

STORIE DI SABBIA E DI CARBONE

Stories of travels and migrations, stories of sand and coal, stories of sweat and tears, stories of hope

Two women, witnesses of different cultures and worlds, are waiting by chance in the same train station. Their meeting gives voice to the wives, the mothers, the daughters and to all the characters of a complex storyline that investigates the exploitation of men by other men.

Only by meeting and identifying into each other through their stories they'll find the key to open new paths and tear down the prejudices born from the ignorance of what is different.

The play deals with the ancient phenomenon of immigration. Leaving clichés behind, the purpose of this work is that of finding the roots of this phenomenon, looking for new considerations. Stories of sand and coal are the stories of peoples torn apart by wars, hunger, misery.

These are tales of men desperately looking for a future, leaving behind family, friends, their roots, searching for a place in which restart, often finding humiliation and death when at the end of their journey.

Men, when they find themselves in hardships, move towards richer areas looking for welfare.

In the past century many Italians had to leave a poor Italy, migrating towards countries that offered better chances of living. Nowadays the protagonists of modern immigration are people from Africa, India, Latin America. Their countries suffered centuries of exploitation that prevented them from creating a united national structure and strong economical basis. Extreme poverty, hunger, bad socio-political conditions force constantly these people to face long and dangerous travels towards Europe. Very often, the place where they “land” is actually Italy.

Inspired by the experiences of some of the protagonists of these events, the play proposes the comparison between two stories, far in time but similar in their circumstances: the story of the Italians who migrated in Belgium after the second world war in order to work in the mines – with all its sad consequences, like the explosion in the mine of Marcinelle, where hundreds of Italian miners lost their lives – and the story of the Africans of present time, who, dreaming of a better life, start a journey of hope that for many of them ends among the sands of the desert or between the waves of the sea.

The play explores the frontier of the theatre-circus, finding a scenic language that triggers emotive identification in the audience, and at the same time induces a rational detachment that allows an aware reflection on the suggested problem. The scenic structure shows a sequence of dialogues and narrative fragments that one by one reveal the tragedy of the characters: right in the moment when the sorrow becomes common sorrow and suffering goes beyond race and culture, these stories reveal new possible points of view. Physical action and scenic metaphor become symbols, codes, interpretations of the play, while circus acts create magic, dream-like, almost fantastic moments that tell about the beauty and the tragedy of these stories.

Starting from a deep contamination of genres and languages we explore from a dramaturgic point of view the aerial disciplines of contemporary circus, elements of acrobatics and contemporary dance that are not just virtuoso displays, but integral and fundamental parts of scenic narration. These techniques allow to overturn the vision of reality also from a physical point of view, in order to present the situations from different perspectives, 'literally' turning upside down the audience's perceptions.

Staff: 1 technician, expert with the structure and the equipment, authorized to take decisions, during assembly and show time.

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PHOTS



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PHOTOS

