

INVISIBLE CITIES (CITTA' INVISIBILI)

Teatro Potlach

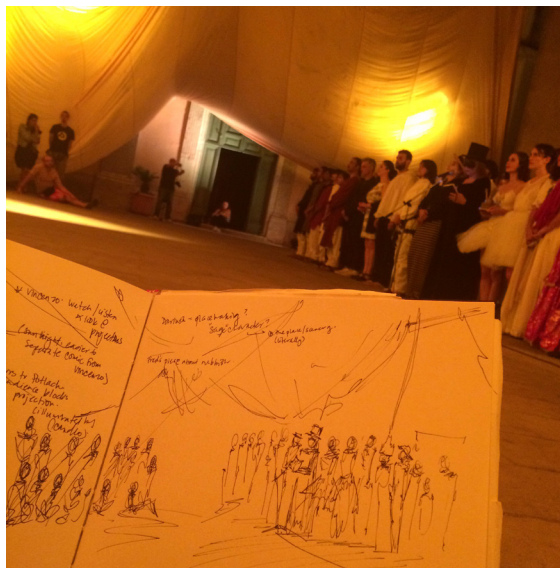
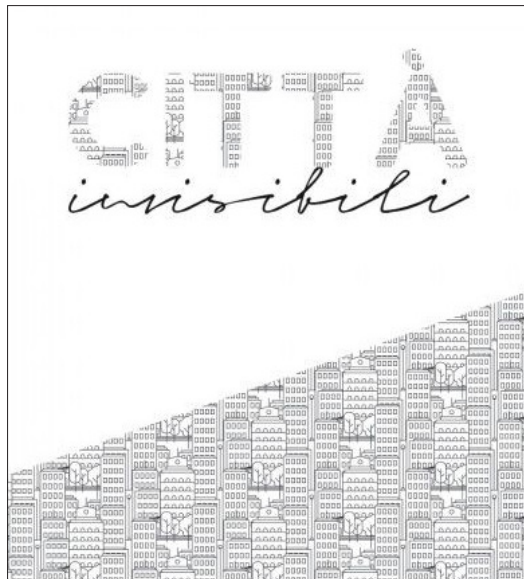
Fara-in-Sabina, Italy

30 June - 1 July 2018

*Intercultural Festival Laboratory of
Theatre Practice (F.L.I.P.T.)*
22-29 June 2018



Walking through fabric tunnels in narrow streets.



Documenting the final curtain call under tent in plaza.



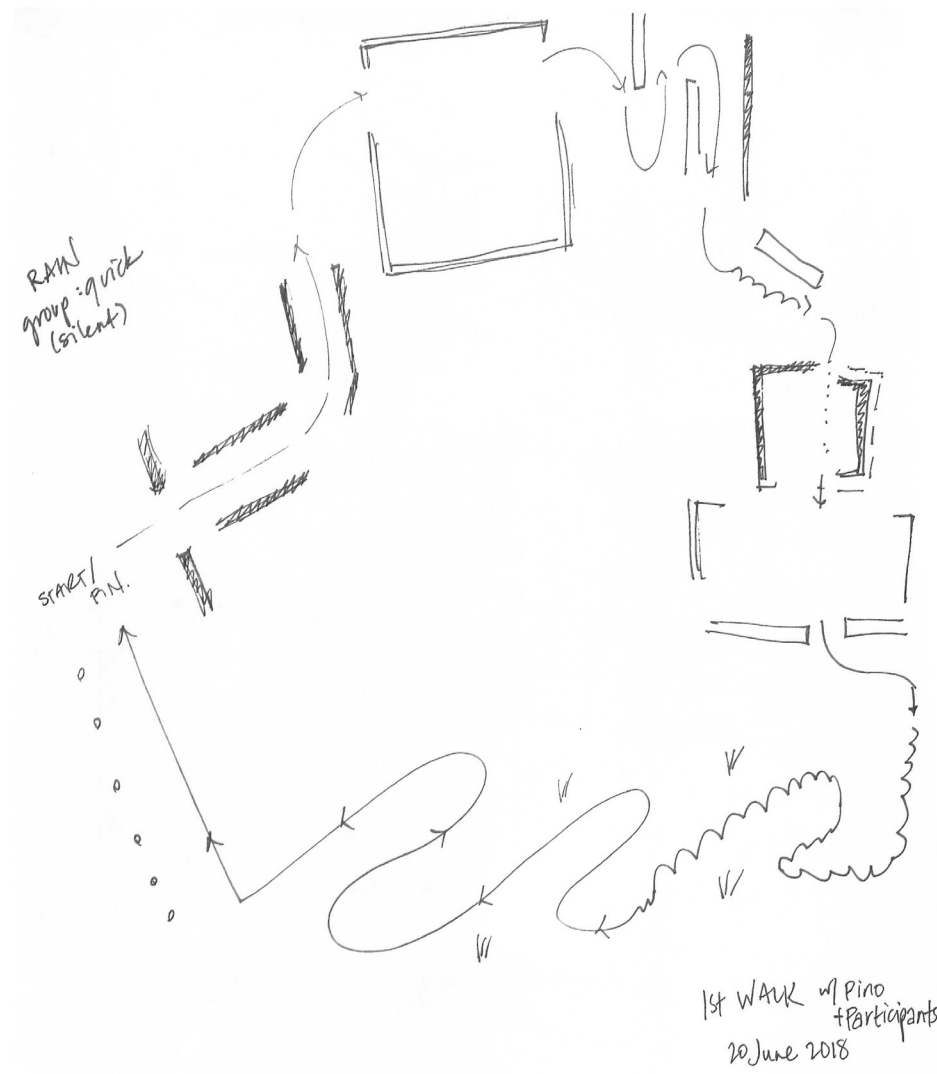
View looking over the hilltop medieval village during the Sunday night performance.

Pino Di Buduo, director, took the performers (called “participants” here, since they were participating in the festival of training as well) on a walk around the city, following his initial audience route.

This was the first audience path through Fara Sabina for the show. I drew this rough plan, from memory, after we completed the walk.

(Not to scale)

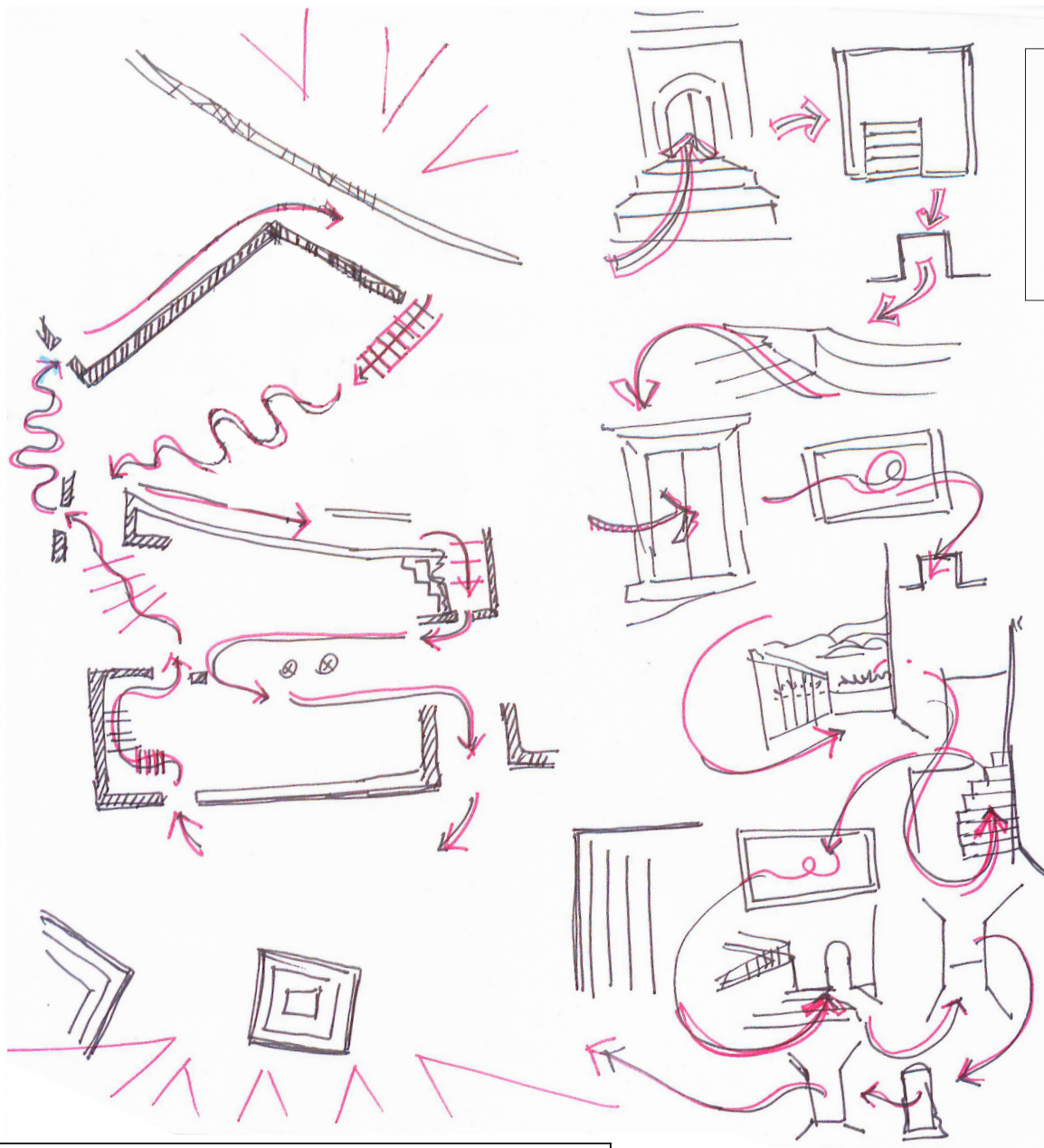
Note sketch date: 20 June 2018



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25 June 2018 - New Route - Walk w/ Pino + Kyle

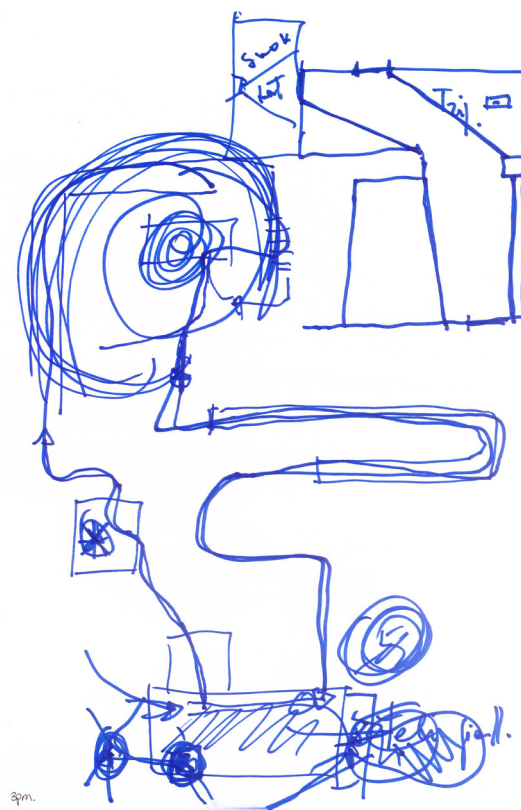


Pino Di Buduo, director, changed the audience path.

I drew this plan, from memory, after we completed the walk. I noted the importance of the changing thresholds and architectural volumetric experience along the route. This was a rough Serial Vision

(Not to scale)

Note sketch date: 25 June 2018



Pino map
26 June 3pm.

Pino sat down with me to talk through the new route and drew his own rough sketch of the audience path.

Note sketch date: 26 June 2018

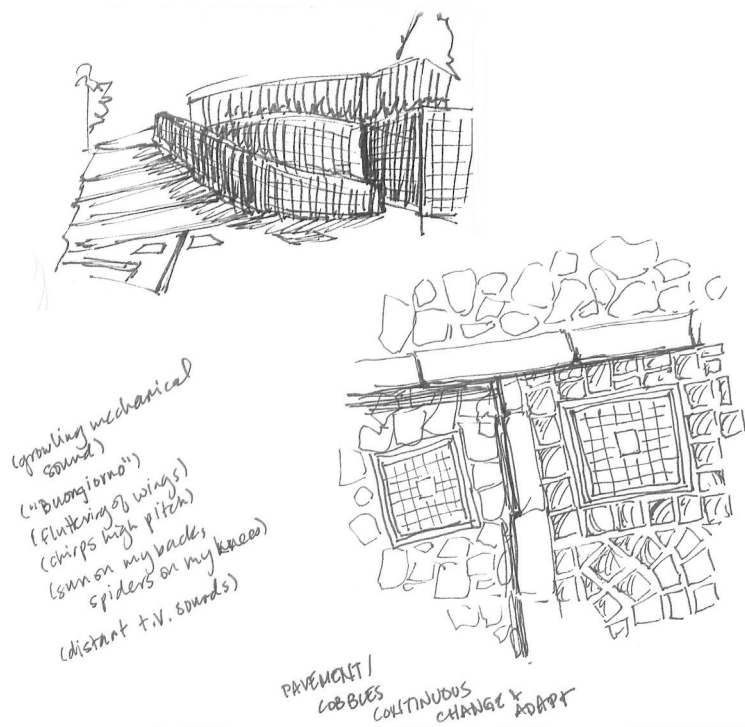
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As Pino and team continued to install fabric, projectors and lights along the final path, I continued to examine and sketch the city of Fara Sabina.

I recorded relationships of the street and buildings, details of textures and materials, and sectional, topography changes in the landscape. In this area of the city, I noted the vast change in elevation between the three parallel switch-back streets (Section AAA).

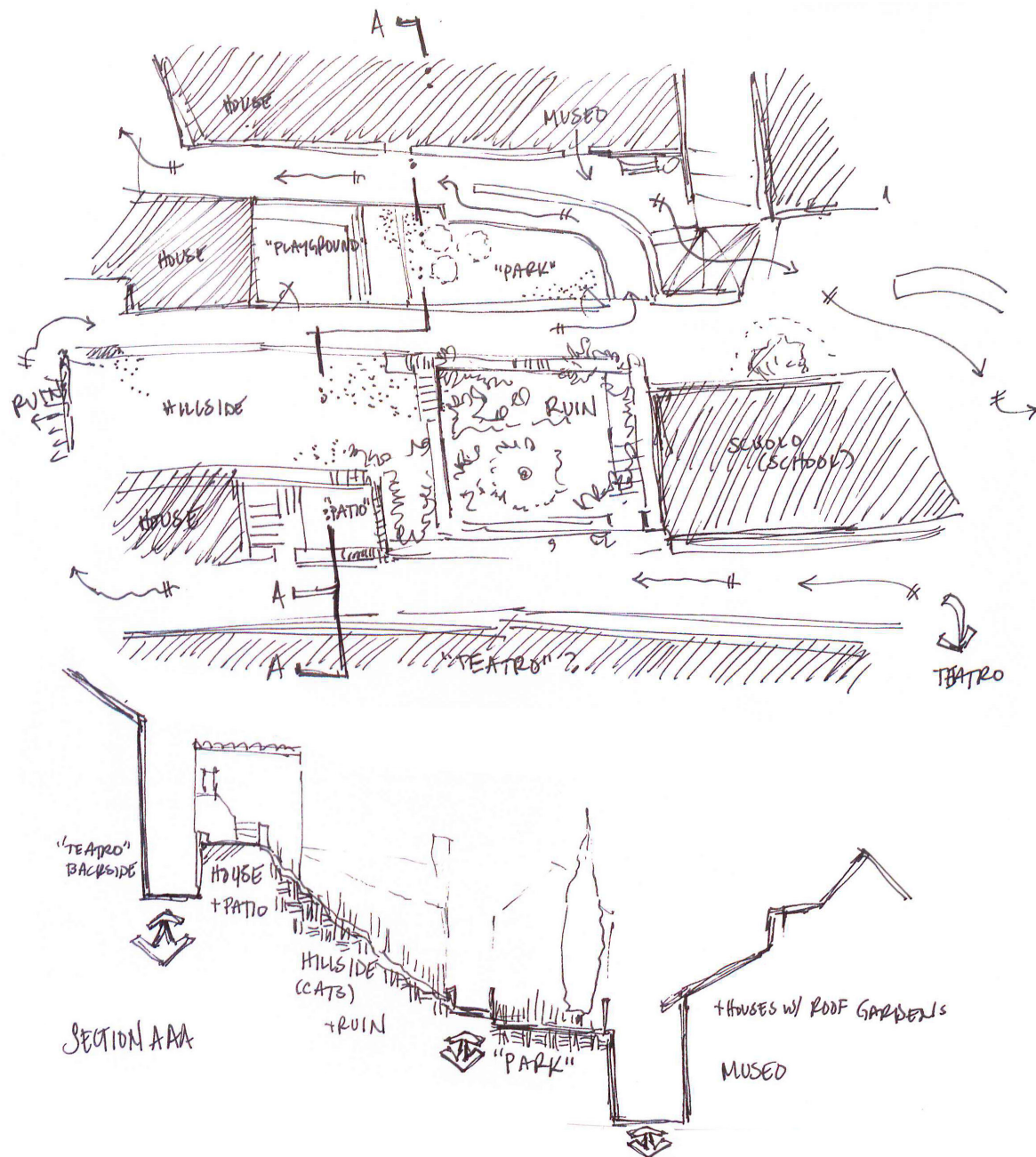
Sketch date: 28 June 2018



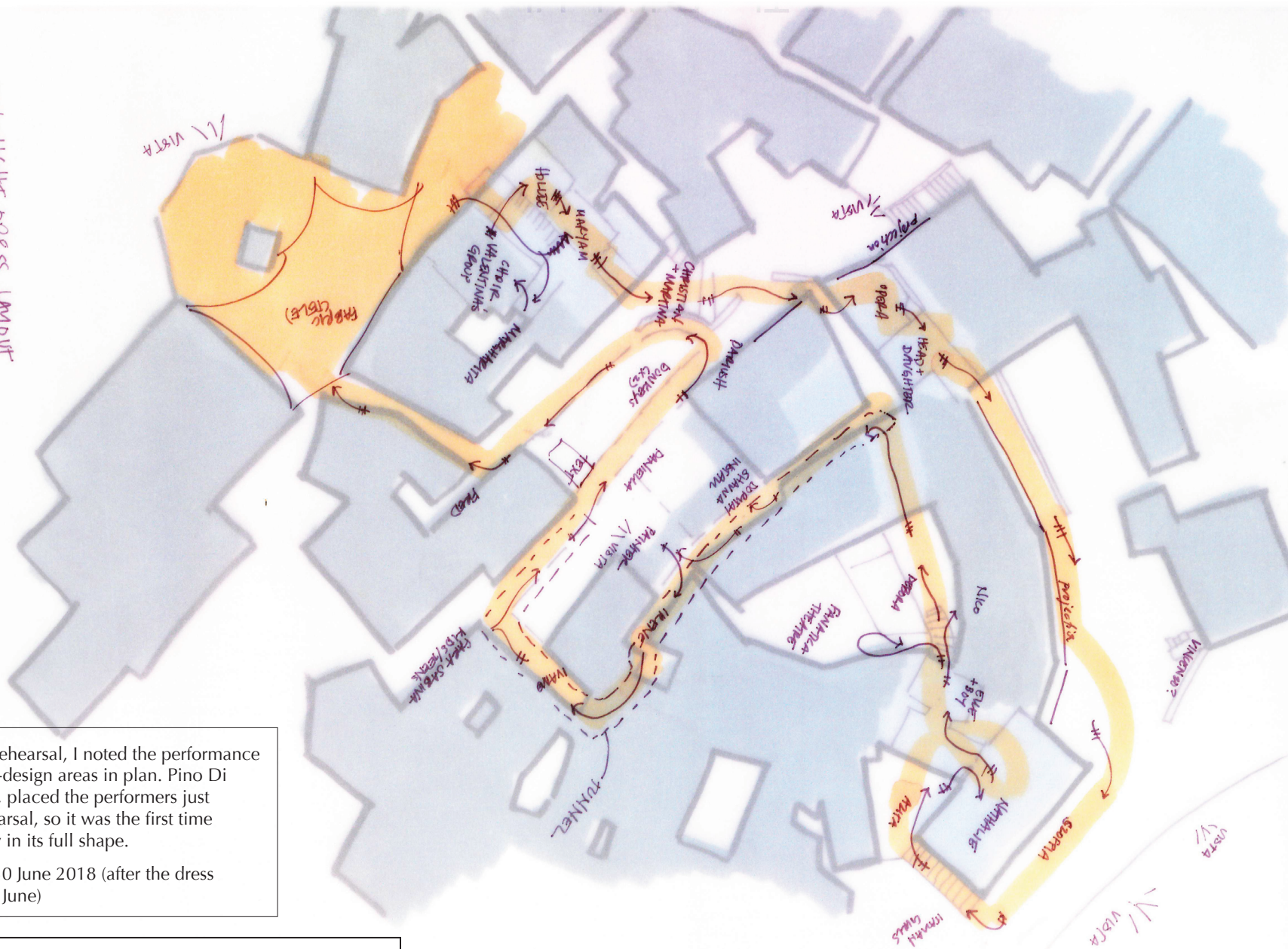
Other sketches of this area, made earlier in the week

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FRIDAY NIGHT DRESS layout



After the dress rehearsal, I noted the performance and installation-design areas in plan. Pino Di Buduo, director, placed the performers just before this rehearsal, so it was the first time seeing the show in its full shape.

Drawing date: 30 June 2018 (after the dress rehearsal on 29 June)

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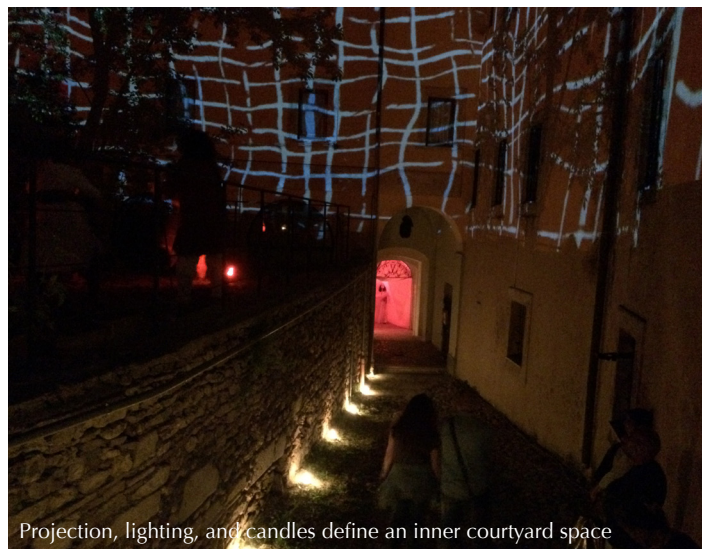
Hanging above the audience path, she performed Shakespeare in her native Italian.



Performance Locations

The audience path passed by scenes, monologues, songs and dances, and projection mapping.

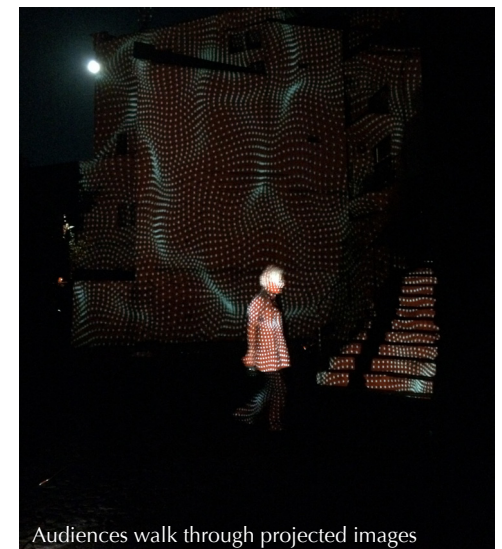
One performer, placed in a dead-end alley, drew audiences up to his table. He performed in school-room Italian and his native Portuguese.



Projection, lighting, and candles define an inner courtyard space



Viewing a scene through a window



Audiences walk through projected images

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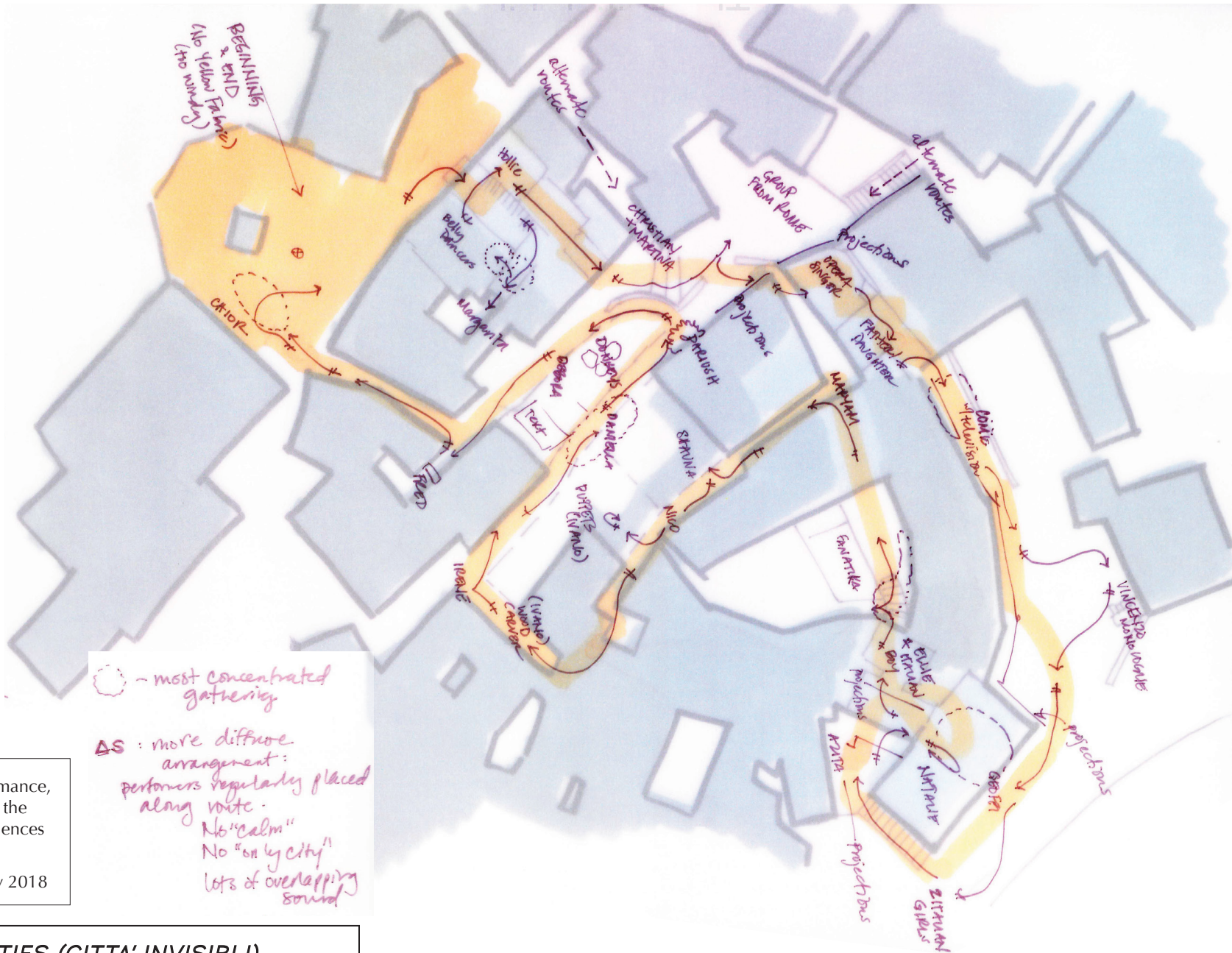
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After the first performance, I noted the way that the performers and audiences reacted.

Drawing date: 1 July 2018

○ - most concentrated gathering

AS : more diffuse
arrangement :
performers regularly placed
along with .
No "calm"
No "only city"
lots of overlapping
sound



Performance Locations

Several streets were draped in fabric tunnels and externally lit. The harsh red light completely altered the experience of the town streets; upon emerging from the tunnel, audiences were a bit disoriented.

Tucked around a corner, she performed an intimate monologue in English as the audience pass closely by.



In an open space just outside of the red fabric tunnel, she gathered a crowd by reciting infamous, Italian, comedic poetry.



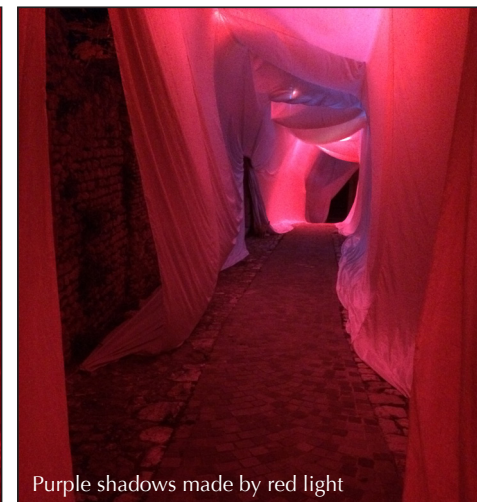
Blowing fabric reveals stone walls



Red and white light on fabric



Fabric doorway into small courtyard



Purple shadows made by red light

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