

# NELLE NOSTRE CASE OLTRE MANICA

PROGETTO DI NARRAZIONE TEATRALE SULLA MEMORIA DEGLI ITALIANI DI UK

A THEATRE PROJECT ABOUT THE MEMORY OF ITALIANS LIVING IN THE UK

STEFANO PANZERI

## THE PROJECT. PART 1: EXCHANGING STORIES

“NELLE NOSTRE CASE OLTREMANICA” IS A THEATRICAL PROJECT WHICH AIMS AT CREATING A CONNECTION WITH ITALIANS WHO MIGRATED AND SETTLED IN UK DURING 20TH CENTURY, AND EXCHANGING A LIVING EXPERIENCE WITH THEM: I FIRST TELL THEM A STORY - A MONOLOGUE BASED ON A PART OF “TERRA MATTA”, THE AUTOBIOGRAPHY OF A SICILIAN NAMED VINCENZO RABITO (1899-1981) WHO CHRONICLED HIS LIFE AND TRAVELS DURING A TIME OF GREAT CHANGE FOR ITALY AND THE WORLD. THEN I ASK THE AUDIENCE TO TELL ME THEIR OWN MIGRATORY EXPERIENCE OR THE MIGRATION STORIES OF THEIR ANCESTORS.

TWO YEARS AGO (05/27-06/21/2015) THIS PROJECT HAD A SUCCESSFUL DEBUT IN ARGENTINA AND URUGUAY, TWO COUNTRIES WITH A HUGE ITALIAN COMMUNITY: THROUGH CROWDFUNDING AND THE SUPPORT OF ITALIAN GOVERNMENTAL INSTITUTIONS (ISTITUTO ITALIANO DI CULTURA DI CORDOBA, ISTITUTO ITALIANO DI CULTURA DI BUENOS AIRS E MONTEVIDEO) UNIVERSITIES (UBA BUENOS AIRES, UNIVERSIDAD NACIONAL DE COROBA) AND PUBLIC AND PRIVATE ITALIAN SCHOOLS (SCUOLA CRISTOFORO COLOMBO, SCUOLA DE AMICIS E LA DANTE IN BUENOS AIRES) AND ITALIAN PRIVATE ASSOCIATIONS (EFASCE, FOGOLARES FRIULANI, LUCANI NEL MONDO DI MONTEVIDEO ETC.) I TOURED THROUGH THE CITIES OF BUENOS AIRES, TANDIL, MAR DEL PLATA, MONTEVIDEO, CORDOBA, SANTIAGO DEL ESTERO AND MENDOZA, FOR A TOTAL OF 15 PERFORMANCES AND 3 INTENSIVE (10 HOURS EACH) COMMEDIA DELL'ARTE WORKSHOPS IN THEATRE ACADEMIES AND UNIVERISITIES. AT THE END OF EACH SHOW I HELD AN INFORMAL DIALOGUE WITH THE AUDIENCE, WHO SHARED THEIR OWN OR THEIR ANCESTORS' EXPERIENCES; I COLLECTED THESE

STORIES DIRECTLY FROM THE SAME STAGE AND ALSO IN THE FOLLOWING MONTHS THROUGH EMAILS, POSTCARDS AND LETTERS. THESE TESTIMONIES WERE THEN PART OF A SECOND SHOW (DEBUT AT THE END OF MAY 2016 IN BUENOS AIRES) AS THE FICTIONAL STORIES OF THE PEOPLE VINCENZO COMES IN CONTACT WITH BETWEEN 1918 AND 1943 IN HIS STRUGGLE TO SURVIVE. AS IN THE FIRST EDITION, THIS SECOND SHOW TOURED THROUGHOUT ARGENTINA AND URUGUAY. IN MAY 2017 THE PROJECT REACHED ITS THIRD EDITION AND THE THIRD TOUR IN SOUTH AMERICA.

MY INTENTION IS TO BRING THE SAME FORMAT TO THE ITALIAN COMMUNITIES OF THE UK.

#### THE TEXT

THE MONOLOGUE I PERFORM IS BASED ON TERRA MATTA, THE AUTOBIOGRAPHY OF A SICILIAN NAMED VINCENZO RABITO. VINCENZO WAS BORN IN 1899, AND WAS A MEMBER OF AN HEROIC GENERATION FOR ITALY, BEING THE YOUNGEST TO FIGHT AND WIN THE I WORLD WAR. IN SPITE OF BEING ALMOST ILLITERATE, TO CELEBRATE HIS SON'S GRADUATION IN ENGINEERING, A MAJOR EVENT FOR SUCH A POOR FAMILY AT THAT TIME, VINCENZO DECIDED TO WRITE DOWN THE STORY OF HIS ENTIRE LIFE; BETWEEN 1968 AND 1976 HE WROTE 1027 PAGES IN AN UNUSUAL MIX OF SICILIAN AND STANDARD ITALIAN, RELATING, WITH HIS LIFE, THE MAIN EVENTS OF ITALIAN AND EUROPEAN 20TH CENTURY: I WORLD WAR, FASCISM, II WORLD WAR, RECONSTRUCTION, THE ECONOMIC BOOM OF THE LATE 50'S AND 60'S, UNTIL 1968; AN HISTORICAL PORTRAIT OF EUROPE THROUGH THE UNIQUE POINT OF VIEW OF THE EVERYDAY MAN, WHO, THROUGH THE PROCESS OF CHRONICLING HIS LIFE, BECOMES AN UNCONSCIOUS HERO.

THE MANUSCRIPT OF TERRA MATTA IS KEPT IN THE NATIONAL AUTOBIOGRAPHICAL ARCHIVE IN AREZZO, ITALY.

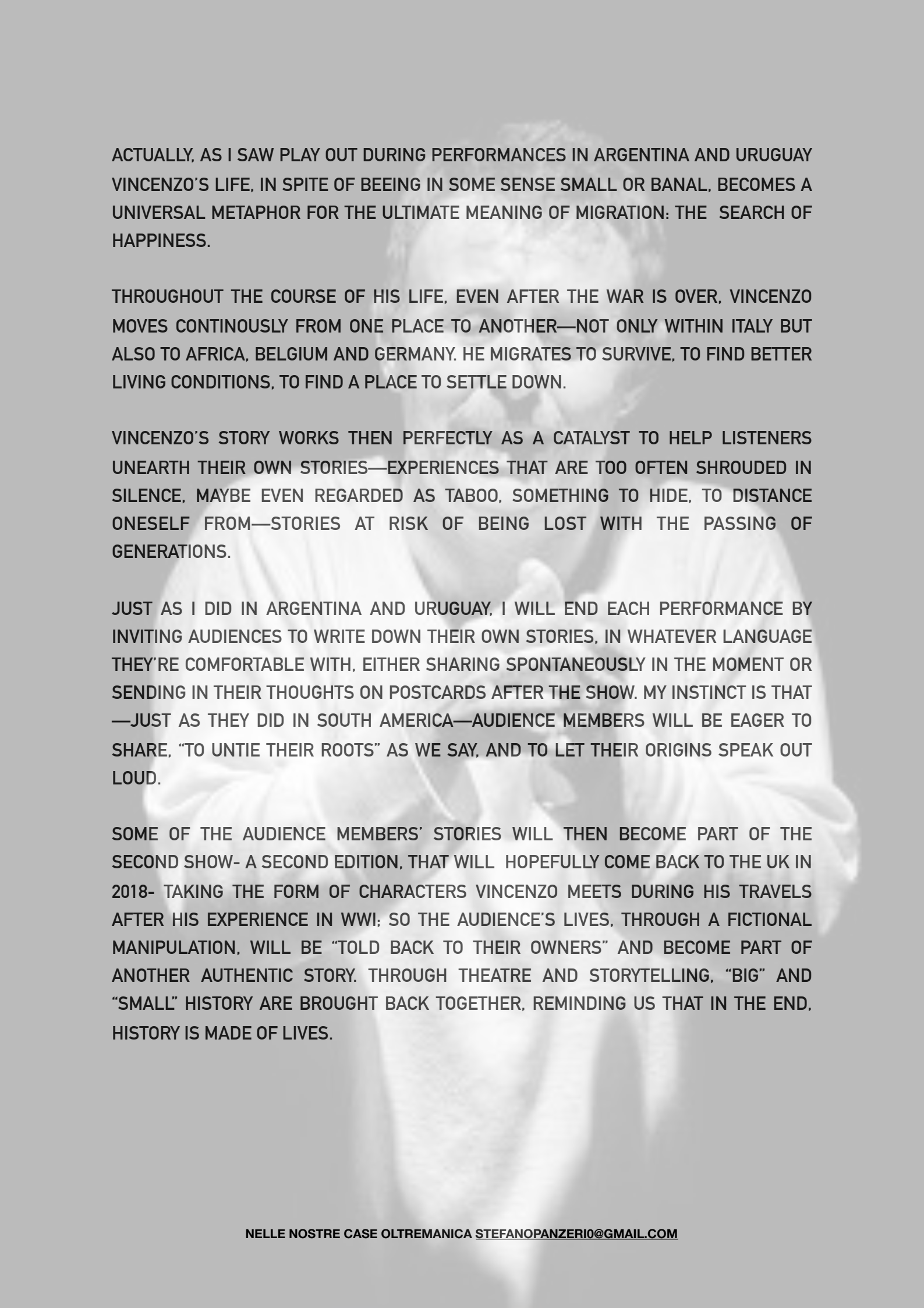
MY PROJECT IS TO TAKE VINCENZO'S STORY TO THE STAGE THROUGH THREE DIFFERENT SHOWS/ MONOLOGUES,

THE FIRST- " QUESTA E' LA BELLA VITA CHE HO FATTO" TELLS RABITO'S LIFE UNTIL 1918,

THE SECOND " PERCHÈ CHI VUOLE BIRE ACQUA PULITA ALLA TESTA DELLA FONTANA DEVE ANTARE" TRACES VINCENZO'S STORY UNTILL THE AMERICAN LANDING IN SOUTHERN ITALY IN 1943.

THE FINAL INSTALLMENT "BELLE EPICHE" WILL CONCLUDE VINCENZO'S TESTIMONY.

ONE MIGHT ASK: WHERE'S THE COMMON GROUND BETWEEN VINCENZO AND A PERSON WHO MIGRATED, FOR WHATEVER REASON, FROM ITALY TO THE OTHER SIDE OF THE CHANNEL?



ACTUALLY, AS I SAW PLAY OUT DURING PERFORMANCES IN ARGENTINA AND URUGUAY VINCENZO'S LIFE, IN SPITE OF BEEING IN SOME SENSE SMALL OR BANAL, BECOMES A UNIVERSAL METAPHOR FOR THE ULTIMATE MEANING OF MIGRATION: THE SEARCH OF HAPPINESS.

THROUGHOUT THE COURSE OF HIS LIFE, EVEN AFTER THE WAR IS OVER, VINCENZO MOVES CONTINUOUSLY FROM ONE PLACE TO ANOTHER—NOT ONLY WITHIN ITALY BUT ALSO TO AFRICA, BELGIUM AND GERMANY. HE MIGRATES TO SURVIVE, TO FIND BETTER LIVING CONDITIONS, TO FIND A PLACE TO SETTLE DOWN.

VINCENZO'S STORY WORKS THEN PERFECTLY AS A CATALYST TO HELP LISTENERS UNEARTH THEIR OWN STORIES—EXPERIENCES THAT ARE TOO OFTEN SHROUDED IN SILENCE, MAYBE EVEN REGARDED AS TABOO, SOMETHING TO HIDE, TO DISTANCE ONESELF FROM—STORIES AT RISK OF BEING LOST WITH THE PASSING OF GENERATIONS.

JUST AS I DID IN ARGENTINA AND URUGUAY, I WILL END EACH PERFORMANCE BY INVITING AUDIENCES TO WRITE DOWN THEIR OWN STORIES, IN WHATEVER LANGUAGE THEY'RE COMFORTABLE WITH, EITHER SHARING SPONTANEOUSLY IN THE MOMENT OR SENDING IN THEIR THOUGHTS ON POSTCARDS AFTER THE SHOW. MY INSTINCT IS THAT —JUST AS THEY DID IN SOUTH AMERICA—AUDIENCE MEMBERS WILL BE EAGER TO SHARE, "TO UNTIE THEIR ROOTS" AS WE SAY, AND TO LET THEIR ORIGINS SPEAK OUT LOUD.

SOME OF THE AUDIENCE MEMBERS' STORIES WILL THEN BECOME PART OF THE SECOND SHOW- A SECOND EDITION, THAT WILL HOPEFULLY COME BACK TO THE UK IN 2018- TAKING THE FORM OF CHARACTERS VINCENZO MEETS DURING HIS TRAVELS AFTER HIS EXPERIENCE IN WWI; SO THE AUDIENCE'S LIVES, THROUGH A FICTIONAL MANIPULATION, WILL BE "TOLD BACK TO THEIR OWNERS" AND BECOME PART OF ANOTHER AUTHENTIC STORY. THROUGH THEATRE AND STORYTELLING, "BIG" AND "SMALL" HISTORY ARE BROUGHT BACK TOGETHER, REMINDING US THAT IN THE END, HISTORY IS MADE OF LIVES.

## THE PROJECT. PART 2: EXCHANGING KNOWLEDGE COMMEDIA DELL'ARTE

“NELLE NOSTRE CASE OLTREMANICA” AIMS ALSO AT SPREADING THE KNOWLEDGE OF THE ITALIAN THEATRICAL HERITAGE AND IN PARTICULAR OF THE COMMEDIA DELL'ARTE, A GENRE DEEPLY LINKED WITH MIGRATION AND ONE OF THE FIRST ITALIAN CULTURAL PRODUCTS TO BE EXPORTED ABROAD.

THE PROJECT OFFERS THEORETICAL AND PRACTICAL LESSONS BOTH IN ITALIAN AND ENGLISH, ACTING CLASSES AND INTENSIVE WORKSHOPS FOR DRAMA STUDENTS AND ACTORS ON ACTING WITH MASK ( ORIGINAL LEATHER MASKS WILL BE USED) AND ON THE MAIN CHARACTERS OF THE COMMEDIA DELL'ARTE.

MY EXPERIENCE WITH COMMEDIA DELL'ARTE IS BOTH THEORETICAL (PHD IN BAROQUE THEATRE) AND PRACTICAL;

I STARTED STUDYING COMMEDIA DELL'ARTE IN 1997 AT THE ACADEMY OF DRAMATIC ART OF THE TEATRO GOLDONI, IN VENICE, WHERE I HAD THE CHANCE TO STUDY WITH THE ARLECCHINO ENRICO BONAVERA.

IN 1998 IN REGGIO EMILIA I STUDIED THE CANOVACCIO AND STAGE PRACTICE WITH THE MAESTRO ANTONIO FAVA AT THE SCUOLA INTERNAZIONALE DELL'ATTORE COMICO

IN 2005 IN PORDENONE (ITALY) I STUDIED WITH THE ARLECCHINA CLAUDIA CONTIN FOR THE YOUNG EUROPEAN ACTING PROJECT- MITTELFEST

IN 2006 IN ALCALÁ DE HENARES (SPAIN) I STUDIED WITH THE DIRECTOR CARLO BOSO AND THE MASK DESIGNER STEFANO PEROCCO

IN 2008 I TOOK PART IN A PRACTICAL STUDY ABOUT ACTUALIZATION OF COMMEDIA DELL'ARTE HELD BY THE ACTOR MARCELLO BARTOLI FOR THE ACADEMY OF DRAMA PAOLO GRASSI IN MILAN.

I CONSIDER COMMEDIA DELL'ARTE AND ITS TECHNIQUES AS A GOOD TRAINING AND AS ANOTHER MEANS THE ACTOR HAS IN ORDER TO GIVE A CHARACTER A BODY AND A LIFE.

## ANOTHER POINT OF THE PROJECT: HOW CAN WE LOVE ITALY AGAIN?

THE PROJECT ALSO AIMS AT DISCUSSING AND FINDING A NEW WAY TO LOVE ITALY BY OBSERVING IT FROM A DIFFERENT POINT OF VIEW: SO MANY OF US HERE IN ITALY FEEL ANGER TOWARDS OUR OWN COUNTRY; STILL, I KNOW—AND MY EXPERIENCE IN SOUTH AMERICA CONFIRMED IT—THAT ALL OVER THE WORLD THERE ARE ITALIANS WHO ARE IN LOVE WITH ITALY, AND WHO IN SOME CASES ARE EAGER TO GO BACK.

SO I THOUGHT IT WOULD BE INTERESTING TO ASK THOSE PEOPLE WHAT THEY THINK OF ITALY, BECAUSE MAYBE WE ITALIANS LIVING IN ITALY ARE MISSING SOMETHING AND DON'T SEE THE GOOD THINGS OUR COUNTRY OFFERS ANYMORE. ONE OF THEATER'S GREATEST GIFTS IS THE OPPORTUNITY TO SHIFT PERSPECTIVES AND SEE THOSE THINGS CLOSEST TO US WITH NEW EYES.

WHO AM I?

MY NAME IS STEFANO PANZERI I WAS BORN IN THE SUMMER OF 1976

I'VE ALWAYS BEEN IN LOVE WITH HOW DIFFERENT WE HUMANS ARE, AND SINCE I WAS A KID I USED TO SPEND MY TIME IMITATING TEACHERS, MATES AND RELATIVES.

I MET THEATRE AND ACTING DURING MY YEAR AS AN EXCHANGE STUDENT IN SEATTLE WA, IN 1993, THANKS TO MR. ROSS, MY HOST-FATHER WHO WAS ALSO MY SPANISH TEACHER; SINCE THEN I NEVER STOPPED "DOING THEATRE" AS WE SAY IN ITALY.

I STUDIED FOREIGN LANGUAGES (PDH IN SPANISH LITERATURE) AND DRAMA AND SINCE 1998 I WORK AS A PROFESSIONAL ACTOR IN THEATRE COMPANIES IN ITALY AND SPAIN; I SET UP AN ARTISTIC ENSEMBLE WITH ACTORS AND PLAYWRITERS FROM SPAIN AND PORTUGAL AND WE PERFORM IN MULTILINGUISTIC SHOWS THROUGHOUT EUROPE. I WORK WITH MAYOR THEATRE COMPANIES IN ITALY AND SOMETIMES WITH MY OWN GROUP I SET UP PROJECTS THAT TAKE ME FAR FROM HOME, LIKE "NELLE NOSTRE CASE OLTRE L'OCEANO". IN THE AUTUMN OF 2016 I CONCLUDED THE II AND LAST LEVEL OF SCREEN ACTING COURSE AT THE MET FILM SCHOOL IN LONDON, AND I'M STARTING TO MOVE AROUND IN THE FILM INDUSTRY.

I HAVE A WIFE, MICHELA AND A 5-YEAR-OLD DAUGHTER, AGATA, I LOVE EVEN MORE THAN ACTING!

## WHAT DOES THE PROJECT NEED?

1) A PLACE TO PERFORM: THE SHOW WAS CREATED TO BE PERFORMED BASICALLY EVERYWHERE: FROM A PRIVATE LIVING ROOM TO A PROPER THEATRE STAGE. ACTUALLY IN ITALY WE ORGANIZE THE SHOW BOTH IN PRIVATE HOUSES AND IN THEATRE. A GUITAR PLAYED LIVE AND AN ACTOR TALKING AND MOVING, TWO CHAIRS; NO NEED OF LIGHTS AND/OR SOUND.

2) AN ITALIAN-SPEAKING AUDIENCE (LANGUAGE SCHOOLS, ITALIAN ASSOCIATIONS, FORMAL AND INFORMAL ITALIAN INSTITUTES AND FOUNDATIONS: EMBASSIES, CLUBS ETC.)

IN ARGENTINA AND URUGUAY, FOR EXAMPLE I WORKED WITH OFFICIAL INSTITUTES LIKE THE "ISTITUTI ITALIANI DI CULTURA" IN CORDOBA AND MONTEVIDEO, UNIVERSITIES (UNIVERSIDAD NACIONAL DE CORDOBA, UNIVERSIDAD DE BUENOS AIRES, UNICEN DE TANDIL) THEATRES (TEATRO COLISUEM IN BUENOS AIRES, TEATRO LE PARC IN MENDOZA) AND NATIONAL LANGUAGE SCHOOLS (LA DANTE) BESIDES ASSOCIATIONS AND SINGLE ITALIAN FAMILIES WHO HOSTED THE SHOW IN THEIR GARDEN OR IN THEIR HOUSE.

3) A PLACE TO STAY

4) AN ECONOMIC SUPPORT WHICH MIGHT BE RISEN, (AS WE DID IN THE SOUTH-AMERICAN EDITION) FROM THE PERFORMANCE BUT ALSO FROM THE THEORETICAL AND PRACTICAL WORKSHOP (FOR ACTORS AND STUDENTS) ON COMMEDIA DELL'ARTE, (MY MAJOR IN DRAMATIC AND ACADEMIC STUDIES) WHICH I OFTEN HOLD IN UNIVERSITIES AND/OR THEATRE SCHOOLS-ACADEMIES BOTH IN ITALY AND ABROAD.

WHEN ?

WE ARE PLANNING TO TAKE THE PROJECT TO THE UK BY FALL 2017

## INFO & CONTACTS:

[STEFANOPANZERIO@GMAIL.COM](mailto:STEFANOPANZERIO@GMAIL.COM) 3283530378

[WWW.STEFANOPANZERI.EU](http://WWW.STEFANOPANZERI.EU)

## VIMEO

### VIMEO PAGE:

<https://vimeo.com/home/myvideos/page:1/sort:date/format:video>

### UK SPOTLIGHT:

<http://www.spotlight.com/interactive/cv/1410-8949-5155>

## THEATRE GROUPS I WORK WITH:

JOGIJO: Produzione europea

[http://www.stefanopanzeri.eu/STEFANO\\_PANZERI/COMPAGNIA, COMPANYIA, COMPANHIA - JOGIJO.html](http://www.stefanopanzeri.eu/STEFANO_PANZERI/COMPAGNIA,_COMPANYIA,_COMPANHIA_-_JOGIJO.html)

PaneDentiTeatro: produzione

<http://www.panedentiteatro.org>

Teatro del Buratto: produzione e formazione

<http://www.teatrodelburatto.it/>

Teatro Sociale di Como: produzione e formazione

<http://www.teatrosocialecomo.it>

coop attivamente: produzione e formazione

<http://www.coopattivamente.it>

## THE SHOW

### VIDEO

TERRA MATTA 1 ( ITALY 2015)

<https://vimeo.com/180857447>

TERRA MATTA 2 (BUENOS AIRES 2016)

<https://vimeo.com/188194069>

## THE SOUTH AMERICAN EDITIONS

[http://www.stefanopanzeri.eu/STEFANO\\_PANZERI/TEATRO\\_PROGETTI.html](http://www.stefanopanzeri.eu/STEFANO_PANZERI/TEATRO_PROGETTI.html)