

art  
needs  
time

#FamilyIsForLife  
#CantiereIbsen  
#ArtNeedsTime

october//june19/20

# CANTIERE<sup>1</sup> IBSEN

A project by

IL MULINO  
DI AMLETO



<sup>1</sup> Cantiere = construction site,  
used here in the sense of workshop

## INTRODUCTION

For our company it has been years of great productivity as well as numerous and continuous discoveries. Before our next creation we feel the need to immerse ourselves in the challenge of reappropriation of time and an actual phase of study and research.

What is it that interests us most in theatre, our profession? Perhaps discovering new worlds. After having found something that “works” we could continue to stage plays that replicate the same principle. But what really drives us and gives us energy is discovering a new artistic as well as human world. It is the discovery of a new human world that immediately affects theatre in regards to techniques, construction and behavioural structure.

That is why we wish to put the question about the time needed for artistic work at the centre: to take care of ourselves as both human beings and artists, to work together as a group, to face up to the question of the actor at the centre of everything, to discover new possible approaches to the process of creation. We think that those are tools that theatre has to change the world, to transmit meaning and discover new principles and models of staging. But most importantly we wish to share all of this with others.

We therefore believe that it is the right moment to open our work to other artists – to open this time of research and training to others who share our disquiet, artists who wish to “take the time” to understand how to renew themselves.

We want to ask **experts** to guide this process and share new worlds, things we did not know or things we knew differently, to take us beyond the theatre.

We are also looking for an **audience** that is curious about our work and comes to meet us to continuously ask the question of communication between artists and audience.

Finally, we believe that we could use a **map**, something to get our hands dirty with, something to dismantle and reassemble, to sculpture and shape – for that we have thought of Henrik **Ibsen**.

This workshop is a **periodical training** that will allow us to understand together how to take back the idea of research and creativity, but above all it is open to anyone who wishes to come and share those very same questions with us.

Cantiere Ibsen/Art Needs Time has been realized with Fertili Terreni Teatro, in collaboration with the Swiss ITI – International Theatre Institute. Further thanks go to TPE – Teatro Piemonte Europa, ACTI Teatri Indipendenti and Elsinor Centro di Produzione.

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## WHY IBSEN

Cantiere Ibsen refers directly to the author from whom it takes topics, intrigues and moral dilemmas to transfer them into the presence and inquires into its difficulties, fears and responsibilities, both individual and communal. The Ibsenian sources will be used in an attempt to create an atmosphere, to deepen the work of the actor as a creator, to elaborate on the idea of training as an engine for a shared fiction, to approach the topic of communication and acting in depth, to ask ourselves both moral and political questions and to collect both textual and emotional material.

We imagine the Cantiere to follow threads, storylines taken from the works of the Norwegian playwright, on the basis of which we can play with family tragedy and get a new taste of the myths inherited from Greek tragedy in a free and impertinent manner. After “Without Family” Il Mulino di Amleto is getting ready to inquire into the universe of family again.

At the centre there will be the relationship between Family and Power. We will try to claim some common themes of Ibsen’s work, from the commission of both psychological and physical abuse between generations to the omerta granted the pater familias for his perversions in relation to all other members of the family, the impossibility of dialogue and the obligation of silence.

Regardless of the passing of time and generational shifts, the institution of family remains a prisoner of its own system and dysfunction in an endless fight of its characters against a deteriorated destiny.

Faced with a world – regarding both family and society as a whole – that seems ever more frayed, puzzling and distraught, Ibsen’s tragedy does not – according to us – paint the picture of an evil for its own sake but calls for responsibility, awareness as to the consequences of one’s own choices, not only in terms of each individual story but also regarding humanity as a whole.

“A thought that lifts me up is that of a future life that will be born in these lands”, it seems like a catharsis, an attempt to overcome the destiny which seemed both necessary and unbreakable in ancient tragedy. Not only for the artists that will participate in the research of Cantiere Ibsen, but also for the experts and the audience that will come to meet us.

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THE OTHER NIEDERMEYER.

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**CANTIERE  
IBSEN**

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## A SERIES OF FREE OF CHARGE WORKSHOPS FOR EUROPEAN ACTRESSES AND ACTORS

The actors, directors and artists that work in Theatre in Italy find themselves with increasing frequency in the sad situation where they have to work under most adverse circumstances, with few resources, little opportunity to seek and risk and above all with very little time at their disposal.

Especially time is one of the most fundamental ingredients when creating art and looking for something new within ourselves as artists and in the models that we offer to the audience.

Therefore, we have decided to dedicate time to a project without the aim of going on stage or being performed, but with the sole purpose to research and improve. A period of “shared training” dedicated to ourselves, our mistakes, our tendencies, our capacity to discover and get to know ourselves in new and potentially astounding ways both on stage and within our creative ability.

Cantiere Ibsen aims to be the renovation of a creative way that is not only focused on production but also on a different time of creation – made of meetings, rehearsals and discussions – which has the actors and the recovery of the very same aspect of Time at the centre of its theatrical creation.

## INFORMATION

The Cantiere develops through **6 workshops by Marco Lorenzi**, director of *Il Mulino di Amleto*, and includes the participation of various guests, experts and artist that have been invited to be directly involved in the above-mentioned process. The workshops are aimed at professional European actresses and actors and will take place in **Turin between October 2019 and June 2020**.

## WORKSHOP CALENDAR

Please note that these dates may be subject to change that will be promptly communicated.

22 <sup>nd</sup> – 27 <sup>th</sup> October 2019,	Turin
11 <sup>th</sup> – 16 <sup>th</sup> November 2019,	Turin
16 <sup>th</sup> – 20 <sup>th</sup> December 2019,	Turin
24 <sup>th</sup> February – 04 <sup>th</sup> March 2020,	Turin
06 <sup>th</sup> – 11 <sup>th</sup> April 2020,	Turin

## APPLICATION

To apply please send:

- CV
- a photograph
- a short letter of motivation
- indication as to which workshop you are applying for

Send the application to **organizzazione@ilmulinodiamleto.com** by 20th September 2019. You will receive an email confirming that we have received your application. Please note that in the month of August answers may be delayed due to our summer break. Regular activities restart from 2<sup>nd</sup> September.

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## REQUIREMENTS

The workshops are free of charge but spaces are limited. It is possible to apply for all dates as well as only for some or one of them. The candidates are requested to be present on all days of the workshop they wish to participate in. **The criteria of selection include the number of sessions applied for and the willingness to put oneself out there.**

Duration of each workshop day: about 8 hours.



“Dealing with the classics as if they were contemporary texts and with contemporary texts as if they were classical texts”. Since 2009, Il Mulino di Amleto has been following this double path. Its shows, directed by Marco Lorenzi, have travelled all over Italy and have also reached China and Switzerland.

In 2014 the Teatro Stabile di Torino/Teatro Nazionale co-produced Goldoni’s “The Lovers” and over the years has entrusted the group’s director with four other works.

In 2015 the company presented “Mahagonny” by B. Brecht at the Festival delle Colline Torinesi, and in 2016 participated in the Festival GIOCATEATRO in Turin with “Giardinetti”, its first show for children’s theater.

“The Misanthrope” by Molière in 2017 was born in collaboration with La Corte Ospitale and won the audience award of Campo Teatrale among 407 nominations. In 2017 the company was a finalist in the Premio Scenario with “Without family” by M. Barile and won the SIAE Sillumina competition with “Ruy Blas. Quattro quadri sull’identità e sul coraggio” (Ruy Blas. Four scenes on identity and courage) by V. Hugo, co-produced with TPE Teatro Piemonte Europa.

In 2018 “Platonov. Just another way to say that happiness is elsewhere”, rewriting Chekhov’s first work, is produced by Elsinor Theater Production Centre, TPE Teatro Piemonte Europa and Festival delle Colline Torinesi, with the support of La Corte Ospitale.

Platonov has been reported by Krapp’s Last Post as one of the ten best shows of the year out of 170 seen in 2018, and by Birdmen Magazine as one of the ten not-to-be-missed shows in 2019.

In February 2019, “Without family” will make its debut, produced by ACTI Teatri Indipendenti, with the support of Campo Teatrale, Tedacà and the Centro di Residenza della Toscana (Armunia Castiglioncello - CapoTrave/Kilowatt and the support of Residenza IDRA (project CURA 2018).

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**From  
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Il Mulino di Amleto  
via del Carmine 24, 10122 Torino

[info@ilmulinodiamleto.com](mailto:info@ilmulinodiamleto.com)  
[organizzazione@ilmulinodiamleto.com](mailto:organizzazione@ilmulinodiamleto.com)

[www.ilmulinodiamleto.com](http://www.ilmulinodiamleto.com)  
mob. +39 347 5119228

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