



## **CREW**

### **Script and Director**

Miira Sippola (fin)

### **Actors**

André Salvador; Diana Niepce; Fábio Moreira; Susana Nunes (pt); Nantia Papatheodorou (gre); Idalotta Backman (fin); Jaakko Kiljunen; Tuomas Tulikorpi; Ulla Raitio; e Yuko Takeda (jap).

### **Actors - Choir**

João Bandeira, Sofia Ramos, Tânia Chita, Vicente de Sá (pt)

### **Visual designer**

Aili Ojalo (fin)

### **Light designer**

Anaísa Guerreiro (pt)

### **Sound designer**

Rui Lima (pt) e Sérgio Martins (pt)

### **Executive Production**

Arlinda Ribeiro (pt)

### **Costume Design**

Sara Machado da Graça (pt)

### **Wardrobe**

Marta Ricardo (pt)

### **Household**

Carolien and Ludger — Fundação das Obras

### **European Project Coordinators**

Mylllyteatteri — Katri Muhonen (fin)  
Colecção B — José Alberto Ferreira (pt)

### **web**

[www.myllyteatteri.fi](http://www.myllyteatteri.fi)  
[www.escritanapaisagem.net](http://www.escritanapaisagem.net)

Dante's Divina Commedia, poem written in the 14th century, is a symbolic journey from crisis to clearer scenery or state of mind. In these times when all we hear about in the news is about crisis, it is easy to forget that the most crucial crisis that can happen to us, are the inner ones, here and now.

Dante's hell is the place of the human blindness. Our sight would see the beauty and goodness but if it our focus is in greedy egoism or victimized martyrdom, the sight gets blurry. The purgatory is a battle out of these schemas that narrow us. These schemas can also be called sins. The whole life is battling with them and against them: to be braver than that, to try, to make the effort for not falling into the bad schemas but be a better human being. That's our part in life.

Paradise is given to us. We cannot demand it and yet it is always around us. It offers itself. When our eyes open, we see it, the stars, and when our ears open, we hear it.

This is our interpretation of Dante's Divina Commedia. We offer it to You as a theatrical journey where Joao, who is lost in his life and disconnected from his child, makes a journey among his crazy family who is stuck in their prisons. As a guide he has his wife Julia. Or is it after all his own mind, which is always at work like a machine. Until we step out of it in our mind. And get a hint of the peace that surround us always, see the child that is with us always, see the stars that are always above us.

**Miira Sippola**, director and leader of the Divina Commedia -project

# DIVINA COMMEDIA IN THE STAGE OF GRADINHA'S QUARRY

The structure of this show is the same that Dante used in *Divina Comédia*, the 14th century classic. There is a Hell, a Purgatory and a Paradise, and the same timeless questions raised by Dante: What's the meaning of life? What is in the core of every person? Dante's work is focused on the epic journey of a character in crisis, and this show is built around the same existential dilemma, adapting its message to the theater of inner life.

A character tries to escape from prison, from this Hell represented by his interpretation of family bonds, all in the mind's stage. To accomplish that, this character will face the Purgatory's quests and try hard to escape from it, to find the place where he fits in the world, to find Paradise. In a moment where there is so much talking about crisis, it is important to rethink about these themes from a different and updated point of view.

*Divina Commedia* is a theater performance, interpreted by a multidisciplinary international group, arriving from different corners of Europe and even further. Created and interpreted by a group of theater artists from Finland, Greece, Portugal and Japan, *Divina Commedia* is the result of an ongoing process between these countries. In this journey, we are led by a choir, by music and acting, just like in old Greek tragedies, but with additional influences of Portuguese

Fado music and local poets (like Florbela Espanca). In the abandoned marble quarry in Vila Viçosa, there are no boundaries for acting, for language or cultural barriers, therefore we can dive into this stage of the mind and its artistic representations. Just like Dante's work was written in a local dialect, Tuscan, which later developed into current Italian language, this work also intends to update how we capture different approaches, cultures and artistic languages as comprehension tools, providing us with new eyes to see the world and talk about life as Paradise for all.

# DIVINA COMMEDIA IN THE STAGE OF THE MIND

Divine Comedy is full of metaphors, as if characters were acting twice in the same role. At first, they represent types: Veera is a mother, Olli is a father, and Avó is a grandmother. Then they represent personalities as João sees and interprets them, filtered by his feelings towards his surroundings. For instance, when grandmother cooks, we recognize a pattern among clouds of flour, a cliché of how grandmothers act, her worries about providing for the family and keeping everyone safe, without interfering too much in personal lives, always keeping appearances. But we also see how João feels and interprets her distant relationship with her husband, or how her usual obligations restrain her by the adversities of being a woman, leaving her on the verge of a personal and familiar crisis. The same can be said about how João interprets his mother and father's personalities, as highlighted by the presence of two similar characters, businessman Olli and philosopher Olli. Therefore, represented in this play are the elements of a family, their relationships, how their lives build up João's ego, how they don't allow him to feel loved and understood within

his own family, keeping him from accepting, understanding and seeing his place in the world and in the real stage of life. Only someone outside this core (in this case, Julia) can help him cross this path of conflict out of his mind and into firm land, bringing them all around to speak with the child that gathers all the good intentions in the world, just like in Paradise.

# ACTORS

**Guardian angle:** Nantia Papatheodorou ↔ **Avô:** Fábio Moreira ↔ **Avó:** Idalotta Backman  
**Veera:** Ulla Raitio ↔ **Emily:** Yuko Takeda ↔ **Olli 1:** Jaakko Kiljunen ↔ **Olli 2:** André Salvador  
**João:** Susana Nunes ↔ **Julia:** Marta Ricardo (pt) ↔ **The Child:** Diana Niepce  
**Citizens:** Sofia Ramos, Tania Chita, icente de Sá, João Bandeira

# SCENES

## prology

This is the family of the mind. In the middle of it we see our trinity with Child, mother Julia and father Joao. The family portrait of the mind starts to break down because each of the characters want to take over and live independently. The Child is left alone, even by her father Juao. The Mother Julia decides to do something to save the Child. The journey begins.

The mind maschine opens up. Júlia acts the Child to João as if saying “please remember yourself as a child. Please remember your own child.” Others are afraid of her. João, who is on the edge of a suicide, decides to give a journey a possibility.

## hell Family Hell

Totalitarian Avo acts as the boss of them all. The best is to keep the life in order, even violently. Sometimes he freaks out, and everyone suffers from it.

Julia shows Joao the life of his closes family. We see a scene of a desperate love, which Dante wrote to be the second round of the Hell. The ones in desperate love can notice nothing around them.

Among the family there lives a deep longing. It is in everyone, and it is in the aunt Emily who speaks poems of Florbela Espanca. They all want to hide Emily’s existence as they want to hide their own longing.

We are take to the spinning carousel of Hell, where Julia shows Joao the members of his family in their machinery activities, as the disturbing noises of Juao’s mind. While Veera is in stress, Olli lives his own life: Olli 1 is working like hell and Olli 2 philosophies with his back to reality. Avo continues being dictator, Avó lives in pressure but keeps the fasade. But, the abandoned Child has been inspired by aunt Emily.

Joao is ready to realize the secret of the family and get out of this maschine.

## purgatory

The Spirit of Emily calls The Child. While Juan is working on his mission to tame the family, the Child is still lounging to be united with Emily.

## paradise

Finally the family has reconciled and The Child is stopped. The Spirit of Emily is relieved. We hear the voice of the Love speaking to us.

# MYLLYTEATTERI

Myllyteatteri (Mill Theater) is a professional theater group funded in 2003, based in Helsinki, Finland, but working internationally. Their performances and personal style are rooted in aesthetics regarding all the different elements of theater. Deriving from work developed in rehearsals, exploring physical acting and objects, as well as music, sound, and lights on the place where the action happens. They develop a contemporary language inspired in theater tradition and western thinking, with abstract characteristics.

[www.myllyteatteri.fi](http://www.myllyteatteri.fi)

# Colecção B

Colecção B, Associação Cultural is a non-profit association based in Évora, Portugal, where it develops a regular programme throughout the year. The association promotes and produces Escrita na Paisagem Festival, in the Alentejo region, and throughout its 9 editions, it defined the traditional territories of this region as a basis to sustain, develop and present contemporary, multidisciplinary artistic activities, believing in the possibility of creating a complex exchange system between contemporary and traditional, funded on cultural plurality and perspective. With all this in mind, Colecção B has been promoting theater, performances, concerts, meetings, debates, installations, cinema, exhibitions and creative residences, bringing significant local and international artists to Alentejo.

[www.escritanapaisagem.net](http://www.escritanapaisagem.net)

# Fundação Obras

Fundação Obras was funded in 2003 and is based in Herdade da Marmeleira, Évoramonte. The foundation received this project from day one.

Its main purpose is to offer the ideal environment for artistic creation and scientific investigation, providing all the space, service, tranquility and hospitality required for two months, serving selected artists and scientists in artistic residences. Between its main activities you can find 33 exhibitions, 21 concerts, 6 performances, 4 music master classes and 30 artistic workshops. It also staged 4 theater productions, hosting their rehearsals. Fundação Obras collaborates with many national and international institutions, and has received over 300 artists from 30 countries.

[www.obras-art.org](http://www.obras-art.org)



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