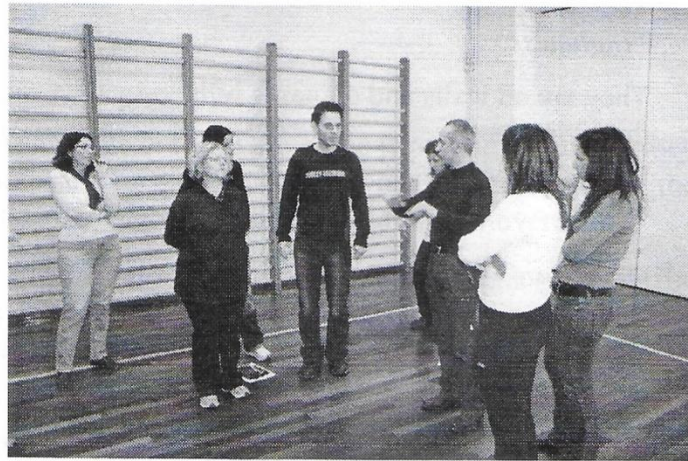
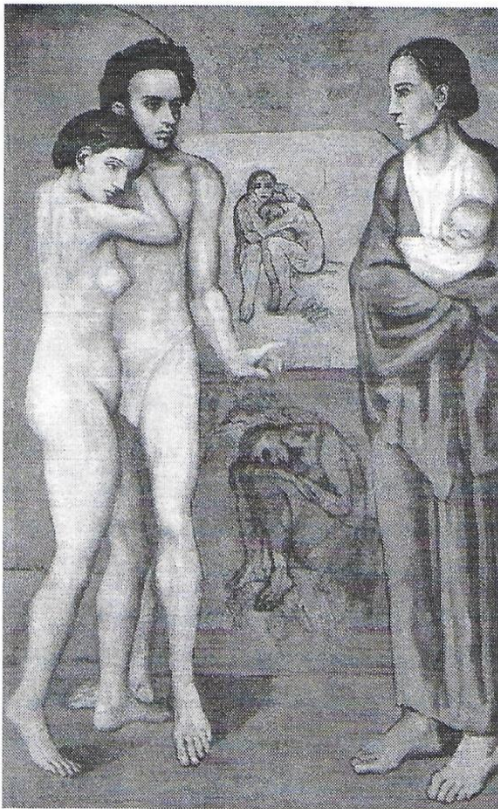


[The drawing of the poems]

in the emptiness of a canvas,
or of a piece of paper,
or of cloth:
*and all that which was unnecessary
begins again to think.*

The production – The story (example with a few images)

The space evokes from time to time the room of the painter and the characters that are generated by his mind. Free from any representative object, the room becomes empty and at the same time full, thanks to a continuous movement of apparitions (the single works of Picasso chosen by each group of work) which creates and annuls themselves. Every apparition is anticipated by the projection of a slide, which intends to suggest to the audience the inspiration of the story.



A fragile light illuminates the space. Light and far noises (bells, wind, low voices) add themselves to the light... slide (*Life*, Picasso, 1903 – Cleveland, Museum of Art); three actors enter and assume the posture of characters and reproduce the work (slow

movement). Pause. The characters dissolve and stop in a point of the space; following an established order each of them tell the audience the poem and its drawing (word and movement). The poetic text is occasionally shared also from other characters, who in the meantime are related to the audience and to the companion who speaks, with his eyes and movement of the body (slow, small movements).

The space is populated with other characters and new objects. (*Saltimbanchi*, Picasso, 1905 -



Washington The National Gallery of Art). The light changes and the music announces the preparation of an event... slide... When the scene is ready, the work is carried out and is cancelled immediately afterwards to represent another show: poetry.



them and the wind and the sweet music accompanies the drawing of the poetry of every text (movements on time, rhythm of the music). The words occupy the space in different points and the silence 'listens' to them.



Picasso, 1921 - Parigi, Musée Picasso); they exchange words, thoughts, opinions (*Three women at the fountain*, Picasso, 1921 - New



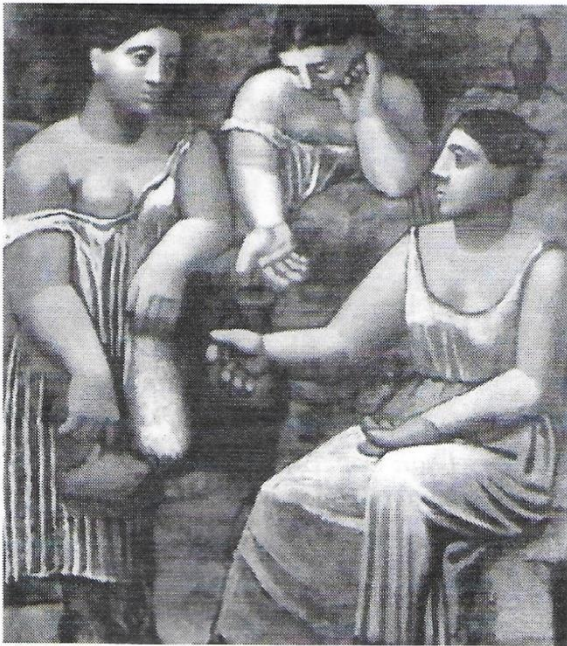
Enter *The Ladies of Avignon* (Picasso, 1907 - New York Museum of Modern Art); they mix with the *Salimbanchi* who soon leave them alone. Slide. The next number is about to begin and the women introduce themselves to the public: composition of the image. A cold light illuminates



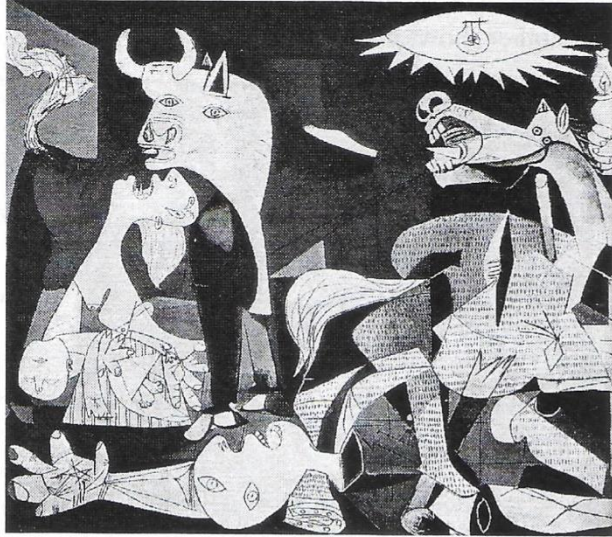
The space is empty in the silence (the interval of the show); in the absence of the music four actors enter (*Family of acrobats with a monkey*, Picasso, 1905 - Göteborg, Konstmuseum), who represent the rest of the artists behind the scenes... slide. A light of amber colour illuminates the intimacy of the image.

Other people come to the scene and fill it with different significations. In some other point of space, somebody reads again brief memories (*The reading of a letter*,





York Museum of Modern Art), others still observe the horizon and travel with their minds towards new destinations (*Arlecchino and His Companion*, Picasso, 1901 - New York Museum of Modern Art)... series of slides.



The show re-begins again and everybody gets ready for the end, all the works meet on the scene and divide into two different images: *Guernica*, (Picasso 1937 – Madrid, Centro de Arte Reina Sofia) and *Pastoral*, (Picasso, 1946 – Antibes, Musée Picasso). War and peace, hate and love, black and white, disorder and order, the eternal conflict between the individual and the society. The word is cancelled and only the slow movement of music designs the life that continues...

Notes:

1. Poems by Mario Gallo from *The book of the stars*, Teatro Ricerche, 1999

Mario Gallo
March 2006

