

C.I.R.T.

Independent centre of theatre research

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Who are we

The independent centre of theatre research has been founded by Mario Ruggeri in December 2000 with the aim to study and deepen the theatre practice towards theatre research. The work of the group has been willingly influenced by artists and people of theatre which, in the different phases of his activities, have been working with Jerzy Grotowski.

Between others, Ludvic Flaszen (Theatre laboratory), Abani Biswas (theatre of Sources), Ang Gey Pin and Nhandan Chirco (Workcenter of Jerzy Grotowski and Thomas Richards), helped us with their practical work, to be closer to a practice that is essential for the art of theatre. From 2003 we gradually developed a personal way of research of the group.

Our research is dedicated to the ones that with their efforts, make us to feel, even for short moments, sons of someone.

2001-2002:

These have been preparatory years, where the line of work that has been created and developed after, still hasn't appeared. In 2001 we concentrated the work, with rare presentations to a few persons near to our work. In July and October the performative structure "Frammenti Alchemici" (*Tra Oriente e Occidente*) has been presented in Milan and Singapore. This was the result of a research about the connection between two different realities: The dream and the representation.

In 2002 we created a theatre performance "Vassilissa" (*Un eroe al femminile*).

That year began, in Singapore, a study with oriental artists on the myth of Gilgamesh: "The First And The Last One" (*A Theatrical Study On Gilgamesh*).



2003: Canto Primo

The study on the myth of Gilgamesh continues in a 7 months project. The work in the space gives birth to “Canto Primo” (*The Journey*), presented in Poland in July. In this months of work have been identified five themes of work: The Double (The other in front of me or in me, my double), The Death, The Fight, The Travel, The Prayer.



2004: La Caduta – La Tempesta – Il Doppio

In this year has been founded a new group with new members coming from Spain, France, Greece and Italy. The work on “Canto Primo”, which has started from the myth of Gilgamesh, slowly transformed through new phases, until it became a work which preserved few traces of the initial one. The group travels trough Spain, France, Sicily in few universities and theatres, presenting the work in Theatre Projects. Still in 2004 begins the collaboration with Frank Camilleri (Icarus Performance Project - Malta) in Malta, which is continuing for the next two years with the “SUPA” summer project .

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2005: Feggaraki - Il Minotauro – Vassilissa

The initial research inspired by the Gilgamesh myth take a definite form under the title “Feggaraki”. Together with two new studies, Feggaraki is presented in Malta at the SUPA2005

2006: Mexicana in Emmaus

A new phase of research begins with new performative materials, formalised and presented in Malta (20th of July to 31st of August) for SUPA2005, with the title “Mexicana in Emmaus”.

In the same year begins a collaboration with “The Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research” in Wroclaw, Poland.

This collaboration gives life to some presentations in the Grotowski centre of Wroclaw.

A New Phase Of Research

Progetto Radicamento

(February 2007 – February 2009)

The research materials are based on the Greek myth of the Minotaur. The inner theme of the research is the labyrinth.

2007:

The new phase, started in 2006, continues in the project “Radicamento” (Rootage) . The first presentation of performative materials has been done after only two months of work to some of the responsible persons of the Grotowski Institute, in Brezinka, near Wroclaw.

Toughts

We need to concentrate in solitude, which should not be considered as an isolation.

We work dynamically, but something in us needs to sit down and concentrate, while outside we are engaged in doing.

One cannot work seriously with a big group, there are exemptions, but not for us.

Note

In economical terms, C.I.R.T. is not receiving any help from private or public authorities. The work is entirely self-financed. Anyone who enters to be part of the group will take care of his founds. In the time, performative structures and the projects, became tools which permitted the survival of C.I.R.T until today.

