

LAWRENCE PROJECT

In 2011 - 2013 Fanny & Alexander will carry out a project starting from the works (*Seven Pillars of Wisdom*, *Revolt in the desert* and *The Mint*) and the historical figure of Thomas Edward Lawrence, mostly known as *Lawrence of Arabia*. For this project they will avail themselves of the cooperation of the Center of Production, Research and Didactics Tempo Reale (www.temporeale.it), of the compositions by Mirto Baliani (with whom they created almost all their shows in the last 7 years), of linguistic and literary consultants (Algerian writer Tahar Lamri and critic Rodolfo Sacchetti), of the atelier of scenery project and realization from Ravenna OperaOvunque (directed by Nicola Fagnani). The concept of the project is by Luigi de Angelis and Chiara Lagani, the dramaturgy and the costumes by Chiara Lagani, the direction, the scenes and the lights by Luigi de Angelis.

The project will be developed into three directions:

- 1) **T.E.L.:** a show for 2 actors and 2 spaces/cities (début: June 2011)
- 2) **338171, TEL:** a live radio drama (début: June 2011)
- 3) **Rivolta nel deserto:** a show for 10 performers and 5 writers (début: 2013)





T.E.L.

SPACE/CITY



A

T.E.L. is a device for utopian communications. Two actors, placed in different places, distant in space, maybe also in time, passionately leaning out towards the same indomitable ghost. Two different audiences, simultaneous witnesses of their possible-impossible dialogue, barely aware of their reciprocal presence.

SPACE/CITY

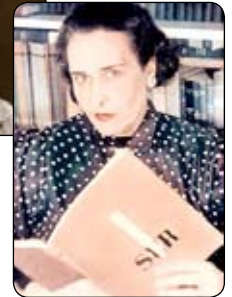


B

*If you ride an uncertain track through the desert, any desert, you will certainly feel a kind of strange weariness, a desire to stop: after a few minutes of solitude in that place, you will seem to hear a soft sound, and you will start to ask yourself:
a sound or a voice? From whom or what? How to describe it?*

T.E.L.

In this show there will be an actress and an actor on stage, in two different places of the city. It's not necessary that they are theatre venues. The two places will be unceasingly connected one with the other via satellite internet, giving birth to a radio correspondence, a long-distance dialogue between the actors. We can also hypothesize a partnership between two theatres far apart and a simultaneous performance in two different cities, establishing a symbolic bridge. Like in the guerrilla raids theorized and carried out by T.E. Lawrence, the place can change every day, it can be announced at the last moment. It's a dimension which contemplates the presence of a live audience, and at the very same time its potential fruition by a distant audience (radio drama). For this reason there will be a live radio or streaming broadcast each and every time the show is performed. The themes of radio broadcast and distance are strictly connected to the parable of T.E. Lawrence, because of the horizon of war it is immersed into (where radio was the only way to transmit secret and war information). It's fundamental for Fanny & Alexander to dwell on a utopian parable capable of transcending a single story, also availing themselves of some eyes which crossed Lawrence of Arabia's works, and which even identified themselves with that poetic and existential model: very intense looks, enlightening and furthermore female, which goes to show the great magnetic power of a model transcending his own life itself, entirely immersed into a mostly male, military and war universe. We will draw inspiration, besides T.E. Lawrence's works, from some quick reflections on our character by Cristina Campo and from the biography of T.E. Lawrence by Argentine writer and publisher Victoria Ocampo. At the centre of the staging a "prepared table" by Tempo Reale equipped with hidden microphones, sensors, electric resistances, the interface that the actors need to develop the musical and vocal score, the generator of all the sounds.



338171, TEL

We contemplate a live radio broadcast for each and every performance of the show. The live radio broadcast will consist of a third form, a proper live radio drama, a live dramaturgical synthesis or recomposition of the radio correspondence between the two actors. In a "third" place, the seat of the national or local radio station, there will be our general headquarters, where a reporter (Rodolfo Sacchettini) will be able to intercept the dialogue between the two actors, pick up the sound events in the two venues, interpret them, document their phantasmal nature, propose further sound documents, make live interviews, receive e-mail messages from the two actors, weave the threads of the "campaign". Later on, live streaming broadcasts of the radio drama will be guaranteed in a web channel specifically created for the project.

A



C

B

*Each sound, animal, wind, shot, voice, throat, known and unknown language will tell that somewhere else, surely not where you were stopping, something is happening, in an absolutely not discontinuous manner, with an apparently rhythmic scansion. Thus your stop will become alarmed, a part of that story of deserts and revolts, an accomplice to decisions, astonishment, horror, because the distance you listen to will be your own personal mirage, and you won't be able to stop listening:
that noble and wretched sound refers to you.*



THEMES

The essential themes of the project will be developed starting from a fundamental parallelism: the utopic obstinacy of T.E.Lawrence, his failure and the utopic obstinacy of theatre in nowadays society.

Therefore, we have identified a series of guide-themes and parallel images that will be the engine of the project:

- The utopic search for independence of Arab people/the utopic search for independence from every form of power as a spur for artists
- The failure of utopia, of the Arab revolt/failure as the everyday horizon of utopia for the actors on stage and the artists in society
- The boundless love for Arab people/the boundless love of the actors for otherness, the Other's eyes, both individual and collective
- The solitude in front of the revolt's utopia/the solitude of the actors on stage and the artists in society
- Glory/Succes
- The shame after the failure, the shame of body/the shame of body, the nakedness of the actors on stage

- The everyday and absolute consecration to the Task/the everyday and absolute consecration to the Work
- The sacrifice of body in the revolt/the sacrifice of body of the actors on stage
- The desert where images come from/the empty scene to be filled with images
- The desert of the Arabs/the inner, intimate desert and its ruins
- The idea of Arab Nation/the emotional and propulsive charge of every supposed "artistic mission"
- The perception and representation of the Arabs in a desert/perception and theatrical representation, the projection of images on stage
- The tribes of Bedouins in the desert/the small theatre communities nowadays
- The empathy with the customs and language of the Arabs/the disguise of the actors
- The multiple identities of Lawrence/the multiple identities of the actors
- The impossibility of total empathy, the difference as a feeling of betrayal/the impossibility of total empathy with the Work and the audience
- The power of the projection of images in the desert/the political power of the projection of images of the artists in society
- Guerrilla warfare, raids, the mechanism of revolt/the technique of writing, of composition, the gesture of revolt of the artists in their everyday survival
- The battlefield/the stage
- Colonialism/Culture
- Desert/Desire

COPRODUCERS

- Napoli Teatro Festival Italia
- Ravenna Festival
- Fanny Alexander and Tempo Reale