

RE.Sto.Re

**REcognition of the Social Theatre Operator
as a professional to tackle the Risk of
social Exclusion**

Newsletter N.10 - MARCH 2022

Partner organisation

Oltre Le Parole Onlus (Italy)
Comunità San Patrignano (Italy)
Smashing Times International Centre for the
Arts & Equality (Ireland)
ProSoc Association (Slovenia)
Bielskie Stowarzyszenie Artystyczne Teatr Grodzki (Poland)
PELE Associacao Social e Cultural (Portugal)
Magenta Consultoria Projects (Spain)

Associated partners

Università Roma Tre (Italy)
Assoc. San Patrignano Scuola e
Formazione (Italy)
Associazione DireFareCambiare (Italy)

We are continuing to call for peace. As we write this newsletter, Russia has invaded Ukraine and many refugees are heading for the areas of our European Polish partners and will soon arrive in Slovenia and Italy. A dark moment in human history under the sound of bombs. But we want to look together at the possibility that soon the war will end. We are continuing to call for peace.



Shall we start from scratch? No, thank you! When the root is solid and healthy, the sprout will sooner or later start again



The pandemic has taken many things away from many people. As in the world, so here in our community. But history teaches us that even when a hurricane passes and sweeps everything away, once the storm is over, everything can start again. Because if there is trust, if there is hope, life is hard to beat. Theatre and music have always been artistic elements that over time have proved useful in the recovery of people with substance use disorders. Since 2000, the community has set up an organised and self-managed music group, a choir and then a theatre group. Since 2003, San Patrignano has chosen to introduce professional figures to follow the young people in these artistic/educational paths. In 2010 the SanPaSingers, the Community's Gospel choir, were born, and in 2013 the San Patrignano Company was officially founded, a theatre company followed over the years by director Pietro Conversano and later by director and Founder of the First National School for Social Theatre Operators, Pascal La Delfa.

Many stages have been trodden by the feet of the young people from the community who have been part of the choir and the theatre in these twenty years, but beyond the prestige of being on the playboard at the Piccolo in Milan, the Olimpico in Vicenza or the Cucinelli Theatre in Solomeo, what shone out most was reading in them the pride of realising that they were capable, that they were good, that they were rightly recognised in the artistic world for their commitment and talent and admired for their team and choral work. The Company's last performance with the SanPaSingers was in February 2020. Then everything changed. Everything stopped. But we are happy to report that after 21 months of stasis, the first shoots are sprouting from the root. On 24 November, the community theatre and singing workshops started again. There are 26 members of the company, to be rebuilt and entrusted to director Pietro Conversano, who was their teacher from 2010 to 2017, and there are 21 young people who are part of the new SanPaSingers, directed by Gioia Gurioli. The novelty of this restart is that for the first time the possibility of participating also applies to minors in the community, thus creating heterogeneous groups ranging from 16 to 47 years old, including some foreigners. The workshops, organised in the community in line with the regulations in force relating to Covid-19, take place on a weekly basis for a total of 10 hours per month for each group and at the moment the aim is to do some preparatory work to rebuild the two formations, envisaging a first open rehearsal by June 2022, to be shared for now with all the other guests of the community. They start off again by stamping their feet on the stage of San Patrignano's auditorium..

** by Patrizia Russi, Director of San Patrignano artistic hub*

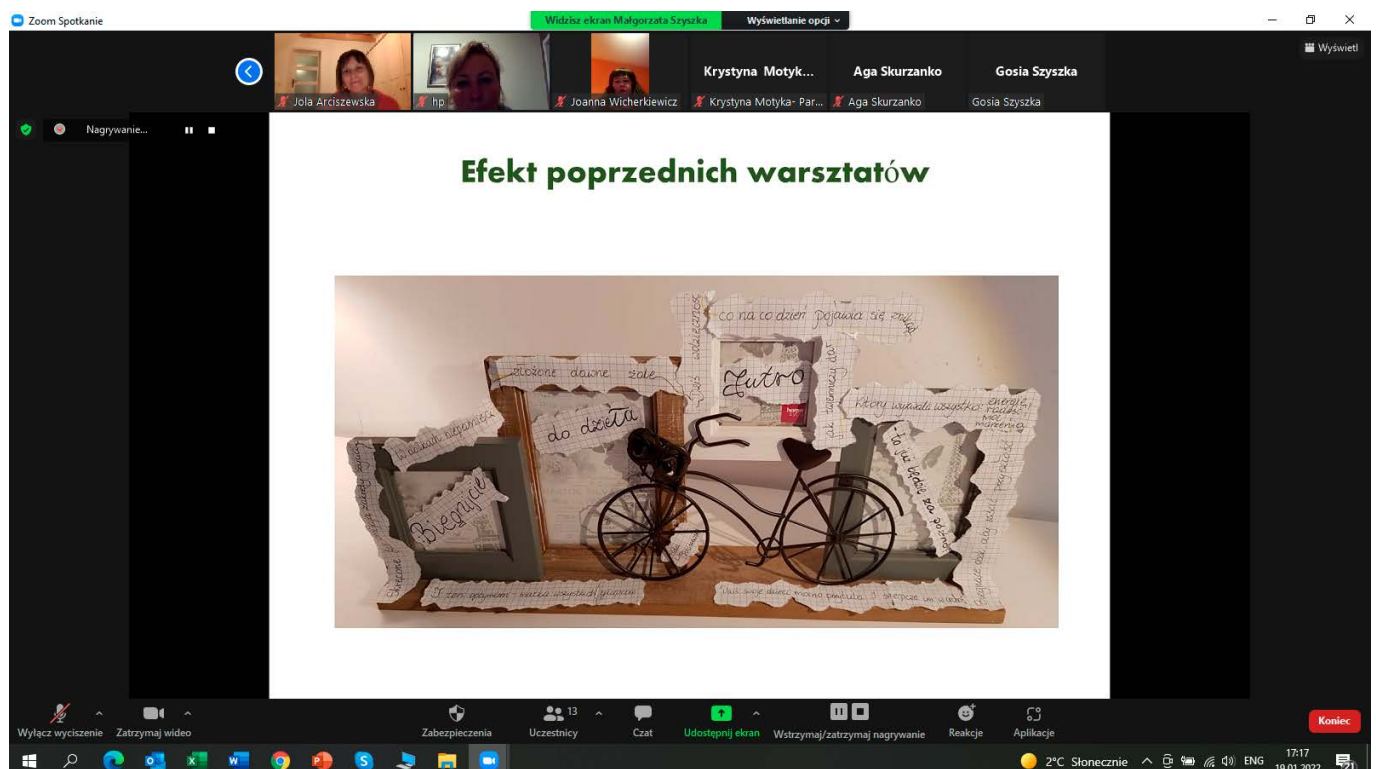
STORY MAKING PILOTING GOOD PRACTICES.

News on social art/theatre activities from Grodzki Theatre, Poland

In parallel with Re. Sto.Re project, Grodzki Theatre has been involved in the international actions focused on strengthening the use of arts-based methods in youth at risk sector. The main aim of the “STORY MAKERS – MANY VOICES MANY LIVES” initiative is to develop materials that enable youth workers to use the power of story-making to engage and work with socially excluded young people, equipping them with resilience, confidence, self-esteem and life skills. It aims to foster the inclusion and employability of young people with fewer opportunities, through the promotion of quality youth work: www.storymakersportal.com/


Since January 2021, the project partners from the UK, Poland, Cyprus and Portugal have been working on the elaboration of a story-making manual for youth workers,

which covers different ways of making and telling stories, including theatre, creative movement and digital means of story-making. The next step after the development of educational materials is to trial them on youth workers and young people in all partnership countries. Grodzki Theatre has just completed pilot workshops (conducted online due to pandemic restrictions) for thirteen Polish youth workers who will now test the method of creative writing and art developed by the project coordinator - Hammer-smith & Fulham Council from London. A variety of disadvantaged young people will be reached by the workshop participants in different educational settings. It is planned for instance to experiment with story making in a Youth Educational Centre (special school) and in a city library (elementary school stu-




SELECT YOUR ACTOR


Make a note of which actor you have chosen in your workbook




1




2




3




4



5



6

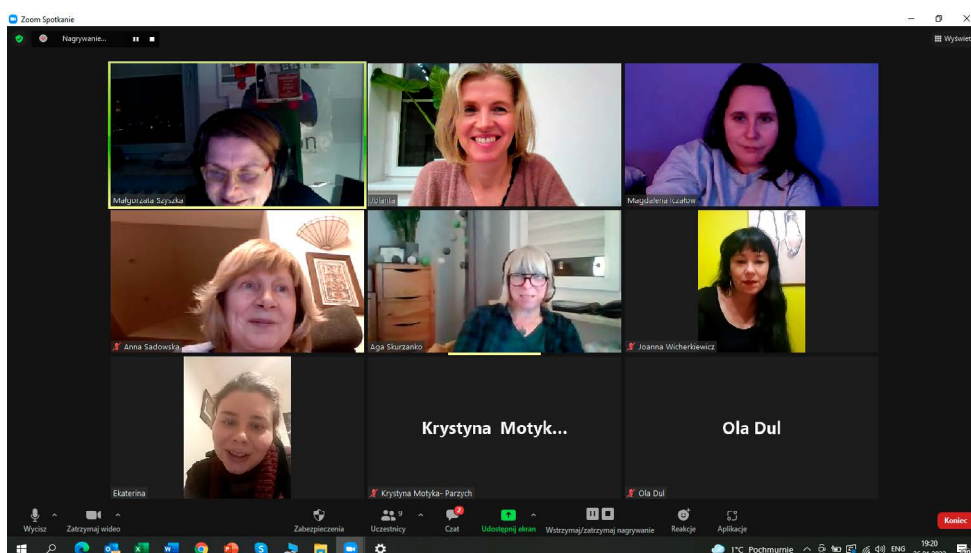


dents), in high school as part of extracurricular English language classes, in the Center for People with Mental Disorders or in a Foundation supporting people who experienced violence.

Another important project outcome will be the development of an E-learning portal based on the manual. The partners will incorporate best practices tested with their groups in online learning, so that while the learning objective remains the same (or similar) the user interface and experience can be radically different. In addition to the content developed for the manual, a new material will be also developed for the portal to ensure a high level of user interaction and learning consolidation. It will include inte-

ractive scenarios that will enable the users to carry out real-world simulations, as well as tests, selfstudy and quizzes to determine the knowledge retained.

The “STORY MAKERS” project has been funded with support from the European Commission, as part of ERASMUS + Program and will be continued till the end of 2022.



Re.Sto.Re TRAINING COURSE IN ROME: FIRST PART COMPLETED

The first part of the training course dedicated to Social Theatre Operators, held in Rome starting from October 2021, was successfully concluded in December 2021. The majority of the lessons were held in person by the teachers of the five macro-areas of the project:

- a) Theatrical Pedagogy (Elements of various theatrical methodologies);
- b) Training and group management (leadership, techniques of play and group animation, ...);
- c) Artistic area (Elements of arts and art-therapies, Elements of history of the theatre. ...);
- d) "Scientific" area (neuroscience, educational sciences, anthropology, sociology ...)

e) Management area (communication and social media, structural and administrative planning, project working ...).

In the next newsletter we will inform you about the workshops (already started in many cities) that will complete the training process of the course through May 2022. Some interviews with teachers, several photos and videos of the lessons are visible on the social profiles of Oltre le Parole onlus: www.facebook.com/operatoriteatro sociale [instagram.com/oltreleparoleonlus/](https://www.instagram.com/oltreleparoleonlus/) and on the youtube channel of OLP per Re.Sto.Re.



GREAT SUCCESS FOR THE "GIULIETTA MASINA AWARD FOR ART AND SOCIAL DIMENSION"

Milena Vukotic was awarded the second edition of the prize dedicated to the famous Italian actress, muse of Federico Fellini, in a ceremony held at the prestigious "Casa del Cinema" in Rome on December 27th, in the attendance of many guests and Francesca Fabbri Fellini, niece of Federico Fellini. On the centenary of Giulietta Masina's birth, the jury wanted to award this artist who, in addition to having a stunning career that still goes strong, has always been a "champion", also in human terms. The jury's motivation was: "For her exemplary professionalism, dedication to art and for her integrity in friendship".

The exciting ceremony was enriched by the presence of the Director Francesca Fabbri Fellini, who presented her short movie "La

Fellinette", based on a drawing by her uncle Federico, and which has already won an award in the special section of the "David di Donatello" film prize competition. Among the guests, the Director of photography Blasco Giurato ("Nuovo Cinema Paradiso", Oscar award, and other famous films) and Sergio Bini (aka Bustric), co-star of Benigni's "La Vita è bella" (Oscar award winner as well).

Numerous the press reviews of the event: a RAI TV (National Italian TV) troupe was also present. It is possible to watch the video of the event at this link:

www.youtube.com/watch?v=zuwaFYbxcN0



THE ART OF W/RIGHTS

Live Promenade Outdoor Shows

We are delighted to announce a number of exciting events for Smashing Times this year! First quarter highlights include:

The Art of W/Rights – A literary Carnival of Arts and Rights

Live Promenade Outdoor Shows, Cinema Screenings and Creative Conversations at Pearse Museum and St Enda's Park, Rathfarnham, Dublin, April 2022

Following on from the success of presenting 38 performances of 3 original site-specific outdoor shows at Rathfarnham Park as part of The Art of W/Rights at Dublin Arts and Human Rights Festival 2021, Smashing Times are delighted to present The Art of W/Rights in the grounds of Pearse Museum and St Enda's Park on the 9, 10 April and the 15, 16, 17 and 18 April (Easter Week) 2022. Engaging with the unique historical setting of Pearse Museum and St Enda's Park, Smashing Times present stories of people from Irish history, with links to the area of Rathfarnham, who stood up and spoke out for the rights of others.

Walks in the Park

Enjoy a mystery walk and guided stroll as you meet and greet with characters associated with Pearse Museum, St Enda's Park and Rathfarnham down the years. The 'Walks in the Park' shows feature performances, poetry and song inspired by the life stories of Anne Devlin, Robert Emmet, Sarah Curran, John Phil-

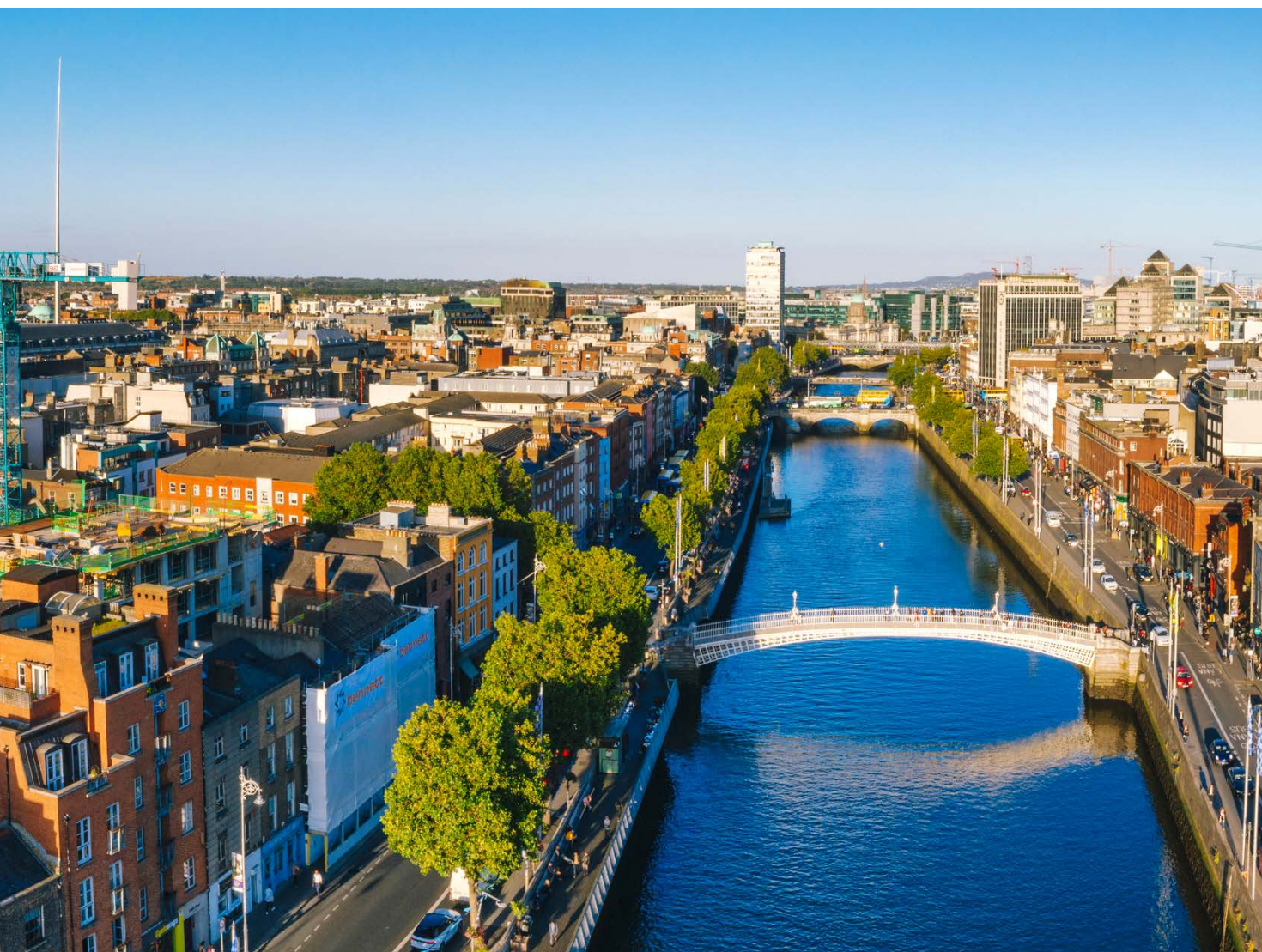


pot Curran, William Butler Yeats, and Margaret (Brady) Pearse, Margaret Pearse and Mary Brigid Pearse. Artists will entertain you with storytelling, poetry, music and song while taking time to reflect on nature and the varied wildlife and river itself to be found in St Enda's Park. Watch out for our 'pop-up' guests who may appear from trees or follies sharing a selection of stories for your enjoyment. Join us for a magical, pop-up walk as we regale you with an outdoor spectacle of storytelling celebrating and bringing to life the stories of the Pearse Museum, St Enda's Park and surrounding areas.

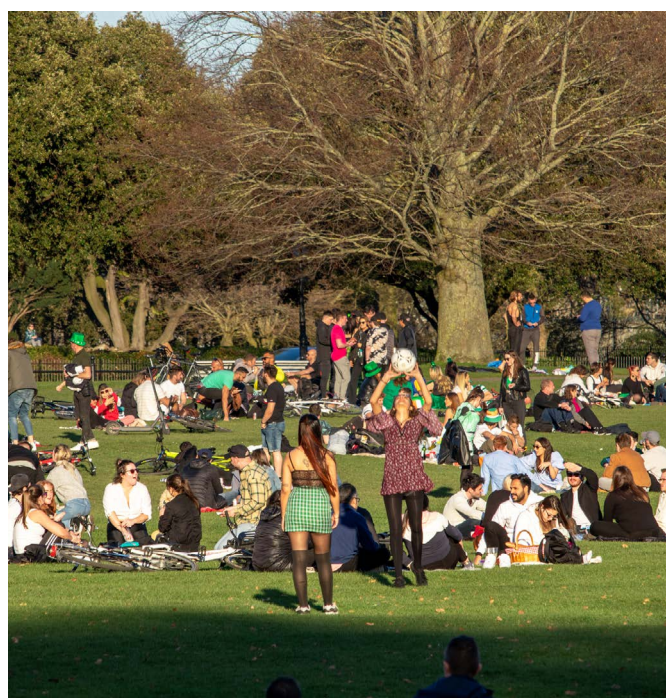
Information:

communications@smashingtimes.ie

The Art of W/Rights is an outdoor performing arts spectacle by Smashing Times International Centre for the Arts and Equality featuring site-specific outdoor shows and Walks in the Park combining theatre, film, literary pop-up installations and creative conversations, promoting equality, compassion, and human rights in changing times.



The Art of W/Rights partners are Smashing Times International Centre for the Arts and Equality, Irish Modern Dance Theatre, South Dublin County Council Arts Office, Rathfarnham Castle, Pearse Museum and the Office of Public Works – Rathfarnham Castle Park and St Enda’s Park. The Art of W/Rights is supported by the Arts Council In the Open | Faoin Speir, South Dublin County Council Arts Office, the Creative Ireland programme of South Dublin, Erasmus+ and the Citizens, Equality, Rights and Values programme (CERV).



MAKING THEATRE IN EVERY PRISON

This is the title of the bill signed by several Italian parliamentarians, led by the Italian MP Raffaele Bruno, which had a first hearing at the Chamber of Deputies in recent days. The staff of Oltre le Parole onlus has given its support to the proposal, with comments and request for further specifications.

#teatroinognicarcere calls for every prisoner to be given the opportunity to learn about art and theatre, to make it a tool for growth, awareness and personal journey. The data provided by the proposal demonstrate in an indisputable and extraordinary way that systematic theatre activity in prison reduces recidivism by 90%.

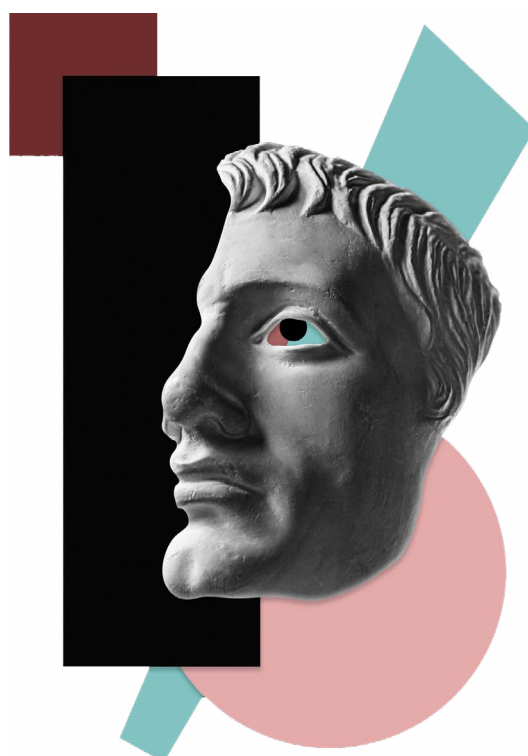
At this link the details of the proposed law:

<https://gliultimisaranno.it/nuovi-progetti/proposta-di-legge-teatroinognicarcere-le-audizioni-in-commissione-giustizia/>

“If we allow beauty to enter, it will also be able to leave” is the slogan with which the initiative, promoted by the Collective “Gli ultimi saranno”, was presented along with the

musical piece “Canzone d’evasione” that has already obtained thousands of views on social networks:

www.youtube.com/watch?v=K3FFpmxoP1c



FESTIVAL OF THEATRE FOR SOCIAL CHANGE, Northern Ireland

The Festival of Theatre for Social Change was held at the Derry Playhouse on Saturday 19 February 2022.

Smashing Times are delighted to present an interdisciplinary event titled *The Woman is Present: Women's Stories of WWII*, a creative re-imagining of moments from the lives of two women during WWII recalling stories of bravery, sacrifice and love amidst the horror of war.

The event features a twenty-minute performance of *At Summer's End* by writer Féilim James. This dramatic monologue is told from the perspective of a Jewish-Irish citizen murdered in the Holocaust. Her name was Ettie Steinberg (1914-42). We learn how at a young

age her family left Eastern Europe for Dublin, before love led her away to the European mainland. This by turns tender and harrowing portrait of love, loss, and the brutality of war tells one ordinary woman's extraordinary, and often forgotten, story. *At Summer's End* is followed by a short film screening of *The Shoah: A Survivor's Memory – The World's Legacy*, recounting the story of French woman Simone Weil (1927-2017). *The Shoah* is adapted by writer, theatre and film-maker Mary Moynihan from a speech delivered by Simone Weil for the second International Day of Commemoration in memory of the victims of the Holocaust, United Nations General Assembly Hall, 28 January 2007. Simone Weil was a French

lawyer, politician and feminist, Holocaust survivor and first female President of the European Parliament.

The performance and film are intercut with discussion by the artists with the event followed by a Q and A with the audience to explore the role of the arts in highlighting women's stories in history and gender equality today.



THEATRE DOESN'T NEED ARTIFICES

Pietro Conversano tells us how in the theatre the possibility of being better happens and is renewed every time

Interview by Monica Gocilli



We continue our journey into the professions that populate the Teatro Sociale and meet Pietro Conversano. With a deep and inquiring look, Pietro Conversano was trained at Orazio Costa's school, one of the greatest exponents of European theatre pedagogy of the 20th century, his disciple and collaborator, actor, director, playwright, teacher, trainer and director at the most important theatre academies in Italy and abroad. Pietro Conversano has produced over 200 plays and a dozen films directed, among others, by Costa, Castellani, Lavia and Zeffirelli. A silver medal winner, he has been awarded by the Società Dantesca for the diffusion of Dante's language. He has had the opportunity to work with poets of the calibre of Luzi, Fo, Sanguineti, Walcott, essayists and philosophers such as Umberto Eco, Cacciari, Odifreddi, Galimberti and the Nobel Prize winner for physics Carlo Rubbia.

From 2010 to 2017 he founded and directed the Compagnia di Sanpatrignano, with which he produced valuable productions such as "Amleto è passato da qui", a reduction for chorus and soloists, "Così è se vi pare", a very interesting production from short story to parable for chorus and soloists, and the wonderful "Francesco povero. Nascita, vita e morte di Francesco d'Assisi", written in the Jacoponica language. At present, Pietro Conversano has taken over the management of the Compagnia di Sanpatrignano, which is preparing to carry out an extensive regeneration project.

The Re. Sto. Re project aims to recognise the figure of the social theatre operator as a professional, to counter the risk of social exclusion. Pietro, how important is "theatre pedagogy" today in an educational and rehabilitation process, especially in situations of vulne-

rability, but not only? Can you tell us a little about your method?

As far as pedagogy is concerned, my working method is open, involving continuous research that is not confined to classic theatrical scenarios. I plunged into the world of social work out of personal sensitivity, and to verify the validity of the method I had learned. In the 1990s in Florence, with Maestro Orazio Costa, I worked with people with psychomotor disabilities or in mental health centres, and in Rome in the suburbs, in dangerous and difficult places like the Casilino district, where I had extraordinary results. In 40 years of activity, I have never experienced anything negative. In short, theatre is useful for everyone in difficult contexts, and methodology is often not enough. Theatre has a specific function when it is done seriously and does not become entertainment, a superficial game or an end in itself. When you invite people to meet the theatre, it causes you a crisis, it forces you to look inside yourself: miracles happen there, and many have happened to me. Something happens when the other, who is suffering, encounters a truth, because the truth is a passion, a belief. It makes you say to yourself 'then there is something to believe in', and the passion you put into what you do convinces the other person that it is enough to put that seed in and that it can also work for him, and by doing so, life changes. In my experience of 7 years of theatre in San Patrignano, people went back to school, graduated and did not relapse into addictions. When you put "that seed", people understand that they can live differently, they recognise it as vital and that "they are in everything", they realise that they don't need any drugs, that all the tools are inside them and that they don't need any artifice. This work involves a commitment, it is necessary to overcome mental laziness: "theatre is something to be done". To the young people of San Patrignano I say 'First do it, then we'll talk about it', if you do it you'll find answers and develop a sense of responsibility.

What do you expect from the new challenge you have undertaken with the Community of San Patrignano? What objectives do you have and what kind of path have you put in place?

I have two hours a week and 33 young people in each meeting. The first part is dedicated to finding out how they are. Then there is a lot of basic physical and intellectual work, through writing, because it is important, in this broad path, 360 degrees, the exploration of the human being. One then shows oneself to everyone, learning to make oneself known out loud. At the right moment I also present an iconographic part. Each step has to be guided and has a precise purpose, somehow you have to make people understand a unity, everything makes sense, there are no arbitrary things and often there are no connections.

In these times we live in, after two years of pandemic, what kind of opportunities does offer social theatre, to us as individuals and to everyone as a collectivity?

Everyone should engage in theatre. All creative aspects are part of being human: we need theatre to be better in the world because it develops those characteristics that a human being should have, including a civic/moral sense. Theatre does not make you racist, because theatre is sharing, requires self-sacrifice. Theatre always gives us the chance to be better than what we are, and it has been a reason for me to be better than what I was.



MONOLOGUE CONTEST "GELSOMINA" for actresses under 35

Oltre le Parole, with the contribution of the Lazio Region, organized the competition for monologues reserved for young actresses under 35. The event, which took place at the Accento Teatro in the famous Testaccio district of the Capital, saw the participation of talented actresses who participated in the competition with published and unpublished texts, whose theme always had social issues.

Fifteen actresses took part in the final evenings of the competition, challenging each other in "theatre battles", the watchful eye of an attentive and esteemed jury of quality, which accounted for 75% of the total vote. In fact, a further quarter of the vote was left to the public, who were able to watch and vote for the actresses also through social networks: there were numerous online votes, which excee-

ded 10,000 votes in total!

The prize of honor went to Olimpia Ferrara, with the unpublished monologue written by her and directed by Giorgia Filanti, titled "Cinquant'ore" (Fifty Hours): a moving and enthralling picture of the episodes of sexual violence and mass physical violence, against several thousand individuals of all ages (but especially women) carried out by the French goumiers framed in the French Expeditionary Corps in Italy during the Italian campaign of World War II.

All the videos of the monologues can be seen at this link:

www.youtube.com/channel/UC-1DEKmdsDBOCVI0ajGp_DhA/videos



WHEN ART IS RELATIONSHIP AND AWARENESS.

The art attack project is narrated through a gallery of artworks. that are on to be voted.



The dining room at San Patrignano is transformed into a gallery of works of art, precious artefacts of lives in their pathways.

The fact that art is a powerful means of expression is a theme that is beginning to be shared by many, but the fact that in a community it can become a privileged means and an essential element in a process of rediscovery of one's most authentic self, adds charm to the educational method of San Patrignano.

With the Art Attack project, the young people of San Patrignano have been able to create their own works of art using the materials available in the community: everyday objects, recycled pieces, or leftovers from the craft workshops, giving rise to an ever-expanding collection.

In addition to the value of inclusion, recovery and sustainability, the project is highly

participatory.

We can all express our preference and have a vote.



Re.Sto.Re PILOT COURSE KICKS OFF IN PORTO!



In the beginning of January, PELE started its pilot course in Porto (Portugal), as part of the Re. Sto. Re Project.

This intensive introductory course to the Community Artistic Practices focuses on the role of the facilitator in different contexts, including both a reflexive and experimental approach.

Among the 75 applications, a group of 25 trainees with a diverse range of backgrounds was selected to develop their skills as facilitators over this first semester of 2022.

The trainees will be challenged to reflect, experiment and facilitate collective creation processes, through the exploration and crossing of different artistic languages, while acquiring design and project management tools.

This pilot course follows on 15 years of PELE's experience in this area and it proposes



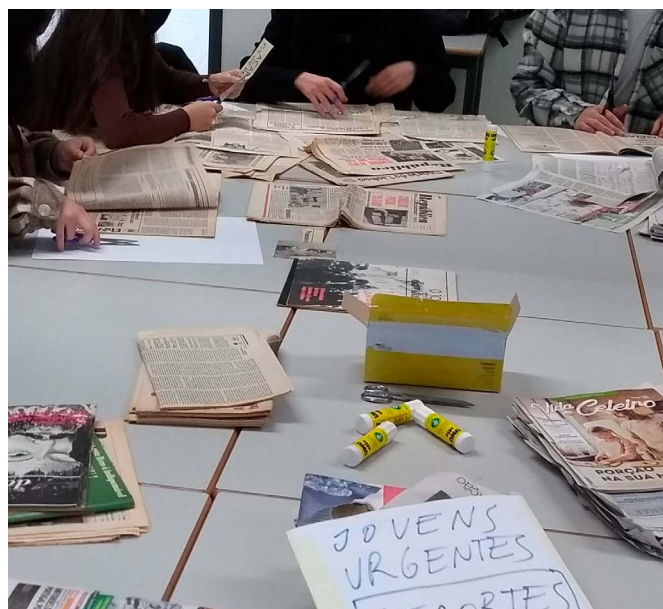
an exploration of the art forms and its catalyst role to trigger transformative processes on individual and collective levels.

URGENT YOUTH Here and now!

Together with young students from Valongo (Porto), PELE is facilitating different activities within the project's framework of "Urgente Youth" ("Jovens Urgentes"). The project aims to create time and spaces for young people to reflect, express their urges collectively and interact about participation, democracy, human rights and many others.

The work started in the High School of Erme-sinde, together with 60 students and the teaching staff, who are participating in workshops which use artistic experiments to encourage reflections and actions on individual and collective causes.

In addition to the regular workshops, the project also promotes synergies between groups such as the Student Climate Strike Movement as well as Extinction Rebellion, who shared their experiences about activism, the fight for climate ju-



stice and different forms of civic participation.

During the next months new actions will follow to provoke movements and exchanges between all the participants.

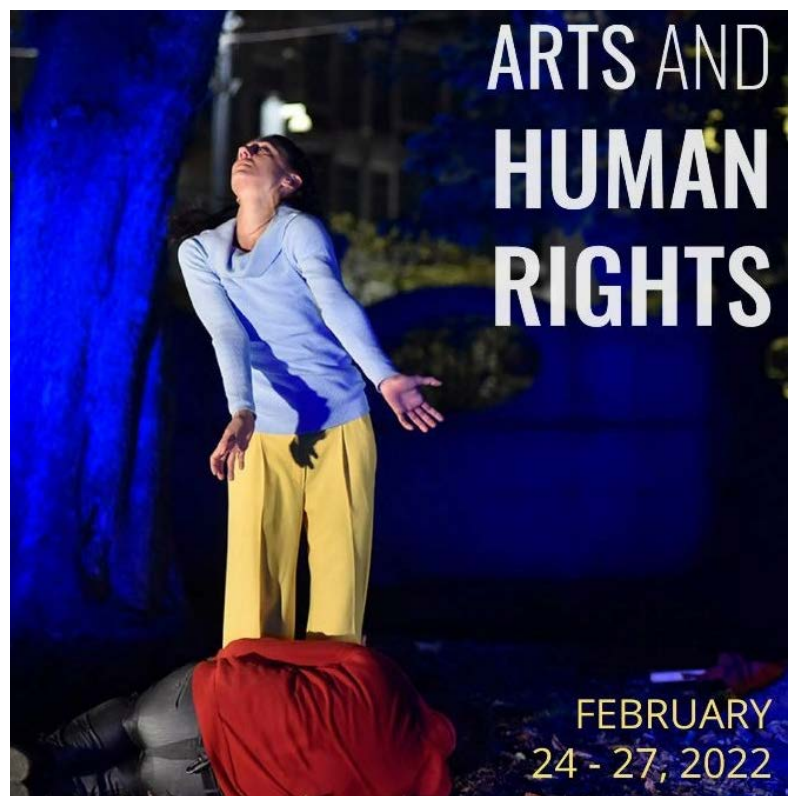


SERBIA ARTS AND HUMAN RIGHTS FESTIVAL



The Serbia Arts and Human Rights Festival took place from 24-27 February 2022. This second iteration of the festival was held as a hybrid festival, with events happening on the ground in Serbia and online. The programme has included workshops, installations, live performances, concerts, talks, a film premiere, and book promotion. Participants will come from Spain, Israel, Montenegro, Belgium, Brazil, Kosovo, Ireland and Serbia.

Smashing Times was delighted to present an online performance of *At Summer's End*



ARTS AND
HUMAN
RIGHTS

FEBRUARY
24 - 27, 2022

by Féilim James. This dramatic monologue is told from the perspective of a Jewish-Irish citizen murdered in the Holocaust. Her name was Ettie Steinberg (1914-42). We learn how at a young age her family left Eastern Europe for Dublin, before love led her away to the European mainland. This by turns tender and harrowing portrait of love, loss, and the brutality of war tells one ordinary woman's extraordinary, and often forgotten, story.

info:

<https://en.dahteatarcentar.com/arts-and-human-rights-festival-2022/>

WHY CAN'T I?

A forum theatre play



Over the past 4 months, PELE carried out regular sessions of reflection, discussion and collective creation, based on everyday stories shared by a group of participants, as part of SOMOS project. The result is a Forum theatre play, presented last 10th February, based on permanent questions of suspended lives: judging looks, bodies that give up and imprisoned dreams.

The format of the Forum Theatre proposes a theatricalization of reality and its daily conflicts, while testing alternatives to change them. During the creative process and the presentation itself, everyone in the room is invited to experience creative freedom through the exchange of roles in order to rewrite the narratives and to provoke action.



DYSTOPIA ARRIVES IN ASTURIAS IN THE FORM OF SOCIAL THEATER

The partner Magenta, Spain, informs



ground of social criticism predominated, throughout these years they have dared with all kinds of theatre in charge of different artistic directions.

Madrid 2043 is an adaptation of a novel by Alejandro Robledillo, and it presents us with a dystopian future, in which the SS (Social Services) exercise, through social workers, absolute control over the population to stop the spread of an epidemic for which no cure was found.

The work is not only a story about a futuristic pandemic, it is also the story of the loneliness that excluded people live in today's society. And it is that a dystopia not only shows a terrifying future, but it is also a reflect of what we truly are.

Madrid 2043 is the name of the play that was presented in Asturias the last week of January. The play is represented by "La Esfera", the theatre group linked to ONCE (National Organization of Spanish blind people) and formed in its majority by blind actors and actresses or with some type of visual disability. They started their work in 1994, and although at the beginning of their performances comedy with a back-



BREAKING NEWS

News from the pilot workshop of the project Re. Sto.Re

In the San Basilio women's space - in the San Basilio district in Rome -, women learn to live in their own "skin", with Federica Palo's workshop.

Run by the **BeFree social cooperative**, the **Spazio Donna** is a place where women can share experiences, learn about their rights, and set up new individual and group paths to prevent, bring to light and combat all forms of Gender-Based Violence. We report on an interesting workshop led by **Federica Palo** based on the legend "Seal Skin" from the book "Women running with wolves" by **Clarissa Pinkola Estes**, a writer and psychoanalyst expert in post-traumatic disorders. The writer tackles the exploration of her own self through an autobiographical work that, after an initial phase of improvisation, even of everyday situations resolved in a playful way, opens up a more intimate phase of acceptance of her own body and that of others. With the same group of women, Federica also took part in the "Carnivale de Samba. l'Amore tra Resistenza e Rinascita" ("Carnival of Samba. Love between Resistance and Rebirth") twinned with the **40th Scampia Carnival Parade**, with pieces performed in the streets of the district based on **Pasolini's Comizi d'Amore**. Federica is attending the OTS course of the European Project **Re. Sto.Re.** and she has an interesting story: years ago, with the strength of her academic acting experience, she realised that the road of social theatre was "her road", when she joined a colleague in **Eboli Prison**. From



that moment on, she began to bring shows into prisons, improvisation performances and a project titled "The Last Will Be...". Recently Federica has been working with her husband on a legislative proposal to bring "Theatre in every prison".

Info Spazio Donna San Basilio

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www.gliultimisaranno.it

The daily automatisms of gender discrimination. With Bianca Attiani's workshop entitled "Attimi".

The **International House of Women** was started as a result of the feminist demands of the 1970s for freedom, self-determination and diversity of women and today is a space for meeting and reflection, for the dissemination of culture, listening and services in which more than 30 women's associations participate. We would like to highlight a workshop led by **Bianca Attiani** entitled "**Attimi**", which starts with a few questions: " "You know when they say you are a woman with balls or that you behave like a tomboy? Or when they tell you that you look prettier when you smile? Or when your partner uses the same comments you did before him? Or, 'what the hell, take it easy, what's wrong with your monthly period?'. No, very often you don't even realize, these are things that are part of everyone's everyday life, things that we are so used to that we don't even notice them. It's so systemic, so ingrained in society, these kinds of little constant discriminations, almost invisible, that you don't actually pay attention to them. "Attimi" is a **theatre laboratory** that deals with exactly these issues.

The conductor offers hints, channels the flow

of information coming from the participants through theatre play so as to lead the group to an **analysis and decoding of the 'automatic' sexist practices repeated in everyday life**, and then to their "staging". Thus transforming those almost invisible 'automatisms' and conditioning into visible, recognisable, acknowledged 'performances', using a common language.

The workshop will end with a theatrical performance.

Bianca Attiani is an actress and a graduate of the Academy of Performing Arts and Crafts, Bordeaux Academy. She is a social theatre operator and is concluding her training in the European Erasmus Plus Re.Sto. Re course.

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BREAKING NEWS

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