



## **Teatro Instabile di Aosta soc. coop.**

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## **GROUP'S HISTORY**

The Company Teatro Instabile is born in 2000 as amateur group realizing the first show "*Scuola Satura*".

Thereby the Company kept on its activity, with some local collaboration. The next year, the narrow group, realized a new show "*Frammenti d'arte di giullari imperfetti*"; in the mean time formed a legally cultural association performing with "*Rescribo Maleficio*", and with a tumbler pièce it took part at the "Celtica" festival.

One year later, the Company met the International School of Theatre "Circo a Vapore" and Isaac Alvarez (first Jacques Lecoq's collaborator) who has influenced the work completely.

In 2003 "Teatro Instabile" took part at the first street theatre festival in Aosta performing "*Vetri Rotti*" a pièce that joins melodrama, tumbler theatre and gestures theatre.

At the end of 2003 our Company stages a grotesque show "*L'Era del Silenzio*" in Aosta and Torino several times.

In summer 2004 five "Circo a Vapore" students joined the Company that realize the itinerant street tour "Aosta-Rome" with both shows, "*L'Era del Silenzio*" and "*Vetri Rotti*", changed and reviewed in their settings.

In 2005 the group takes part in an outside production for a prose show, "*Trincee*" directed by Giovanni Franci at the "Spazio Uno" theatre in Rome.

At the same time Company formed a Social Cooperative: "Teatro Instabile di Aosta Soc. Coop."

During the summer season the company realized a new street tour with the show "*La Nuova Era*", working in several festival as Caorle, Carpineto Romano, Torino, Aosta, St. Vincent, and worked in the kermesses "Lungotevere di Roma", "Notte Bianca di San Remo", "Foire des Quatre Saisons" in Paris and went in all Italy playing in the squares of Roma, Firenze, Perugia, Cortona, Pietrasanta, Rieti, Aosta, Courmayeur, Introd, Orvieto, Viareggio,...

At the end of the season the company started a collaboration with the Rome's company "Ondadurto Teatro" to remake the old street production, to build new works for the street and to play a new show: "*Vita di un certo Signor De Molière*".

Thanks to this collaboration is organized the international Tour 2006, and so the company treads the boards of international of Seul, "Zdarzenia Festival", Festival of Tchew and different festivals and Italian squares like St. Vincent, Cervinia, Valtournenche, "Percorsi Poetici" in Isola d'Elba, "La Luna nel Pozzo" in Caorle, "Mercantia" in Certaldo, Subiaco,...

At the end of the 2006 tour the company broke off the collaboration with "Ondadurto Teatro", began to prepare the new show "*Omeriade*" and the new project "*Medea*".

In 2007 the Company organises in France a gestual theatre stage with the "Théâtre du Moulinage", after having started professional-theatre workshops and theatre-stages in primary schools. The summer-tournée goes on, in France and in Italy, in a number of buskers-festivals, like "Festiv'iles", Saint Sebastien sur Loire, La Rochelle, Nimes, "Festival d'Avignon", Viareggio, Saint Vincent, Perugia, Cortona, "Festival di Schio", Verona.....

Always in 2007 the company organises in Aoste-Valley "Morg-ex Machina", a fair of theatre, dance, circus and food&wine, where they perform "Medea".

At the end of this summer, it continues to work on "Medea" improving its settings, and it starts a new project "Mimondi".

# PROJECT

At this time the Company is following two different projects: the nimble performance, for the street, and a bigger performance, for the stage.

The first of these two projects is

## “Mimondi”

*“Mimondi” is the new project of the Company, that with this work continues its way to a simple dimension of the production, reduced to the minimum, leaving the most of the space to the actor job.*

*It is made up of different dramatic moments, and can be performed fully for the stage or the kermesse, reaching the hour of show, or broken up in parts of 15 minutes, for the street performances, or as occasion may require in the kermesse, making every single block independent from each-other, in different arrangements.*

*“Mimondi”, in the poetic line of the Company, is the result of the experiences of these last years. The gestual theatre, characteristic of the company’s work, meets contemporary dance; this meeting creates a blending of styles, from the abstract theatre, made of movements and mythical and dream’s images, to tragedy, and to the lightness and grace of the clown.*

*An eclectic show, from tragic to comic, in an only breath, suitable to a heterogeneous audience and to different theatrical situations.*

## “Omeriade”

The show’s style is the one of the Tragedy, in a melting research between classical texts and the acrobatic dancing chorus.

The approach to the classical myth is tribal and ritualistic with obsessive rhythms in order to achieve the sacral character of the myth not in an intellectual and preconceived way but in a practical and upset one.

The myth of Iliad and Odyssey’s author is revisited in an original way: the poet attending against Achaean military expedition over Troy runs into arrogance of politics. Homer will be saved thanks to his fame, although paying for his irreverence with torture and blinding. The tragedy dimension of power that bends with strength and try to silence art and to use it at one’s own disposal, resounds in the Homer’s smothered words.

Obviously it’s an imaginary interpretation of the Greek myth, but taking inspiration from the tragedy of Aeschylus, Sophocles and Euripides, the Company created a credible theatrical situation reinventing the historical character of Homer to tell what today, like two millenniums ago, happens. The chorus itself becomes the expressive heart acting as the echo of the coryphaeus, living scenographies with acrobatic figures and fire, ritual soul of tragically rites.

## “Vetri rotti”

Stopped wearing tragic clothes, bodies set free in the Gestures Theatre dance: lines, gestures and masks get the main point of an actor theatre that lives only through poetry of themselves bodies.

This is “Vetri Rotti”: four masks, four bodies and a common imaginary. A decomposing body’s work, from Jacques Lecoq action mime and abstract gesture studio mix with contemporary dance, with word sometimes but with pure body expression too, to restore as a modern Prometeo a mythological and emotional imaginary.

## **“#1# Cancer”**

But the poetic body can speak alone, without any word, with no masks to cover the face. Three men tell the sickness, the sufferance and the ephemeral human life in **“#1#: Cancer”**. The gestures theatre becomes innermost in a new choreography by Isaac Alvarez for the Company.

## **Celine**

Now the atmosphere becomes light, a study of the game, and of its chances to change between links and unusual figures.

Three actors, without an age, play and fight with stylized movements and acrobatics. A woman and two men.....who will be the winner?

## **“La Polena delle Parque”**

Isaac Alvarez created for the Company choreography: **“La Polena delle Parque”**.

In this oneiric choreography the company tests oneself in a work with the fabric: five dancer mimes inside a tube made of elastic material creating figures in movement.

Without intellectualism neither words, the imagine is on the centre of the scene, an abstract imagine, behind it sometimes it's impossible to recognize the dancer's bodies and sometimes, thanks to the lights they appear as if by magic in transparency

## **"Ila"**

Two knights cross a river where nymphs are living. These creatures, first invisibles, show themselves, they unwind the cloth and between jets and showers, reflections and folds, they breathe the life into the waters, until they fascinate the knights surrounding them in a deadly hug. A study on the material, realised by Isaac Alvarez.

## **“Kaparapeponzu”**

Three improbable characters are bringing on the square a coarse international circus: a Chinese diver, a Russian wild she-bear, and a French boxer. It is the top-hat that gives the word, and the power. They do their best, stumbling in gags and jokes, to take possession of the magical hat so to be able to order the show.

A cheering clownish play, for all the spaces and all the audiences. Acrobatics, juggling, clownish, and sharp rhythm that will make you laugh.....

The show is studied to be represented in theatre and in square, with or without a stage, and it's suitable to any situation.

***The most important and ambitious project of the Company is***

## **“Medea”**

Starting from the Euripides's classical text, our Medea is an interpretation of the myth trying to blend the Greek tragedy, with the gesture theatre of Lecoq, acrobatics and contemporary dance. The first element of the story is the chorus. The chorus is the eco of the single characters, of their feelings, and also the eye that can see further, knowing the fate's laws, mirror of the event.

The whole show is built up in several pictures that lead into the scenes, bringing the audience in the story with simplicity and powerful suggestion.

The stylized movements and the dialogues blend themselves together, creating a bridge between the reality and the imaginary world where it is dyed in abstract suggestions.

So it is possible to get trough from the tale to the abstract level of the dance, the acrobatics, the gestures.

Alternating dialogues and abstract scenes, the two dimensions become a unique language.

The stage designing is essential, but imposing. A black structure, seven meters high similar to a sand-glass dominate the scene. It creates the rooms, moved by the actors and dressed with coloured cloths and different materials, it becomes one after the other, the ship Argo, Medea's house, the princess's Glauce throne, Medea's blazing cart.

Versatile the structure, versatile the actors while the play goes on they become the chorus, the chief characters, strange personages of a foolish satire.

That's why dresses are so simple, so that only the actors and the bodies' job mark the scene.

The tragedy proceeds in a quick pace, to the epilogue spectacularly told, with a blazing cloth that involves all the structure like a dragon blow; a fire that speaks in silence, when everything is already done, and it's nothing else to say.

The show is thought for inside and outside places as well, obviously in the first case the fireworks are limited or replaced.

The show needs a light service and a stage like is written in the technical form enclosed.