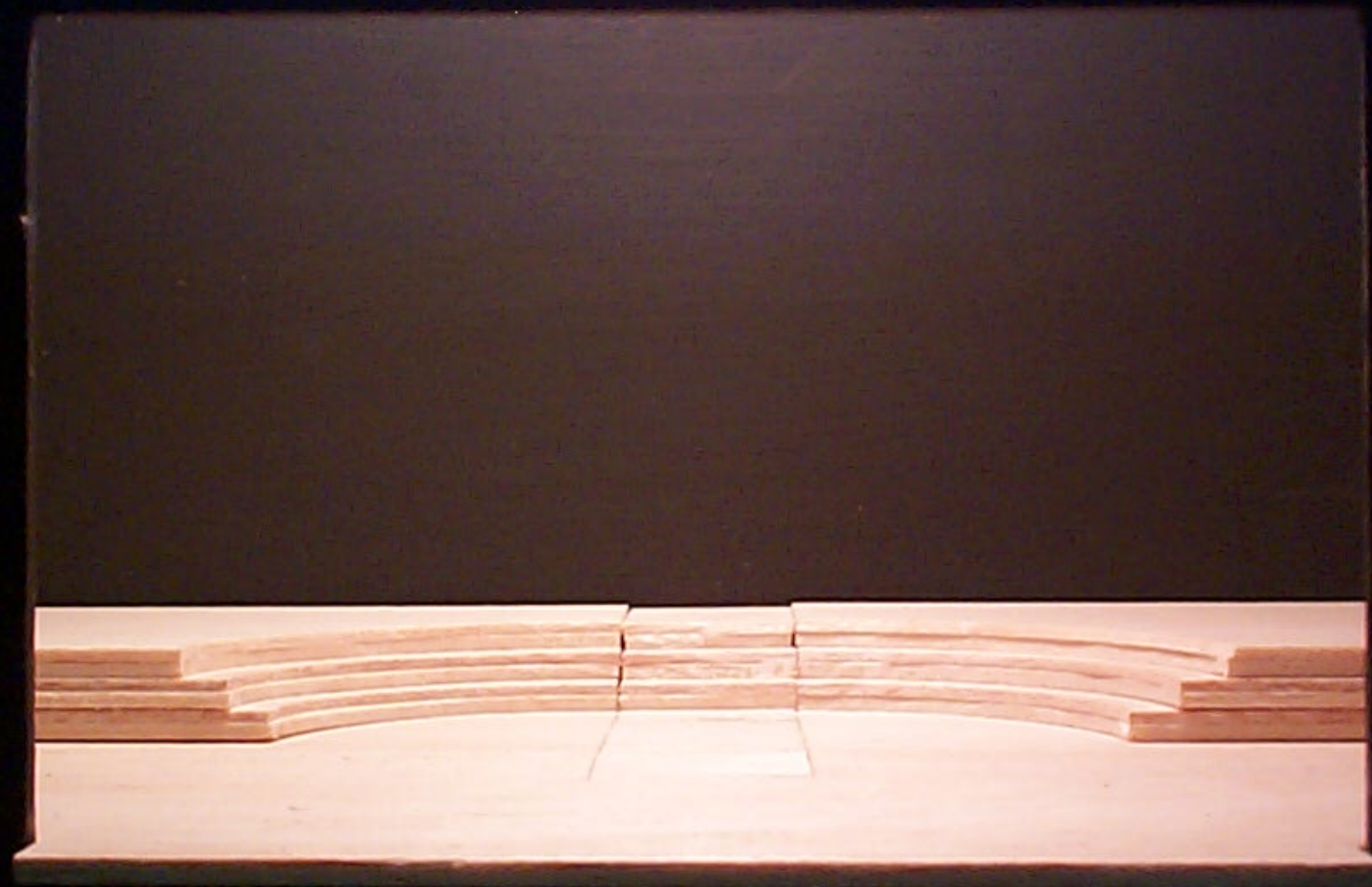


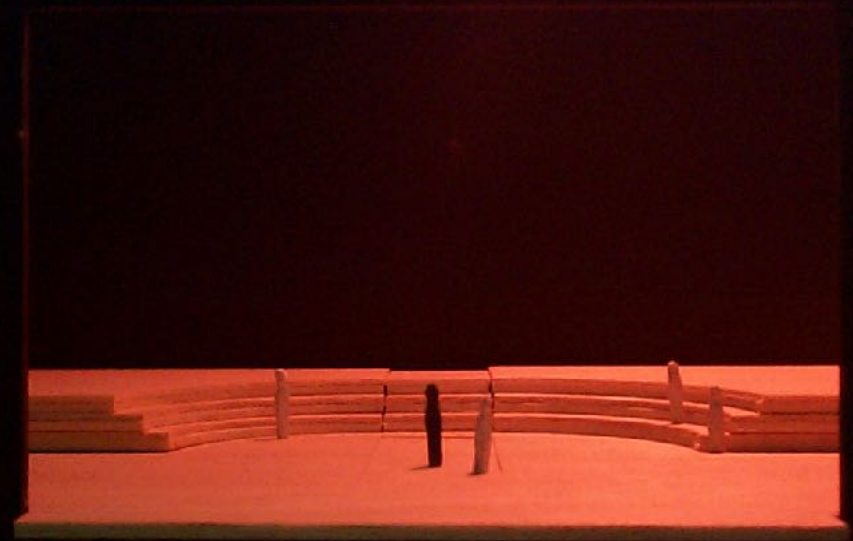
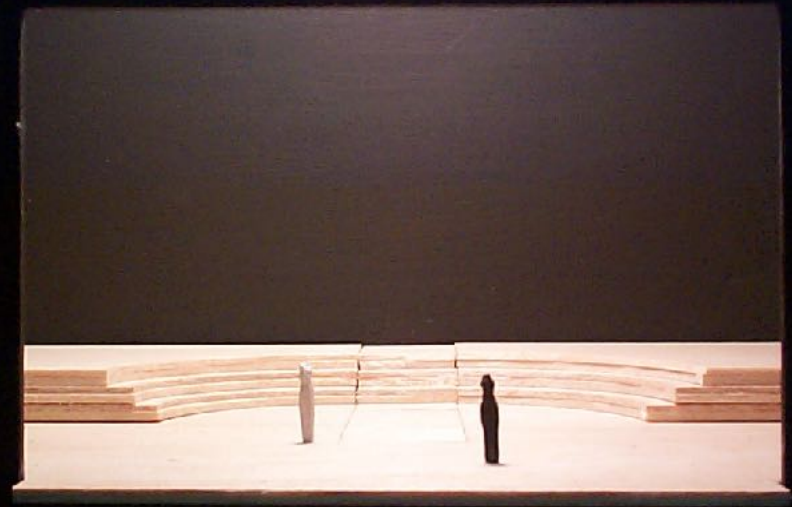
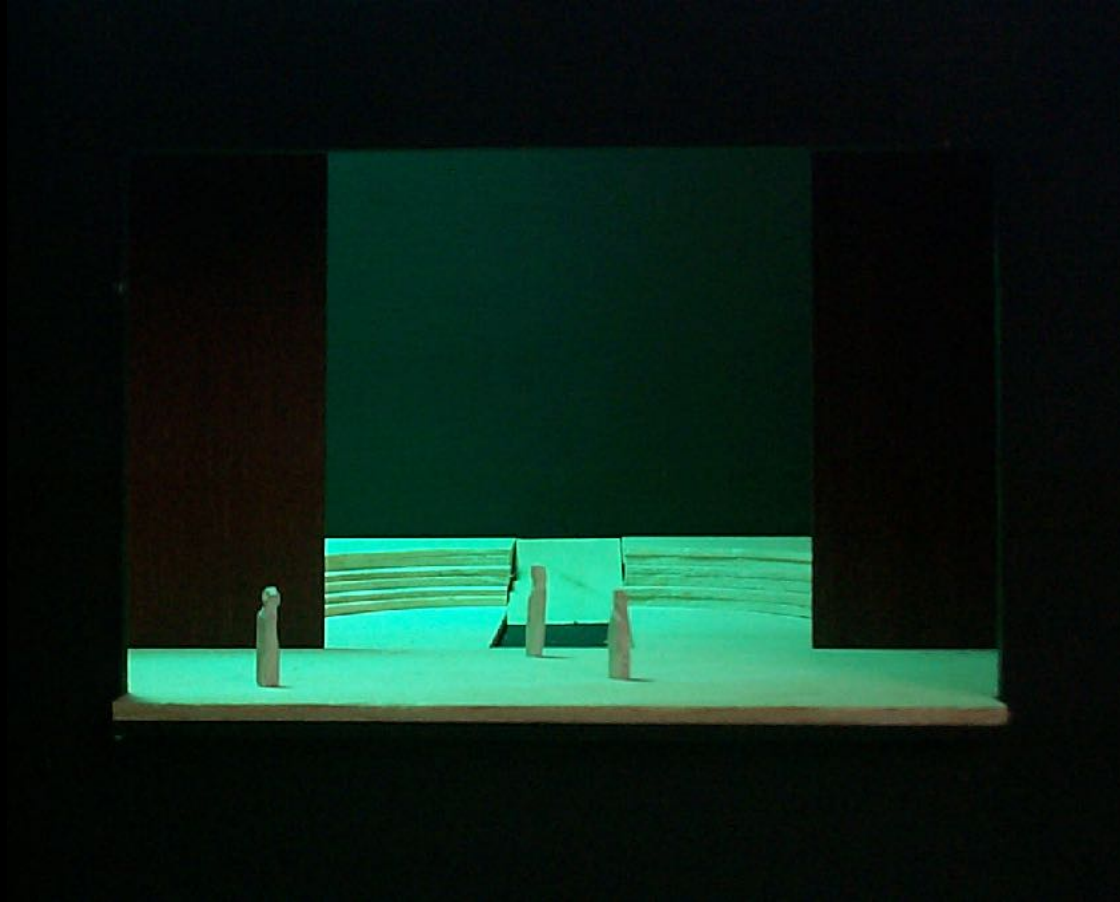
MY THEATRE

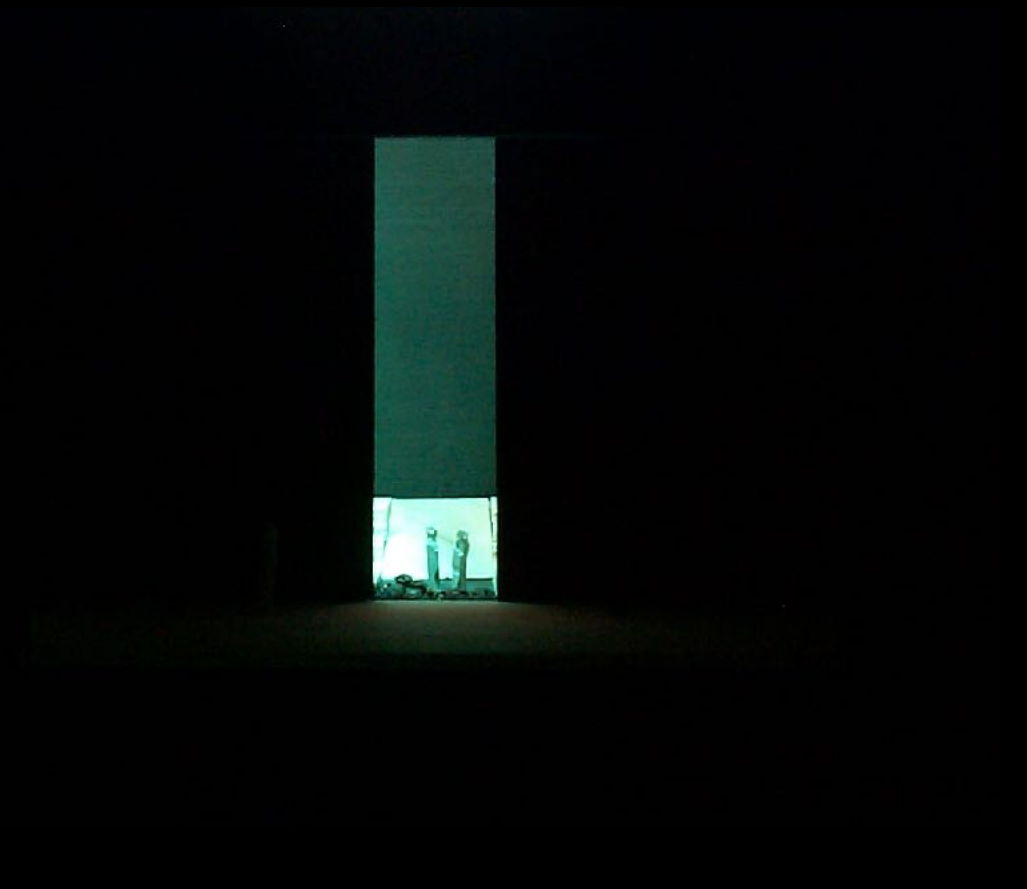
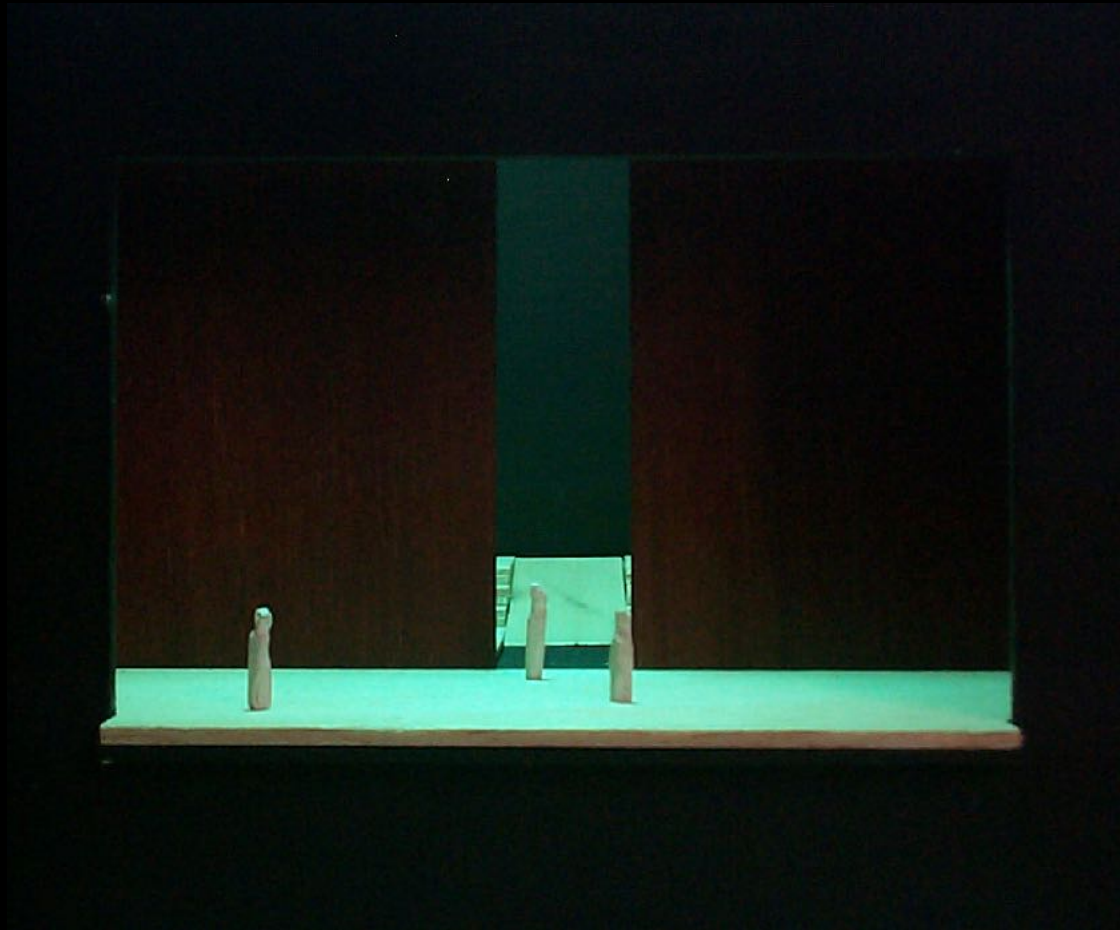


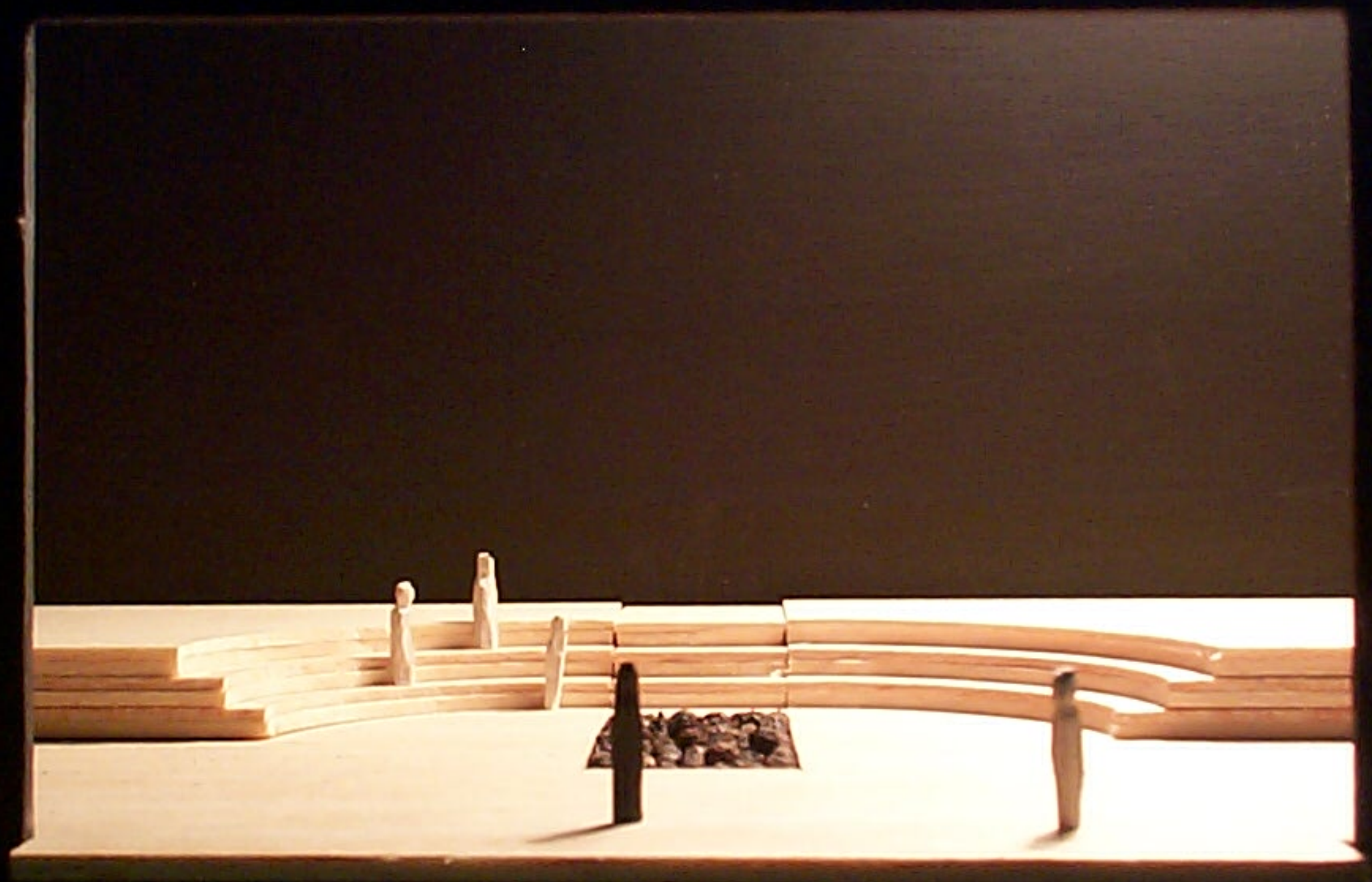
Blood Wedding

by

Federico García Lorca









The Marriage of Figaro

by
Wolfgang Amadeus Mozart



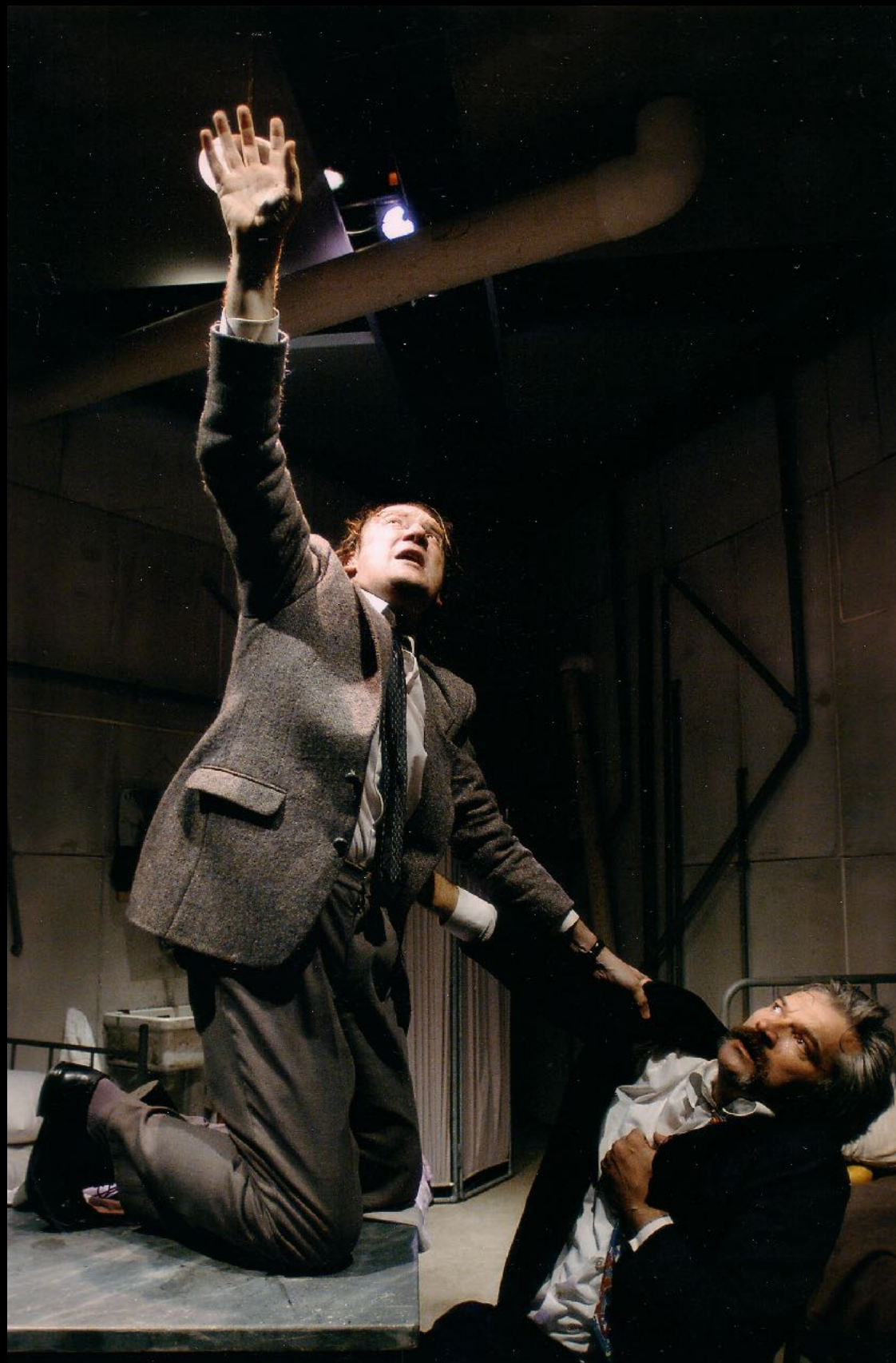




Emigrants

by

Slawomir Mrozek





The Pitchfork Disney

by

Philip Ridley





Stepan Stepanovith Chubukov



Invites you to the marriage
of his daughter



Natalya Stepanovna

TO



Ivan Vasilyevitch Lomov

THE MARRIAGE PROPOSAL

by Anton Chekov















Miss Julie

by
August Strindberg





BITES

by Kay Adshead

"Elena Vannoni's exciting new production of my play Bites, for the wonderfully innovative and ambitious young company Teatrificio, is visually witty and darkly intelligent, coaxing performances of realemotional depth from her talented and versatile cast. Total Theatre."

Kay Adshead

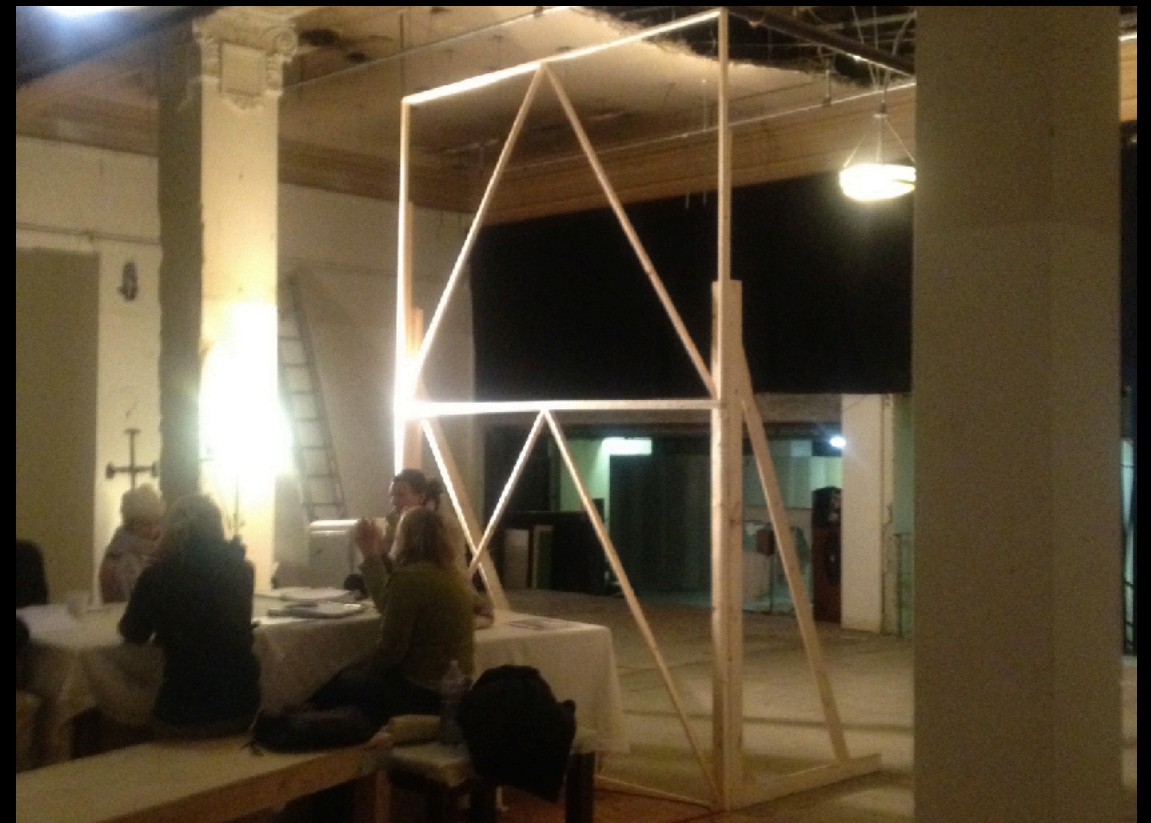




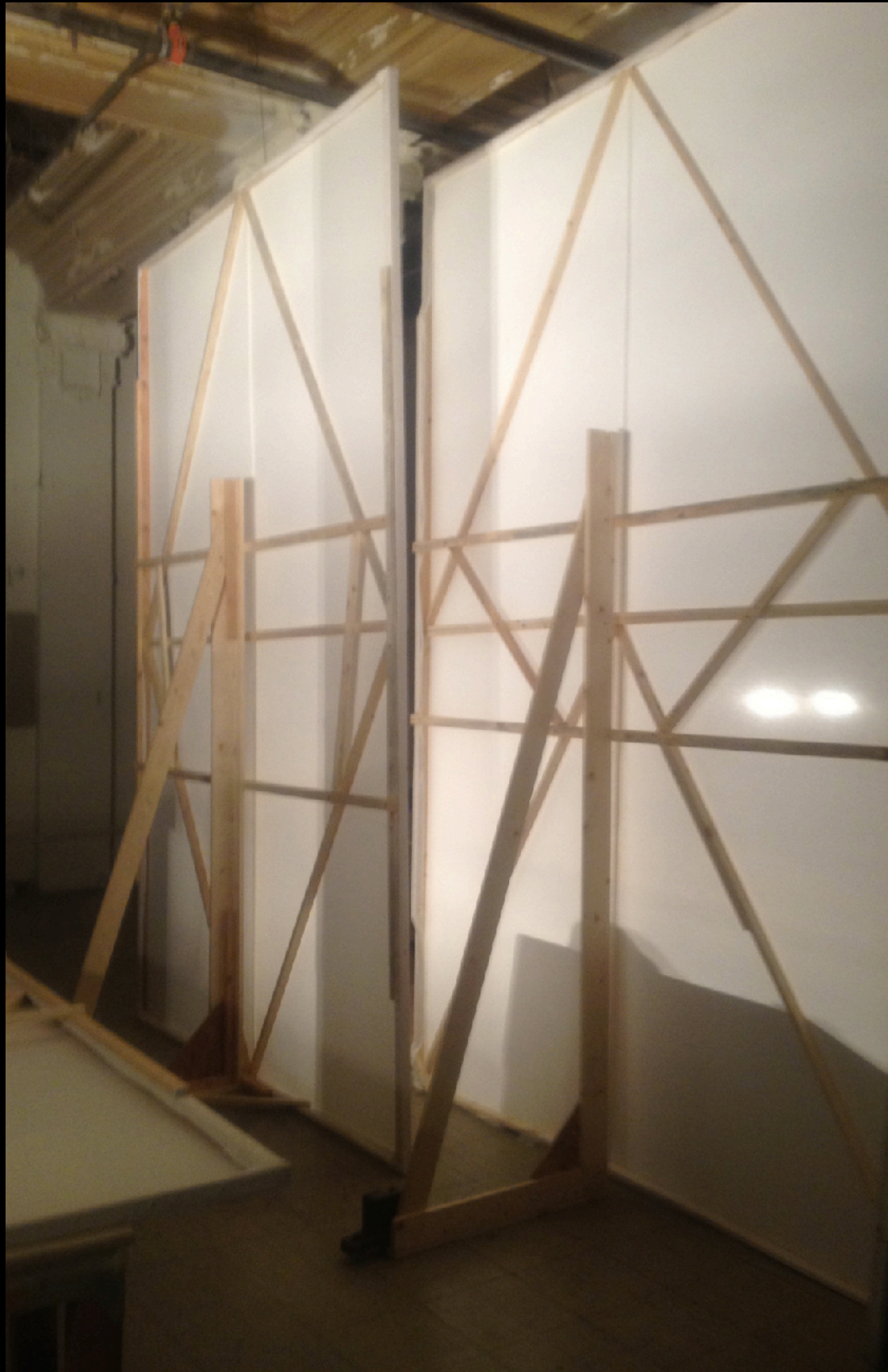




































Presents

ETTY HILLESUM: A VOICE OUTSIDE THE CAMP

Written & Directed by Elena Vannoni



This surrealistic drama is based on the diaries and letters of Etty Hillesum, a Jewish woman living in German-occupied Amsterdam before being deported to Auschwitz. The play celebrates the radical altruism of a surprisingly contemporary liberated woman, who fearlessly sought for a deeper truth.

Born in the Netherlands in January 1914, Etty began writing her diary in 1941, nine months after Hitler invaded her home country. In the transit camp of Westerbork, while working tirelessly to help other people, she recorded what she saw. She found a way “to pull herself out of it” and became the “thinking heart of the barracks” to be the voice outside the camp. Her words are a testament of her unflinching introspection and her personal triumph over the horrors of the Nazi Holocaust. Etty Hillesum’s vivid life is an exceptional example of resistance to incomprehensible devastation and suffering.

DIRECTOR’S NOTES

“From every instant, a new instant is born that contains new possibilities and that often, unexpectedly, reveals itself to be a new gift. And so life flows through you within, like an uninterrupted flux, in a single grand succession of moments, in which each and every one of them has its place during the day: so, can’t you do any better? I can’t really do anything, I still can’t manage to express myself. Stop. Have patience. And if you can’t manage to say it, someone else will say it for you, like Rilke, for example, or Brahms. Bye.”

Etty Hillesum

“... like an uninterrupted flux, in a single grand succession of moments...”. How to translate theatrically this fluid space, in continuous realizations, in a composition and decomposition of evocative spaces, roads and places? How to accomplish, all at the same time, the construction and demolition, the external and internal, the several places that come into life from Etty’s stories? How to succeed in staging Etty’s complexity, her internal struggles, her resistance, her courage, her falls: Etty is not born enlightened; there is a slow, suffered and marvelous internal voyage. What interests us is this internal struggle between the Etty who holds pain and transforms it into love, and an opposite Etty who stays anchored to pain while being unable to foresee the murky abyss.

Elena Vannoni

- Open the discussion: Why Etty Hillesum today? What is the Archetype?
- The Theatre, as the myths, religions, fairy tales, novel and literature in general, help us to constitute the Emotional Maps.
- We need to have Emotional Maps to do not get lost by falling into anguish, getting lost in the unknown.
- Investing the Emotional Maps of Etty Hillesum through theatrical play is fundamental to understand the Holocaust. In that historical period the “problem of the other” was solved by extermination.
- Tzvetan Todorov: “The Conquest of America: The Question of the Other”







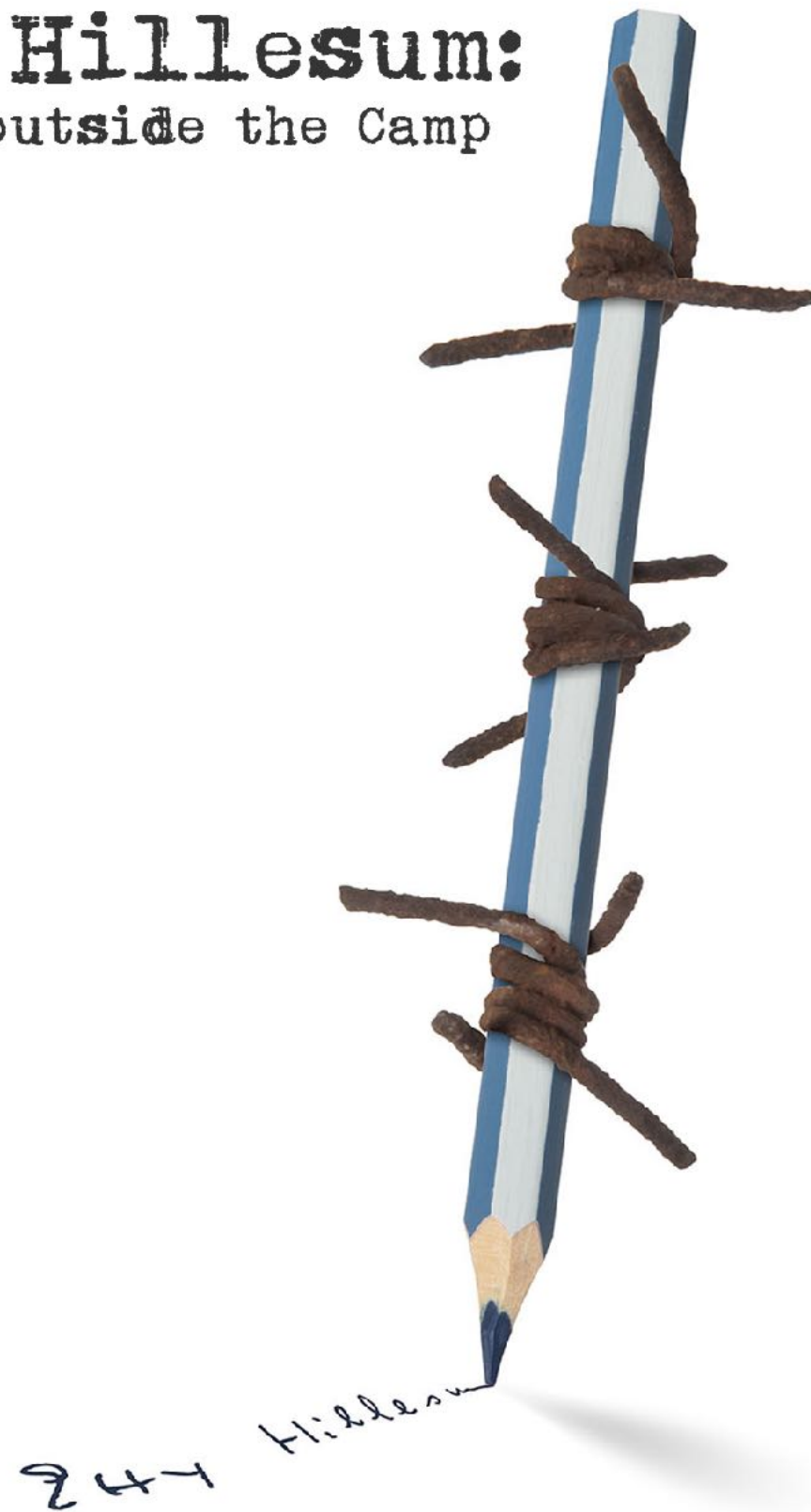






Etty Hillesum:

a Voice outside the Camp



www.TheatreFactoryStudio.com

Artwork © Tomaso Marcolla