

TREQUANDA

World Premiere

Music Johannes Maria Staud

Idea

The new project *TREQUANDA* by VERONIKA RIZ deals with the notion of an impossible future in a community that is disappearing. The starting point of the project is a newly written play by young writer and dramaturge Mila Pavicevic (born in Dubrovnik, Croatia and currently based in Berlin). The story follows the lives of 6 characters from ex-Yugoslavia whose destinies are drastically changed by the transition from socialism into capitalism. Although the story is localized in Dubrovnik, small town on the Adriatic coast, that was strongly affected by the civil war in the 90s and today by mass tourism, this story becomes a shared story of many cities in the South of Europe. The questions that appear are the ones of transgenerational trauma and decay of tradition and values in the ecosystem that is polluted and revolves around money, making the gap between nouveau riche and poor vast and visible. What is left of "our" families today? What is left of our futures? The characters in the play are only a symptom, a consequence of a larger socio-political problem.

Therefore, the performers in the process will constantly exchange their roles in order to deal with the problems from different perspectives.

The piece begins in the dark. Somewhere. Everywhere. In the middle of nowhere, in a empty factory hall by Stahlbau Pichler.

As a starting point, this performance takes the viewer on a journey through the fate of the characters.

This dance piece is developed at the intersection between movement and theatre. At the base of the project there is the contemporary work of music composed by Austrian composer Johannes Maria Staud that will be organically interwoven with movement material and narrative. The music will be performed live and accompanied by 23 musicians.

The performance starts as a family reunion, dinner. The camera in this environment is used to reveal hidden and unspoken thoughts of the participants of this encounter and is forming a family album that is slowly falling apart. The cinematographer Mari Yamamura will be present on stage together with the performers in order to capture the details of the encounters. The video is not meant to be a pure decoration, a scenography, it is envisioned as a parallel space to the reality of the space of action, as a space of dreams, desires and hidden unspoken words.

These two realities often clash together confronting the spectators with the contradictions of time we all live in. The narrated stories are fragmented - parts of our everyday life with all its ironies and repetitive situations, images, sensations, feelings, poetry ... They reflect the reality that surrounds us. It's structures, power relations, misunderstandings and contradictions, surplus and poverty, hunger and wealth, revolutions and acts of surrender.

These images give us the opportunity to be loud or quiet, to act, to be touched, to be angry, brave or hopeful.

Methodology

In our international group of six performers with different backgrounds (from drama to dance theatre and contemporary dance) we will work with various improvisational techniques. We will intertwine dance, music and video, and portray content through a well-defined contemporary body language.

The material will then be arranged and selected by the director and subsequently choreographed.

Both the dancers and the musicians will participate in the stage action.

The choreographic approach focuses on the collision of words, text and movement. We will use different modes of performing based on different text propositions: from monologue and dialogue to poetic and theoretical texts. The choreography will be formulated through working with different instances (cinematographer observing the movement, observation of the dramaturge and structure of musical composition). The choreography develops as a result of collaborative work between those elements.

Collaboration

An important element is the collaboration with the Austrian composer JOHANNES MARIA STAUD. Johannes Staud has already made a name for himself as a composer of the younger generation. His contemporary works have already been played by the Berlin and Vienna Philharmonics. His three operas were performed with great success. Johannes Maria Staud will provide us with his composition and accompany the work dramaturgically. The HAYDN Orchestra of Bolzano and Trento will accompany the piece with 23 musicians .

The project TREQUANDA. is a collaboration between Veronika Riz and MILA PAVICEVIC. Mila Pavicevic works mainly in the field of contemporary dance, but at the same time is an established author and has already won several awards for her work (eg. European Prize for Literature for her book "Ice Girl and Other Fairy Tales").

The UK-based Japanese artist MARI YAMAMURA works exclusively as a DOP for film and television. She will produce the video for production. Mari Yamamura and Veronika Riz have been in vivid exchange for some time now.

ALBERTO SCODRO, a contemporary installation and sculpture artist who lives and works between Nove and Bruxelles. In 2019 he won the „young contemporary Price“, Arte Fiera , Bologna. He collaborates with galleries such as Kristof de Clercq, Ghent and Car DRDE, Bologna. For Trequanda he will realize the stage- and lighting design.

DAGMAR GRUBER, fashion designer born in Bolzano, has started her Bachelor studies in Munich at the ESMOD International and graduated in China. After working, designing and creating she absolved her Master of Arts in London at the Kingston University.

Development

At the end of March 2020 we will begin with the final rehearsals.

The world premiere will be performed on May 26th and 27th in Bolzano.

Synopsis

TREQUANDA

This is a story about a family that is no longer a family but still acts for a while as family. This is a story about a house, tree, memories, and a system of values that no longer exist and some people that try to keep them alive for a while.

This story begins when 17-year-old Lana returns back to the house where she was born. This house does not exist anymore, now it is a hotel for movie stars. She is coming there in order to try to understand what happened to her family on one evening, in 2013. It's 2013, Croatia just became a member of European Union, Serbia is not a member yet. The whole country is celebrating, celebratory messages are broadcasted from radio and TV. Politicians are addressing the public. This Serbo-Croatian family is not in the mood for celebration. They haven't seen each other for a while and they are only coming together for dinner because, and only because, someone just died.

Milena got up that morning and rushed to the first morning train that used to transport cattle. In her lap, she was carrying an urn that contained the remains of her late husband, old and aggressive alcoholic, who passed away recently while he was sitting on the toilet. The last thing he said was: "There is no more paper." The train was going from a small village in the middle of nowhere, in Serbia to the city of Dubrovnik, Croatia.

Branko sat in his brand-new Audi and kissed his wife goodbye. It's going to be a long ride from Budapest to Dubrovnik and he wasn't looking forward to his arrival. The last time he spoke to his sister was ten years ago.

Stipe woke up at 5.30 this morning in his home in Dubrovnik, at 6.00 he woke his wife Sanja up. They both made sure, once again, that they have got enough food for dinner and that everything is ready. Usually Stipe likes hosting people in his home, even if they are coming for a burial, but this time there was something uneasy about the atmosphere. Also, he had a secret that he was keeping from his family.

Lana, their 6-year-old daughter, woke up as well by the noise in the kitchen, and without them noticing, she was watching them from underneath the big kitchen table. Lana liked observing the world from a safe position.

Soon the guests will be arriving; right now Sanja's brother Branko and mother Milena are travelling to Dubrovnik for the burial of Sanja's father. Sanja dreamt last night about this meeting and, therefore, prepared herself. It's not going to be an easy day, she thought. Also, she doesn't know that her husband has some unsettling news: He is selling their family house on an auction, since they are broke. As soon as the dinner will be over, all the family members will go their separate ways and will never meet all together again.

Also, a Stranger might show up at this dinner, uninvited.

Sanja already met this Stranger several times in her dreams.

LANA

(6 & 17 years old)

Growing up in a small town on the seaside. The town is polluted by tourism. She has a couple of imaginary friends, she likes to climb trees, small animals and observing the world from a safe distance. She doesn't speak too much, but when she does she often

feels her tongue is too fast for her own good. She would like to become, one day, an architect and build things. She is afraid of many things, one of them is leaving this small town and ending up somewhere far away from the sea. Her family thinks about the fact that she would be their future, but she does not necessarily agree with them.

SANJA

(33)

Grew up in a big city far away from where she is now. Coming from working class, factory workers, she managed her way into middle class. She likes math and building tunnels. She used to be a construction engineer, now she is a housewife, married to the local postman. She never got over this fact. She has a daughter and finds it very difficult to show affection, or she does it wrongly. She dreams a lot, and often cries at night. Sometimes for no reason.

STIPE

(34)

Local postman, ordinary guy, thinks he could have done better for himself and that he deserves better in life. He also thinks that mass tourism is the source of all evil. He believes everything, all almost everything that he reads in the news. He is well liked in the town, he talks a lot, often more than he should and lives way above his standard, which will cost him at the end.

MILENA

(59)

Lives in a small village in rural Serbia. She used to work in a cabbage factory. After the transition from socialism to capitalism she lost her job. She could never read or write, but now it doesn't matter any way because she went blind. Her husband was an alcoholic, she was relieved when he one day died on the toilet.

BRANKO

(36)

Has a Hungarian wife and Hungarian passport. He is European, at least he feels more than everyone else in his family. Thinks he is better than everyone else. He often jokes that his sister Sanja is stupid like their mother Milena. At some point, he borrowed money from his wife and opened a souvenir shop in Dubrovnik before the war and became very rich. His sister worked there one summer and this is how she met her husband. After she met her husband, she stopped working in the souvenir shop. Branko's business is not going so well anymore. They are not speaking to each other at the moment.

STRANGER/NARRATOR

(30)

Famous sociologist, in town for a conference for a few days, asked Sanja out for dinner. On her way, there she got stuck in the elevator and, therefore, never showed up. He left.

She often thinks how her life would look differently – if the elevator was working properly. Here he plays the stranger and narrator.

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