

# Beatitudo



beatitudo

## Performance for the #30YearsFortezza

**July 23–20, 2018**

Medicean Fortress/Volterra Prison  
Rampa di Castello, 4  
56048 Volterra (Pisa)  
Italy  
Hours: 17pm-19pm

**July 29 20018**

Teatro Persio Flacco  
Via dei Sarti, 37  
56048 Volterra (Pisa)  
Italy  
Hours: 21pm

For info on how to enter the prison to see the performance, please contact:  
[info@compagniadellfortezza.org](mailto:info@compagniadellfortezza.org)

**“We are the dream we would other people to dream.”**

*Borges’ characters are infinite, they come from different eras, as though they were representing*

*the entire universe. Between all this innumerable figures, so conveniently distant from the characters of life, there is one, Funes, who wants to get rid of his endless memory and give a new name to the world. It would be right, desirable to live in the countless possibilities, sinking into oblivion, out of history and, even more, out of the vanity of every own story. We base our life on what we are not, on what we could be. This static nature makes us loose the pleasure of the risk of being like we will never know. What Funes wants to forget is our own desire to live beyond our past life, future and present. Between the many Borges’ characters, we feel closer to us the ones more distant to life, the ones that better betray our expectations, that don’t give us handholds to recognize ourselves in them. They fade between our hands and they become uncatchable, giving us a movement, showing us a possibility which seems it doesn’t belong to us. Averroé, Cartaphilus, Pierre Menard, l’the Grey Man, Almotasim, Emma Zunz, Asterione, Tzui Pen, they are not actual, they don’t satisfy our bulimic hanger to recognize ourselves in them, they don’t belong to us, they don’t replicate us, we can’t own them, we can’t rape them with our gaze and our inner side, chasing our twin soul, we can’t sell them easily to the market of the theatre of the nation, they don’t resemble any of us, not a sound coming from them belongs to us, their word is not our word, their words are gentle. The places of Borges’ tales and poems are also not suitable for narration, they don’t materialize as tangible coordinate, they are hanging, tasteless, fading, like a high, hypothetical, mythical place which wants to become filled with the light of dreams and not of reality. They are symbolic characters, on the same level as the ones that, only because they have hears, a mouth and a hearth, should more naturally make us curious. The library, the labyrinth, infinity, the mirror, the garden of forking paths, the circular ruins are the leading characters of Borges’ world, the seed of his deepest reflexions, the places of another life, unnatural circumstances which suspend time and give a deep sense of inadequacy. It’s like he had drawn a new face, as if his entire work had taken place in an ideal body, as if that missing part*

*were the point of a pin within us which is looking for its space, the part that makes men, men in a never-ending search for a chasing sense. "He wanted to dream a man, dreaming him with careful entirety and to impose him to reality", this seems to me Fortezza's goal for 30 years. To drain the waters of a flooding river, draining them before they flood the surrounding plains, sweeping away everything they meet on their way, causing disruption and death. This is the theatre that tries to stem life overflowing in us without restraints, life that breaks the banks and it penetrates in every aspect of our existence to possess us and suffocate us with its fluid silt, this is the theatre that raises up solid barriers and that reveals unexplored and secret spaces, impermeable and unreachable by these sinister and violent waters. The river of life flows till the mountain, which is reflected in it, still, silent and unpredictable, starts to flow itself.*

Armando Punzo



BEATITUDO is the performance for the celebrations of the thirty years of Compagnia della Fortezza. It is the result of a long and demanding artistic practice which resembles more to a philosophical practice than to a theatrical one, to face the challenge of representing what is not representable. In BEATITUDO, everything happens as it were for the first time. Like in Borges' work, it repeatedly puts everything we think to the test, subverting every kind of certainty, moving again and again our level of comprehension and disobeying our expectations.

## **BEATITUDO**

### **Carte Blanche – Tieffe Teatro**

wit the supporto of:

MiBACT – Ministero dei Beni e delle Attività Culturali e del Turismo, Regione Toscana, ACRI- Associazione di Fondazioni e di Casse di Risparmio spa, Fondazione Cassa di Risparmio di Volterra, Comune di Volterra, Comune di Pomarance, Ministero della Giustizia Casa di Reclusione di Volterra