



UN.HABITANTS_
To make room for us



UN.HABITANTS I To make room for us

a physical and sensory journey in a cemetery

Conception: Caterina Moroni

Voices: Aïcha El Beloui, Iris Keller, Caterina Moroni, Alessandra Serra, Sophie Unwin

Sounds: Claudio Raggi

Production: Caterina Moroni, Mare Culturale Urbano, Associazione Culturale Sarabanda

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"Un.habitants | To make room for us" is a physical and sensory journey in a cemetery. It raises some questions about how the idea of the death shapes our response to life, providing the basis for the personal conduct codes, as well as for the broader ethical systems. The work is articulated as a path in which visuals, sensory and sounds are intertwined and in constant dialogue to create an intimate space where the real can both alternate and fuse with the imaginary. Un.habitants is meant to be an invitation to the audience to open their perceptual spaces, and create their own reality in a frontier territory between the inner vision and outward vision. It is a call to the viewer to be inside the things, to consider the space and the taboo of the death from another point of view.

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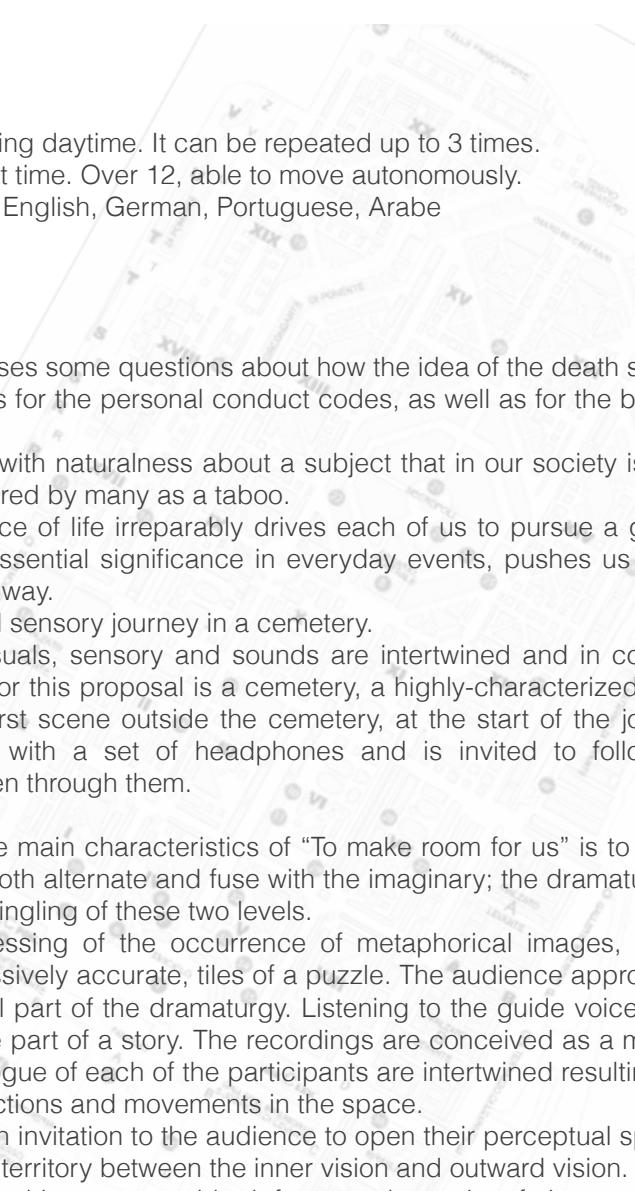
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Ministero
dei beni e delle
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duration: 30 minutes during daytime. It can be repeated up to 3 times.
audience: 10-14 people at time. Over 12, able to move autonomously.
language: Italian, French, English, Portuguese, Arabe

"Un.habitants | To make room for us" raises some questions about how the idea of the death shapes our response to life, providing the basis for the personal conduct codes, as well as for the broader ethical systems.

The work wants to lighten and to deal with naturalness about a subject that in our society is often removed, intentionally ignored, considered by many as a taboo.

Nevertheless, exactly the impermanence of life irreparably drives each of us to pursue a greater purpose, it impels the search for an essential significance in everyday events, pushes us to live joys and difficulties in a more authentic way.

"To make room for us" is a physical and sensory journey in a cemetery.

It is articulated as a path in which visuals, sensory and sounds are intertwined and in constant dialogue. The public space identified for this proposal is a cemetery, a highly-characterized place in the collective imagination. After a first scene outside the cemetery, at the start of the journey, each audience member is provided with a set of headphones and is invited to follow the instructions for the path that will be given through them.

Besides the visual elements, one of the main characteristics of "To make room for us" is to create an intimate space where the real can both alternate and fuse with the imaginary; the dramaturgy of this work plays with the constant commingling of these two levels.

Along the way, the audience is witnessing of the occurrence of metaphorical images, details initially seemingly weightless but obsessively accurate, tiles of a puzzle. The audience approaches the work directly and becomes integral part of the dramaturgy. Listening to the guide voice, each audience member slowly realizes to be part of a story. The recordings are conceived as a musical score in which the story and inner dialogue of each of the participants are intertwined resulting in a choreography of displacements, interactions and movements in the space.

"To make room for us" is meant to be an invitation to the audience to open their perceptual spaces, and create their own reality in a frontier territory between the inner vision and outward vision.

It is a call to the viewer to be inside the things, to consider it from another point of view, to inhabit the space and make it their own by recreating it.

"Un.habitants | To make room for us" intends to deal with one, if not the greatest, taboo of our society. In fact, in the consumerist and prosperous societies, who live in a state of apparent peace -at least apparent and/or temporarily-, people don't speak of death, the elderly and the sick are removed from the view, life begins almost always in a hospital and throughout its duration the medicine ensure a long and efficient life on earth.

However, from the awareness of the biological death -stigma of our species- the civilization moves to set up material and immaterial equipment, the monuments that defy transience, the great religious visions that prefigure the unrecognizable, the thought systems that process the way of finitude, the moral codes that govern personal conduct and the associated living.

Without the everywhere presence of death it would not exist any of that.

The attitude we take towards death shapes also our response to life, provides the basis for the personal conduct codes, as well as for the broader ethical systems. The very private nature of death can push each of us to pursue a greater purpose, to seek an essential significance in the events of every day, to live more authentically.

A further important aspect of the project "To make room for us | Un_habitants" is the importance of commemoration.

The recall involves what we might call the social context of death. And what we remember tells a lot of our core values, our cultural priorities, the meaning we give to our nature as men.

Stimulating reflection on what to remember, what trace of our passage that we would like to leave, the project aims to encourage living according to those things that we individually identify as the main values for which to strive.

Finally, the project desires to free a public space primarily intended for a specific mode of use, to stimulate a different perception, through the theater, the active participation and the game, bringing it closer to our lives.

Eventually it urges us to ask ourselves:

What would you like to be remembered for?



Quotes & inspiration

"The stone was used first for tombs and then for housing"
Miguel de Unamuno.

"The unexplored land whence never returned a traveler"
Shakespeare, Hamlet

"Deaths are very important, probably the theater began as a funeral lament before becoming choir. (...) The theater comes perhaps alongside a dead as a lament for the hero, for the warrior, for the lover. It later became the choir in the most advanced civilization and in the great religions."

It is an oscillation between these two poles: the individual lament and the choir which is pain of all or song of joy."
Cesare Ronconi- Teatro Valdoca, A viva voce, interviewed by Barbara Boschi.

"The influence of her existence on those around her was incalculably wide, because the good of the world is partly dependent on small-scale and not historical operations; and if the things, for you and for me, are not as bad as it would have been possible, we owe it in part to everyone who lived faithfully a hidden life, and rest in graves that no one visits."

George Eliot, Middlemarch, curated by Silvano Sabbadini, Mondadori, Milano 1983

"31 October 2003, Arezzo, Italy. At the sunset time a nun asks which is the tomb of the terrorist Mario Galesi. She kneels down and prays for that soul, then she starts to dance. A few moments and the police goes on her."
L. Cardinalini e G. Cardoni, Sit tibi terra levis, DeriveApprodi 2006

“Life needs a body to be

and you must be kind

with every body.

Be as cautious as crystals

with me and also with you.”

M.Gualtieri

DITTA **NEBBIA Marmi**
LABORATORIO Via LA SPEZIA 11 - cnc. - tel. 471188

What
would
you like
to be
remembered
for ?

**My sweetest Noretta
keep me close.**

**Kiss and caress everyone for me,
face by face, eye by eye and hair by hair.**

**May you all live together. Please, live in one house.
I would like to see with my little mortal eyes
what it will be like in the afterlife
If there is light, it will be great.**

Aldo Moro to his wife Eleonora

Humus.

The work sparks from a very personal starting point which, however, also being in the public domain, I have no reason to hide it.

Since May 16, 2016 my father is in prison as held responsible, along with 6 other people,

for a fire that developed during an accident in December 2007 at the ThyssenKrupp steel plant in Turin in which seven workers died.

After this event I started to think about the concept of the memory of the dead following two tracks: the first arises from the mediatic perception that I had from the families of victims. They carried aloud their memory of the incident and of their dead in the courtroom of a process lasted nine long years.

The second track is subtler and more intimate. It is made of sporadic talks with my father in jail, in a suspended and dilated atmosphere.

That situation represented for him his social burial.

In the first months I received numerous messages of closeness and many visits in which people remembered how they met my father and what they shared with him, celebrating his moral qualities and character.

The sporadic meetings with him happen crossing the threshold of a place that has different laws and different conception of time. They can only happen depositing all -really all- objects and they require preparation and predisposition. The letters exchanged with him have the flavor of letters from another place, from a non-place, a beyond.

Perhaps trying to give a sense of that events, one day my father told me to feel to be a privileged.

Obviously he would not have chosen that destiny, yet he thinks that such a forced experience allowed him to "assist his own funeral", to know who is actually close to him, to reconsider its priorities and to recalculate its daily actions.

I therefore felt the need to create an aesthetic and emotional experience that will bring us closer to the perception of our finitude, by making us savor the need and the creative potential it brings.

I started researching around these issues, feeding on the most diverse sources.

In the creative process I usually proceed through accumulation of materials that nourish my imagination and help me understand the context and at the same time to ask myself the right questions.



The process, or part of it.

The project "Un.habitants | To make room for us" was selected by Mare Culturale Urbano for an artist residency in the field of performing arts.

I decided to tackle the creation without simple recipes, avoiding to look immediately for a shape, to be influenced and inspired by the context, to bring out a score that did not lead immediately my sign. In those days I lived in the suburban area of Figino, in the area 7 of Milan.

I began to explore space and above all to make friends with its inhabitants.

Influenced by the readings of the moment I decided to take snapshots pictures of the people with whom I could achieve a certain level of confidence.

Taking pictures to the inhabitants of Figino I was asking them for what they wanted to be remembered.

I was in fact studying the biography of the serial killer Jeffrey Lionel Dhamer that between 1978 and 1991 accomplished 17 murders. He used to take a Polaroid before and during "treatment" to their victims. His obsession, even if absolutely deplorable, was not too far away from the one that guides the authentic artistic practice. In particular, I have made a great friendship with a local resident. Luigi is an old and very ill man.

With his help I realized an installation intervention and a video involving also other local residents. To realize the installation and the video "Fireflies Figino" I chose the last field remained close to the urban area of Figino -an area where very young prostitutes and trans are waiting since the early morning, and where from next January there will be constructed buildings- turning it into a field of fireflies in the middle of the winter.

The idea is to modify the last memory we have of that place, introducing a surreal and poetic element, able to live only away from the pollution (we actually are just very close a waste incinerator), and to save a trace that remains over the time through the video.

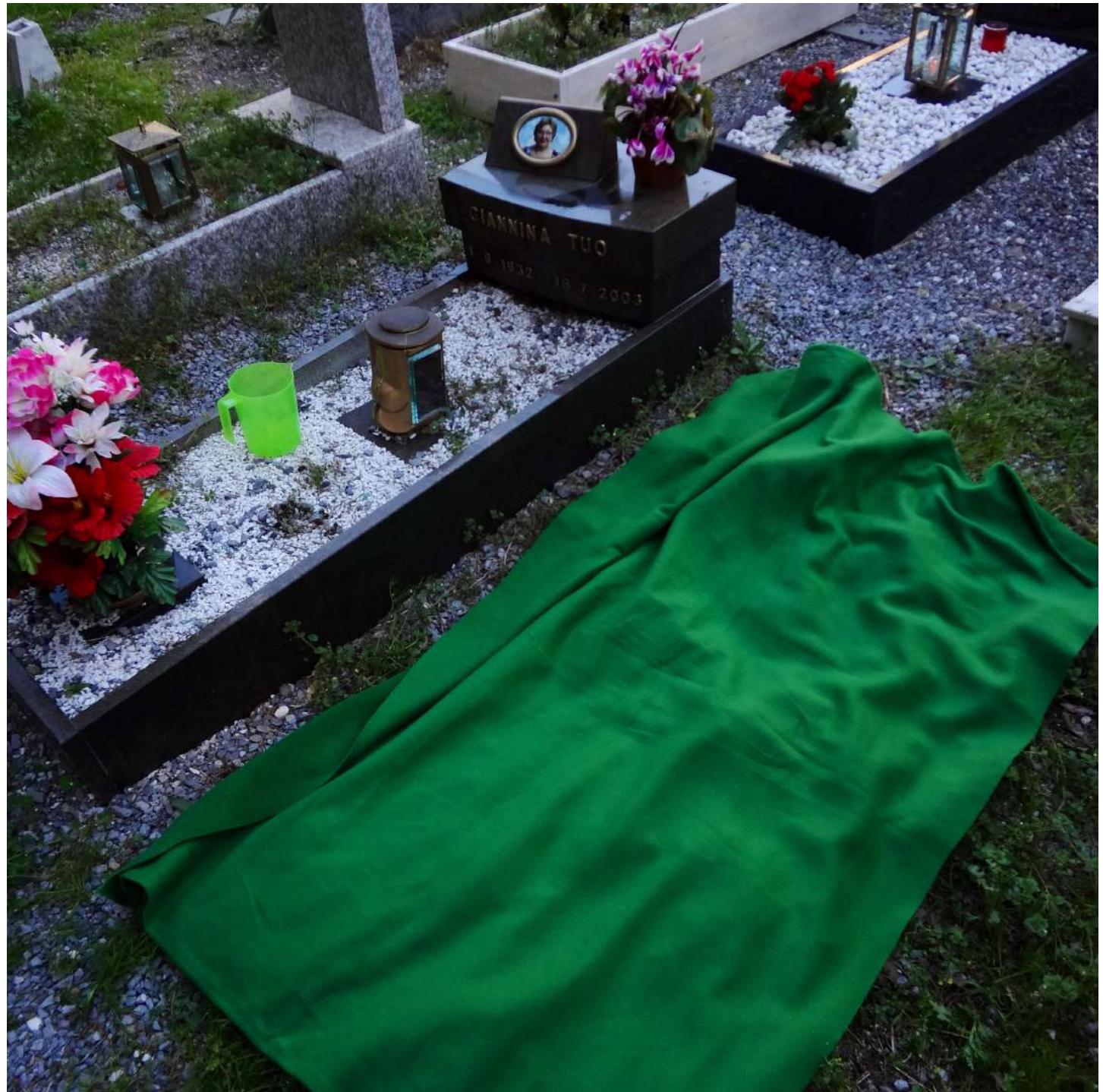


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MARIA

