

Thirty years of Fortezza - 2018 June, July, August

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In this cell, which has welcome me the first time, I have been spending most of my time, awake, since today. Thirty years are the soft weight of a lived story and the impulse to a future full of hopes, but the present moment escapes while we observe these two edges being burdened by their own unreality.

I have never thought of these thirty years as the passing of time since the day of their anniversary.

Suddenly, actions have shown their mad determination, the necessity driven by a peculiar desperation, the one of a young artist who wanted to interrogate reality to find between its folds a refuge and a non violent battlefield, capable of reviving places and people, of renaming them and projecting them under a different but as much concrete sky.

I needed walls to be contained, an insuperable obstacle to go beyond. The opposition, the harshness, the lack of another possibility, I had to live them all in every moment of my life, I didn't want subterfuges, ways out and illusory oasis of peace.

A wound should have been an open and vivid wound, the sensibility of an artist couldn't be enough, the body should have been thrown in the battle without any filter or intellectual mediation. In prison, theatre doesn't allow itself illusions, reality is always ready to offend you, to vomit at you all its impossibility. Theatre is reinforced by this continuous clash, it steals with its nails the ground to that never-ending continent which life is. It steals life to life and it transforms it. These walls, they protect me their way from myself, from tiredness and from laurels. Here, I have always reality at my disposal, at the best of its expression: violent, limpid and unequivocal.

The prison didn't expect me and I took it by surprise. I saw the prison defend with teeth its identity, lock itself in, refuse every opening, offended, livid with rage because the prison was discovered in its meaner and worthless reality. Like a mother who is beside herself with madness for revenge, the prison would rather throw itself into the void of life, in a suicidal embrace with its suns. Our fight doesn't stop. Thirty years mean nothing. If it doesn't really regenerate itself with all its power, theatre here is going to die any minute. Compagnia della Fortezza must earn its space continuously, every day is a new beginning. But never-ending fights are the measure of determination. A millions of time I have been toying with the idea of leaving, but while I think about that, I am going uphill, to enter the prison gate.

Armando Punzo

THIRTY YEARS OF COMPAGNIA DELLA FORTEZZA'S SPECIAL PROJECT

Artistic Direction Armando Punzo | management Carte Blanche | curated by Cinzia de Felice

The *THIRTY YEARS OF FORTEZZA*'s project is promoted by MiBACT – Ministero dei beni 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, Enel Green Power, Ministero della Giustizia – Casa di Reclusione di Volterra

In 2018 Armando Punzo's Compagnia della Fortezza turns thirty. 30 years of never-ending building of Impossible Architectures make this Impossibility a concrete Utopia.

From inside Volterra prison, the company's practice, generative of new worlds, grows, regenerates and generate with the transformative energy of a volcano.

The serene gaze rises up and looks beyond a desert of ruins, and, limpid, it mirrors in a future of crystalline water and sky, set in industrial civilizations' archaeologies.

These thirty years are a unique goal, for a unique experience, which for the first time in Europe, has created a new genre, a new way of imagining and making theatre. It has opened new ways, becoming an artistic, cultural and operating paradigm that has been studied and referred to form all over the world.

Through the exercise of an everyday experimentation, Armando Punzo's work with Compagnia della Fortezza has been proving that theatre is permeable to every form of possible contamination and how much, mixing knowledge, creating new languages.

This exercise has ended, with time, to codify an original methodology which has never been translated in an univocal topos, a fruitless commodity thank to a special feature: the essential practice of beauty in all the forms, new to activate a cultural revolution for theatre history and international cultural policies.

The goal of the 30 years anniversary becomes both an occasion to celebrate and to introspection for a company that did a lot but a lot can keep on doing.

The necessity to sublime Comapgnia della Fortezza's story in a series of events which retrace all these 30 years goes together with the urgency to go beyond what has yet been done, to activate new research practices combining theatre, literature, poetry, philosophy, aesthetics, sociology, anthropology, architecture, to go beyond the limit of our universe and human being, in search of an archetypical meaning.

This line of thought is translated in a special project which will transform pathways and practices, results, sounds, words, emotions of these 30 years in iridescent artistic gestures composing a huge Total Work of Art regenerating itself continuously through the everyday practice of Compagnia della Fortezza.

Starting from an archive of memory made of gestures, places, bodies, relations and gazes, Compagnia della Fortezza offers its work through beauty, poetry and dream.

During a three-years multi-layered and visionary project, Compagnia della Fortezza will transform the memory of a 30 years artistic experience in a journey through life and theatre, limits and the unknown in search of a sublime and prophetic beauty, embodied through the company's everyday practice. Through this process, people will become works of art, generating beauty and spaces for thought with their souls together with the one of the Artist that first created them.

The journey through the 30 years of Compagnia della fortezza becomes more intense during the summer of 2018 with a series of special, multiform acts of art: the presentation of the performance BEATITUDO, a national premiere, from 23 to 29 of Julia inside Volterra prison and then the 29 of July at Teatro Persio Flacco, the traditional theatre of Volterra and the creation of a site specific performance and intervention of THE CIRCULAR RUINS – I am looking for the face I had before the world was created, an huge event-rite in The cooling tower of the Geothermal plant of Enel Green Power in Larderello.