



# GIVING <sup>12</sup> Voice

*International Festival of the Voice 2010  
10 – 14 November, Pontedera, Italy*

**HEARKEN!  
DO YOU HEAR AN ANGEL?**

## GIVING VOICE IN ITALY

*"It is a challenge to put into words the joyous wonder of a week at Wales "giving voice."*

Following the success of Giving Voice in Wroclaw (Poland) in 2009, the Giving Voice Festival travels to Italy at the invitation of Teatro Era in Pontedera, Tuscany.



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*"For me, 'Giving Voice' sounds always a note of renewal of hope and expansion and springing ideas. I burn my candle both ends and in the middle and am re-ignited... That extraordinary dissolving of barriers and triggering of joy that distinguishes Giving Voice from any other workshop gathering that I know. The personal input that you all make, the personal investment, pays off one hundred percent in the humanity of the experience... You have a genius by now for finding the right people and bringing them together in the same place so that spontaneous combustion of ideas and creativity explode."*

Kristin Linklater, Author of Freeing the Natural Voice



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Pontedera is an important town in Tuscany, just 31 km from Pisa and 48 km from Florence, where from its Etruscan and Roman stronghold past, it became a medieval fortified town, built around a castle near a bridge over the Era river. It boasts precious architectural works such as the Dome of St. Faustino, the Palazzo Pretorio and the Torre dell' Orologio and hosts the worldwide famous Piaggio industries, whose most famous icon, the "Vespa" motor-bike, has been built there since 1945.

Several low cost airlines fly direct to Pisa from a host of international airports. A twenty-minute train journey connects Pisa airport and Pontedera. The service continues to Florence, the capital city of the Tuscany region and one of the country's most important and historic cities. Full of beautiful, Renaissance-style buildings, including wonderful churches and palaces, Florence is steeped in culture and atmosphere.

## GIVING VOICE

### International festival of the voice

Giving Voice is an established international gathering mounted in Wales by the **Centre for Performance Research (CPR)**. It aims to advance the appreciation and understanding of the expressive voice and celebrate its many and varied manifestations across time and culture. Sharing ideas and practice through workshop, performance, and discussion, the festival brings together those - performers, teachers, scholars, healers - who have an interest in the voice but who may not necessarily meet in the usual course of their practice.

This twelfth edition of Giving Voice is hosted by, and conceived in collaboration with **Fondazione Pontedera Teatro**.

Giving Voice springs from a strong belief in the voice's ability to communicate beyond language and cultural difference, and that working with the voice can allow people, from wherever they come, to enjoy and value the riches of difference as well as the recognition and celebration of a common humanity. At its heart is the idea of *koinonia*, in the ancient Greek sense of *choros* and congregation, encountering ourselves and each other through the voice.

Giving Voice attracts some of the world's finest performers and voice teachers. Workshop teachers and performers at Giving Voice 12: Harken! Do you hear an Angel? include: **Stepanida Borisova** (Siberia), **Mariana Sadovska** (Ukraine), **Giovanna Marini** (Italy), **Francesca della Monica** (Italy), **Vahdat Ensemble** (Iran) and **Teatr ZAR** (Poland).

**Join us for an uplifting compendium of voice workshops, performances, talks, and lecture-demonstrations reflecting voices, methods and modes from around the world.**

### Giving Voice 12: Harken! Do you hear an Angel?

*"There is a difference between hearing and listening, and the distinction is anatomical. Hearing is basic and physical. Listening is complex and cognitive... The process starts with attention and then extends into the complex cross-referencing of the brain, including memory, perception, images, thought, imagination, and consciousness. The pathway travels from sensation to feeling to imagination to thought....Listening is an action. It is an encounter with the world....listening is a creative act, and it can be an act of love."*

Anne Bogart

This edition of the Giving Voice Festival takes as thematic constellation two vital organs for the voice - the heart and the ear - aiming to explore auditory pathways to and from the heart, through sound, song and musicality. Each of us as echo chamber of aural universes, each of us as 're-sounding listeners', tuning and attuned to the other: listening as a creative act, and an act of love. In calling angels forth, we are listening for the missing fundamental, the 'virtual pitch', the immaterial, the phantom in and of the imagination, and the voices of the past and the future.

The vocal artists gathered for Giving Voice 12 are inheritors and keepers of rich oral traditions - perhaps learned literally at their grandmothers' knee - traditions from which they take inspiration and with which they remain in dynamic, innovative artistic dialogue.

Giving Voice 12 offers encounter and dialogue through workshop and performance with a range of traditions that embrace the melodic and the melismatic, cadence, emotional affect, the monophonic and the polyphonic as essential modal components: a meeting of voices.

# CALENDAR

Event	Time	Wed 10	Thurs 11	Fri 12	Sat 13	Sun 14
<b>WORKSHOPS</b>	9.00 – 10.00		Registration		Registration	
	10.00 – 16.00				Stepanida Borisova	Stepanida Borisova
	10.00 – 16.00		Vahdat Ensemble	Vahdat Ensemble	Vahdat Ensemble	Vahdat Ensemble
	10.00 – 16.00		Teatr ZAR	Teatr ZAR	Teatr ZAR	Teatr ZAR
	10.00 – 16.00		Mariana Sadovska	Mariana Sadovska	Mariana Sadovska	Mariana Sadovska
	10.00 – 16.00				Francesca della Monica	Francesca della Monica

<b>TALKS/PRESENTATIONS</b>	17.30 – 19.00	Registration				Stefano Vallauri
	19.00 – 20.00	Teatr ZAR	Luca Scarlini	Erik Hillestad		

<b>PERFORMANCES</b>	19.00				SALT: Odin Teatret	
	21.00	Vahdat Ensemble	Stepanida Borisova	Mariana Sadovska	Giovanna Marini	
<b>PERFORMANCES</b>	22.30			SALT: Odin Teatret	LULLABY: Universal Door to Dreams	



**MAHSA AND  
MARJAN VAHDAT (Iran)**

**4 day workshop  
THURSDAY 11 – SUNDAY 14 NOVEMBER**

**TECHNIQUES, MODES, AND  
REPERTOIRE OF PERSIAN SONG**



Traditional Persian music draws from many sources, including regional music styles, religious genres of melody and chant and popular songs that have been reworked by master musicians and their students. These melodies existed as the basis of creative performance, or improvisation, similar to the use of melodies in jazz improvisation in the West. The music reflects central concepts in Iranian culture, particularly Islamic mysticism, and also reflects cultural themes found in other art forms, and has been associated with Sufi philosophy, particularly through poetic themes. It is based upon a modal system and places particular priority on improvisation and ornamentation. The flexibility of the musical forms and the extent of the improvisatory freedom is such that a piece played twice by the same performer, at the same sitting, will be different in melodic composition, form, duration and emotional impact.

**THIS WORKSHOP OFFERS A PRACTICAL INTRODUCTION TO THE TECHNIQUES, MODES, AND REPERTOIRE OF PERSIAN SONG**, a rare chance to immerse yourself in this beautiful and unique Middle Eastern music tradition.

Sisters **Mahsa and Marjan Vahdat** were both trained in classical Persian singing by master musicians in Iran as well as in regional and traditional Iranian music. After the Islamic Revolution in 1979 in Iran, the female voice was banned in public and even some years after the revolution female singers can only perform for women-only audiences or alongside a male voice, and can never perform solo in public. But many female singers in Iran have continued singing regardless, as have Mahsa and Marjan. Their repertoire is inspired by regional and traditional music from Iran with their own musical expression; their lyrics are mostly mystical and love poems from great Persian poets like Hafez, Rumi, Saadi from several centuries ago, as well as contemporary Iranian poetry speaking about Iranian society. An active campaigner for human rights, Mahsa gives numerous benefit concerts and, with Marjan, is also one of the ambassadors of Freemuse, an independent international organisation advocating freedom of expression for musicians and composers worldwide.

**[www.mahsavahdat.com](http://www.mahsavahdat.com)**



TEATR ZAR (Poland)

**4 day workshop**  
**THURSDAY 11 – SUNDAY 14 NOVEMBER**

**INTO THE SOUND**

**Teatr ZAR** brings together stirring harmonies and dissonance in powerful music theatre. Their performances are built on a base of polyphonic Georgia, Sardinian, Corsican songs, in which Bulgarian, Romanian, Island and Chechen songs are woven.

The work of **Teatr ZAR** is an attempt to persuade that theatre is not only the Greek *thea* – seeing - but something that above all should be heard, and where from such 'hearing', deep images are born that would be impossible to create even by the means of the most modern theatre technology. ZAR's founder and director, **Jaroslav Fret** (who is also director of the Grotowski Institute in Wroclaw), together with Kamila Klamut, carried out a three-year series of expeditions to Georgia, Armenia, Greece and Iran, conducting research into the oldest forms of religious music of Eastern Christianity, the essence of which are polyphonic songs of centuries-old traditions that have their roots in the beginning of our era and are probably the oldest forms of polyphony. This research became a point of departure for Zar's performance *Gospels of Childhood*. Jaroslav has also produced the world's first documentary film devoted to the Mandaeans – the only ancient gnostic group inhabiting the south of Iran, which survives until the present day.

#### **INTO THE SOUND**

**Led by Nini Julia Bang, Jean François Favreau, Jaroslav Fret**  
 An opportunity to work with Theatre Zar focusing on voice and song. Elements of natural, harmonic breath-rhythmic patterns will be explored with connection of breath and voice towards actions based on physical contact between singers. During the workshop, participants will be introduced to the following elements: Svanetian harmonies (highest Caucasus); Georgian Liturgical songs (Gelati tradition); cries/calls and the work will explore rhythm / breath rhythm (based on Balkan rhythm patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, connections of physical rhythms with the breath, working also with physical impulses and physical contact between partners.



## MARIANA SADOVSKA (Ukraine)

**4 day workshop**  
**THURSDAY 11 – SUNDAY 14 NOVEMBER**

or

**2 day workshop**  
**THURSDAY 11 AND FRIDAY 12 NOVEMBER**  
**INTRODUCTION TO OPEN**  
**THROAT SINGING**

or

**2 day workshop**  
**SATURDAY 13 AND SUNDAY 14 NOVEMBER**  
**POLYPHONIC SINGING**  
**FROM THE UKRAINE**

For many years, Mariana Sadovska has been leading workshops focused on the so called “white voice” (open throat) drawing from the East-European tradition. Based on her experiences as actor and Music Director with the Polish Theatre Gardzienice she developed a system of exercises enabling the discovery of the bonds between movement and singing, gesture and voice, rhythm and breath. Looking for the essence of every song and strives for a true expression Mariana acquaints us with the rituals, social origins and basis of everyday life contained in the individual songs – e.g. calling songs, wedding songs, lullabys, ballads and healing songs.

Participants may either follow a two-day workshop with Mariana (Thurs 11 and Fri 12) as a **foundation** to open throat singing and Ukrainian repertoire, OR a two-day workshop (Sat 13 and Sun 14) that is a more **intensive immersion for experienced singers**, or follow the full four day workshop.

Born in Lviv, Ukraine, singer, composer, actress, Mariana Sadovska now lives in Cologne, Germany, and works throughout Europe and the USA performing, directing workshops, participating in theatre projects, composing music. Her work in music and theatre has always been inspired by indigenous cultures and her aspiration is to bridge the gap between ancient, traditional sounds and the contemporary. Creating her own innovative compositions and arrangements in dialogue with ancient traditions, Mariana approaches each piece with a fresh and uniquely personal vision.

She has also worked extensively in the USA, as music director with La Mama E.T.C.’s resident theater company, Yara Arts Group and with the group Kitka, and became a Fullbright Scholar in 2008

*“Sometimes a musician has such an inborn desire to communicate that her message naturally becomes universal...the responsibilities, protocol and tradition of whatever style she is working in just vanish; she replaces them with pure vitality. Such is the case with the Ukrainian singer Mariana Sadovska.”*  
Ben Ratcliff, [The New York Times](#)



**FRANCESCA DELLA MONICA**  
(Italy)

**2 day workshop**  
**SATURDAY 13 – SUNDAY 14 NOVEMBER**

**VOCAL SPACE IN SPOKEN  
AND SINGING VOICE**

One of the most original performers of experimental music in Italy as well as a leading voice teacher, Francesca della Monica works across a spectrum of genres and techniques.

Francesca is also well known for her research into different voice techniques - both traditional and experimental - and her work with non-conventional modes of notation in vocal music. She has also worked extensively in theatre where she has collaborated with many companies across Italy.

Her workshop will explore vocal space for the speaking and singing voice, where vocal space is meant as both the action field of the movement and vocal gesture and as the space of expressive and 'timbric' conception.

The workshop offers an opportunity for creative exploration of technical problems, solutions and expressive potential for the individual and collective voice in space. In particular, as reaction to a physical and imaginary space can interfere with respiratory dynamics and resonance, participants will experiment with modulation of the vocal horizon, and creating sound gestures and vocal action within a variety of space conceptions.



**STEPANIDA BORISOVA**  
(Siberia)

**2 day workshop**  
**SATURDAY 13 – SUNDAY 14 NOVEMBER**

**THROAT SONGS OF THE  
SIBERIAN SHAMAN**

**An introduction to 'Kylkhakh', an unusual style of throat singing used by the female shamans of Siberia.**

Stepanida is famous as an exponent of epic storytelling, performed in the style of Toyuk (vibrating singing of different motifs to represent different characters – good and evil – by the same performer). Normally performed over three or four days, these sung stories are still performed in Sakha today to accompany the rituals of 'feeding the spirits'.

*"Listening to Stepanida it is not necessary to know the language. The timbre of her voice transmits all the information. To sing like that one should not only keep the connection with previous generations but should also have an inner freedom, which only the people who are all their life surrounded with love possess".*  
Galina Semenova

Stepanida Borisova is well-known in Russia as a leading actress of the celebrated Sakha-Theatre and abroad as a singer performing folklore. Her kylkhah versions of songs from Brecht's play 'Good Woman of Sichuan' has put Yakutia-Sakha on the music map of the world. Stepanida was born in the village of Nakhara in the Megino-Kangalass region of Yakutia (Sakha Republic). She trained at the Shchukin Theatre College in Moscow, graduating as an actress in 1974. Since then she has worked in The Sakha Academic Theatre. Her work won her the title 'Honoured Artist of Russia', given by Boris Yeltsin and 'People's Artist of the Sakha Republic'. She gave her first solo concert in Tokyo in 1993 and has been travelling and singing all over the world ever since.

In addition to the programme of workshops there will be an early evening programme of talks will enable special guests to present the philosophy and ideas that inform their practice and research into the voice, to be open to questions and to provoke discussion and debate amongst contributors, participants and the public.

### WEDNESDAY 10 NOVEMBER

19.00 - 20.00

#### JAROSLAW FRET (Poland)

Jaroslav Fret is director of the Grotowski Institute as well as founder and leader of Teatr ZAR, both based in Wrocław, Poland. Beginning in 1999 he organised, together with Kamila Klamut, several expeditions to Georgia, Armenia, Greece and Iran, conducting research into the oldest forms of religious music of Eastern Christianity. This research became the point of departure for the performance *Gospels of Childhood*. He has conducted work sessions in various countries including Germany, the United Kingdom, Italy and Brazil. He produced the world's first documentary film devoted to the Mandaeans – the only ancient Gnostic group remaining in the south of Iran. In 1994–1995 he collaborated with the Centre for Theatre Practices 'Gardzienice'. He worked in the Centre for the Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research from 1995, assuming the director's function in February 2004. He has been director of the Grotowski Institute since 2006.

### THURSDAY 11 NOVEMBER

19.00 - 20.00

#### LUCA SCARLINI (Italy)

Luca Scarlini is a writer, performance artist, playwright, and teacher at the Fine Arts Academy in Milano, who collaborates extensively with musicians in different countries. He is a regular broadcaster on voice matters on the radio with RAI and BBC Classical Music and as a writer covers a range of associated subjects including Castrati in his book 'Lustrini per il regno dei cieli', and most recently publishing 'Sacre sfilate'.

### FRIDAY 12 NOVEMBER

19.00 - 20.00

#### ERIK HILLESTAD (Norway)

Erik Hillestad is the leader of Kirkelig Kulturverksted (KKV Records), a music producer of recordings, initiator of cultural and musical projects and processes, and an author of a number of song texts. Erik has over recent years concentrated his work as a record producer on the possibilities of music being a tool in working for peace, dialogue and human rights, through projects such as "Make me a channel of your peace" (2001), "Lullabies from the Axis of Evil" (2004) and "Songs across Walls of Separation" (2008).

### SUNDAY 14 NOVEMBER

17.30 – 18.30

#### STEFANO VALLAURI (Italy)

Stefano Lombardi Vallauri is a contemporary music theorist, critic, composer, and Research Fellow at IULM University of Milan. As an artist and curator, Stefano frequently co-operates with contemporary music festivals such as Exitime, Bologna and Suone Visioni, Genoa, and has been musical director across a range of theatre performances and radio programmes. Stefano's research and interests focus on the aesthetics and analysis of music, treating it as both a repertory of works and a system of experience and communication.



**WEDNESDAY 10 NOVEMBER\_21.00**

**VAHDAT ENSEMBLE (Iran)**  
**SCENT OF REUNION**

*Performers: Mahsa Vahdat, Marjan Vahdat, Atabak Elyasi (Tar, Setar), Pasha Hanjani (Ney)*

Because of performing restrictions on women in Iran, the Vahdat sisters mostly perform out of Iran and are widely developing a reputation for their mesmerising and melismatic singing of the Persian classical and folk traditions as well as their collaborations with other artists and genres around the world.

*Songs From a Persian Garden' [CD release by the Vahdat Sisters] promises to delight its Western audiences with its poetic charm, lavish instrumentation and exquisite traditional vocals in the realm of global music, let us welcome two more superb women vocalists to the table. These sisters are always welcome at my table .*

Global Music Consciousness



**THURSDAY 11 NOVEMBER\_21.00**

**STEPANIDA BORISOVA (Siberia)**  
**SPIRITUALS OF SIBERIA**

A rare opportunity to hear the extraordinary voice/s of Stepanida Borisova, distinguished Siberian actress, director, singer, and cultural heroine of the Sakha people. She is acclaimed in Russia as a National Treasure as her diverse range of work, from rock to jazz and avant-garde, has put Yakutia-Sakha on the music map of the world.

Stepanida's visit to Italy co-incides with a period of jubilee celebrations of her life in both Yakutsk and Moscow. Well-known in Russia as a leading actress of the celebrated Sakha Theatre, Stepanida is also a cult figure of the Yakutian rock phenomenon and she is an extraordinary and leading epic storyteller and singer of the ancient epos of the Sakha people, which accompany the shamanic rituals of 'feeding the spirits'. The vibrating singing of the Toyuk improvisation style allows a vast expressive range of different motifs to represent different characters, good and evil.



©Raymond Von Tassel

**FRIDAY 12 NOVEMBER\_21.00**

**MARIANA SADOVSKA (Ukraine)**  
**THE SKY UNWASHED**

With Bassem Hawar (Iraq) and Sebastian Gramss (Germany)

Hailed in her own country as the Ukrainian Björk, the performances of singer, composer and actress, Mariana Sadovska cross all borders: archaic midsummer night invocations, wedding songs and emigrant chants from remote villages in rural Ukraine get a singular turn and transmute into contemporary sound, ranging from folk to the avant-garde.

Creating her own innovative compositions and arrangements in dialogue with ancient traditions, Mariana approaches each piece with a fresh and uniquely personal vision.

\*The Sky Unwashed combines original compositions and improvisations inspired by songs, poetry and memories which survived the Chernobyl Catastrophe in Ukraine.



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**FRIDAY 12 NOVEMBER 22.30**  
**SATURDAY 13 NOVEMBER\_19.00**

**ODIN TEATRET (Denmark)**  
**SALT**

*directed by Eugenio Barba*  
*performed (in Italian) by Roberta Carreri and Jan Ferslev.*  
*A co-production by Fondazione Pontedera Teatro and Odin Teatret.*

A female odyssey. A woman travels from one Mediterranean island to another in search of a loved one who has disappeared. A phantom accompanies her in a dance which brings her closer to an awareness of a definitive absence.

Based on the short story Letter in the Wind from *Si sta facendo sempre più tardi* (It is getting later and later), a novel in the form of letters by Antonio Tabucchi



**SATURDAY 13 NOVEMBER\_21.00**

**GIOVANNA MARINI (Italy)**  
**FROM THE POINT OF VIEW OF THE SNAKES**

A concert by Giovanna Marini, a key artist and an emblematic figure of Italy's oral song tradition who has combined her vocal and musical skills with an active social and political mission throughout her long and distinguished professional career, famous as much for her own lyrics as for her rediscovering Italy's sung oral history.



**SATURDAY 13 NOVEMBER\_22.30**

**LULLABIES: UNIVERSAL DOOR TO DREAMS**

An evening of peace and enchantment: performers from the Giving Voice Festival and special guests from Pontedera share lullabies from around the world.

## BOOKING INFORMATION

### FESTIVAL TICKETS

#### EUROS

2 day	120
4 day	200

Application forms can be found at [www.pontederateatro.it](http://www.pontederateatro.it) and [www.thepr.org.uk](http://www.thepr.org.uk)

Completed application forms should be returned to [givingvoice@pontederateatro.it](mailto:givingvoice@pontederateatro.it). Early booking is recommended as numbers are limited and workshops are allocated on a first-come first-served basis.

Payment of a deposit will be requested by email on receipt of the application form.

Please refer to the Festival calendar for the full details of events. The programme of workshops, presentations and contributors is accurate at the time of going to press. The Festival organisers reserve the right to change the programme.

Workshops must be booked in advance and each workshop followed for its full term. Places for workshops are limited and are allocated on a first come first served basis, therefore early booking is advised. Please indicate your second choice of workshop on the application form in case your first choice is already fully subscribed.

You will receive notification of which workshop you have been allocated and final confirmation of your place is made on payment of the full fee due.

**Cancellation:** in the event of cancellation after the full fee has been paid the organisers reserve the right to retain the full fee unless sufficient notice has been given to re-allocate the workshop place.

### ACCOMMODATION AND FOOD

Accommodation and food are not included in the festival. Details of a range of accommodation options for the festival will be provided upon request at the point of booking.

### PERFORMANCES:

**PERFORMANCE TICKETS** – individual events

Single tickets for performances will be available from **11th**

**October by calling Teatro Era** on **+39 0587.55720** or by email: [reservations@pontederateatro.it](mailto:reservations@pontederateatro.it).



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**Giving Voice** is an established biennial international event mounted in Wales by the Centre for Performance Research (CPR).

The **Centre for Performance Research** is a pioneering and multi-faceted theatre organization located and rooted in Wales, working nationally and internationally. CPR produces innovative performance work: arranges workshops, conferences, lectures and masterclasses (for the professional, the amateur and the curious); curates and produces festivals, expositions and exchanges with theatre companies from around the world; publishes and distributes theatre books, as well as the journal Performance Research.

The **CPR Resource Centre** is a multi-cultural, internationally recognised reference library and archive of books, journals, CDs, DVDs, slides, videos and photographs focusing on theatre and performance from around the world.

#### **Performance Books:**

The **Centre for Performance Research Bookshop** stocks an extensive range of theatre and performance books, DVDs, CDs and CD Roms. Performance Books is available online ([www.thecpr.org.uk](http://www.thecpr.org.uk)).

For more information please visit our website [www.thecpr.org.uk](http://www.thecpr.org.uk), or email us at [info@thecpr.org.uk](mailto:info@thecpr.org.uk), or call us on **+44 (0) 1970 622 133**.



The Centre for Performance Research Ltd an educational charity (701544) limited by guarantee (2315790) The Centre for Performance Research at Aberystwyth is a joint venture of Aberystwyth University and Centre for Performance Research Ltd, working in association with the Department of Theatre, Film and Television Studies.

Formerly the **Centro per la Sperimentazione e la Ricerca Teatrale** (instituted in 1974) **Fondazione Pontedera Teatro** is active in the fields of theatre creation and production, theatre education and training, presentation, publishing and dissemination on regional, national and international levels. The projects of the Fondazione bring together artists, students and theatre scholars, and a diverse public; it also carries out activities with local institutions, collaborating with high schools and with the University of the Elderly.

Since 1986 Pontedera Teatro has hosted the Workcenter of Jerzy Grotowski, which in 1996 became the Workcenter of Jerzy Grotowski and Thomas Richards. The history of the Fondazione is closely associated with two of the most important theatre festivals in Italy, Santarcangelo and Volterrateatro, as well as Fabbrica Europa Festival in Florence. Now hosted at Teatro Era, the Fondazione mounts two annual theatre festivals: at Fabbrica Europa in Florence in May and in the new Teatro Era in October.

The Fondazione Pontedera Teatro is supported by:

Italian Ministry of Culture  
Region of Tuscany  
Province of Pisa  
Municipality of Pontedera

