

PATER



In October 2018 on the occasion of "Intrecci - Festival del Welfare e dell'Intercultura" promoted by Less in Naples I received the invitation to create an integrated theatrical laboratory addressed to the inhabitants of the city, Neapolitans and young migrants seeking asylum: this team's artistic potential proved to be particularly happy and truly singular, to the extent that I decided to deepen my work even at the end of the festival, selecting among the participants four actors and one actress, all African, coming from different countries and therefore speaking different languages, all resident in Italy, all seeking asylum and international protection. Pater's theatre company was born this way, listening to this desire for depth and care, with the only minimal merit of leaving room for the unpredictable, of welcoming doubt. Without any itchy interest in everyone's biographies or documentary ambitions, we gave space to the actors themselves, to the themes that touch each of us, so that they could be a launching pad for everyone, a game of evolution, momentum and immersion. We read together the words of Simone Weil, from those we went in search of our stage translation, until we came to a skinny, essential dramaturgy, architect of simple and symbolic visions; the result is a collective work, in search of the balance between all the different voices that make up the final fresco: dramaturgy is music, light, gesture and text, every stage element, color. In a time when individualism is the winner of all challenges, we have tried to give ourselves the space and time of cooperation; so Pater is a work that has involved a large number of people in its various stages of creation, each of whom has proved essential, and towards which we are full of gratitude, for the delicacy with which it has brought its contribution. Being there and practicing subtraction is perhaps the most difficult effort.

Adriana Follieri

If the universal judgment resonates as a very thin continuous line, an insinuated presence in the path of each one, if all that can be done is to invoke, even if it is calling without receiving an answer, if the father is absent, perhaps too busy in other paradises, or perhaps confused under different names, which path of shared solitudes will draw the lines of a new genesis? What is the fresco, what is the geography born from the attempted regeneration of bodies and languages? The need, the invocation, the absence, appear violent and without borders, the same for each of us humans. The question falls on deaf ears. The void is a wonderful bubble in which to be suspended. In the silence of waiting all the words written and kept in the large library resonate, in the rain that washes and blesses, in the circle of a child's song. Pater moves around the question of free will, questioning the consequences and possibilities of each one in the face of his own choices. It is a work on the poetic and vital movement that originates and takes strength from the small history of a community. It is a small response to the heavy presence of cultural patriarchy, which is only apparently outdated today, and instead manifests roots which are very solid and hard to eradicate. It is a work on the human being and on nature, even urban nature, which welcomes and rejects. The original dramaturgy is inspired by the essay by Simone Weil "Waiting for God" and in particular the writing ABOUT THE PATER.

"If some are saved from oblivion it is because they have been able to receive and transmit those latencies of a profound psyche without too many losses, and the rest is a certain skill in not falsifying the mystery, keeping it as close as possible to its source, with his original tremor, his archetypal stutter. "

Julio Cortázar



PATER

Dramaturgy and direction: Adriana Follieri

Light design: Davide Scognamiglio

Original Music: Pasquale Termini e Francesca Diletta Iavarone

With: Aliou Aboubakari, Sal Cammisa, Federica Di Gianni, Mactar Fall, Zainab Lokman, Amadou Korka Jallow, Mouhamed Mane and the young Ali Lokman

Violoncello: Pasquale Termini

Flute: Francesca Diletta Iavarone

Scenography: Mariateresa D'Alessio, Michele Lubrano Lavadera

Sculptures: Carmine Calò

Costumes: Zainab Lokman

Lighting assistant: Sebastiano Cautiero

Sound: Davide Della Monica

Assistant director: Federica Di Gianni, Francesca Capasso, Francesco Follieri, Carla Pastore

Artistic collaboration: Paola De Cicco, Noemi Francesca, Carlo Genova, Giulio Pastore

Volunteer assistants: Salvatore Antonelli, Kazuki Jingu, Caterina Modafferi, Raffaella Pennone, Francesco Maria Punzo

Scene Photos: Tommaso Vitiello

Organization: Pellegrino Tulino

Administration: Tramontano – Pronos

Production: MANOVALANZA



The show PATER, winner of the **Premio Nuove sensibilità 2.0** promoted by the Teatro Pubblico Campano, was created in partnership with LESS Società Cooperativa Sociale ar.l. - ETS Lotta all'Esclusione Sociale per la Sostenibilità e la tutela dei diritti, and in collaboration with the Academy of Fine Arts of Naples chair of scenography for the theater, as well as being hosted as a residence at the 2019 Secret Festival Festival directed by Nadia Baldi.

*With the word "Father" the prayer begins, with the word "evil" it ends. Desire has become a fear.
Remember: go through trust in order not to fall.*





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