

LENZ FOUNDATION

H A M L E T S O L O



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**Lenz Fondazione** began its work in **2015**. Founded on the 13th of November 2014, by the **Cultural Associations Lenz Rifrazioni** and **Natura Dèi Teatri**, the Foundation keeps up their cultural heritage (1986 for Lenz and 1996 for Natura), with the same rigors in artistic research, creation, formation, and international hospitality in the field of performing arts and sensibility, but with a wider range of artistic, cultural, and scientific planning.

*In the contemporary theatrical panorama Lenz, with its scenic-installational grammar, its rigorous artistic practice, its one of a kind aesthetic language, and its radical expressive sense, represent a unique group for whom the word "research" continues to be the drive behind their vision. From Shakespeare to Goethe, from Ovidio to Kleist, every new dramathurgical elaboration is an authentic voyage into their view of the world, and mankind.* Giuseppe Distefano - Il Sole 24 Ore

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TO BE, OR NOT TO BE, THAT IS THE QUESTION:  
WHETHER 'TIS NOBLER IN THE MIND TO SUFFER  
THE SLINGS AND ARROWS OF OUTRAGEOUS FORTUNE,  
OR TO TAKE ARMS AGAINST A SEA OF TROUBLES  
AND BY OPPOSING END THEM. TO DIE—TO SLEEP,  
NO MORE; AND BY A SLEEP TO SAY WE END  
THE HEART-ACHE AND THE THOUSAND NATURAL SHOCKS  
THAT FLESH IS HEIR TO: 'TIS A CONSUMMATION  
DEVOUTLY TO BE WISH'D. TO DIE, TO SLEEP;  
TO SLEEP, PERCHANCE TO DREAM—AY, THERE'S THE RUB:  
FOR IN THAT SLEEP OF DEATH WHAT DREAMS MAY COME,  
WHEN WE HAVE SHUFFLED OFF THIS MORTAL COIL,  
MUST GIVE US PAUSE—THERE'S THE RESPECT  
THAT MAKES CALAMITY OF SO LONG LIFE.

*William Shakespeare*

# HAMLET SOLO

by William Shakespeare

Creation | Francesco Pititto, Maria Federica Maestri  
Translation, Dramaturgy and Imagotury | Francesco Pititto  
Director, Installation and Costumes | Maria Federica Maestri  
Music | Andrea Azzali  
Interpreter | Barbara Voghera  
Actors in video  
Liliana Bertè | Franck Berzieri | Guglielmo Gazzelli | Paolo Maccini | Vincenzo Salemi | Elena Varoli  
Curator | Elena Sorbi Organization | Ilaria Stocchi Communication | Violetta Fulchiati  
Lights | Alice Scartapacchio  
Production | Lenz Foundation

The multiple dramatic rewrites of *Hamlet* have become a fundamental place for Lenz's theatrical research, also thanks to the long and profound artistic experience with 'sensible' actors that began more than ten years ago.

Following the shows at the Rocca dei Rossi di San Secondo (2010), at Reggia di Colorno (2011), and at the **Teatro Farnese in Parma** (2012), *Hamlet*, directed by **Maria Federica Maestri** and **Francesco Pititto**, takes yet another theatrical form, transposing the work's monumental artistry in a new synthesis of powerful emotional density. Lenz's *Hamlets* are listed on MIT's website, Global Shakespeares - **MIT - Massachusetts Institute of Technology**.

<http://globalshakespeares.mit.edu/blog/2014/12/09/aneta-mancewicz-publishes-new-book-on-european-shakespeare-performance/>.

The protagonist of this new tragic portrayal of human existence is **Barbara Voghera**, a sensible actress and an historic protagonist of the various editions of *Hamlet* since 1999. She's therefore no longer an interpreter of the work, but holds a body of painful poetry and imperfect beauty, capable of incarnating Shakespearian words in an exponential oscillation between losing and finding reason.

In this new *Hamlet Solo*, dramatic devices are explicated, revealing Hamlet's orphan nature and his absolute and inevitable scenic and existential solitude; cutting a breathless swath through the text, the actress implodes within the other characters, the only 'living' instrument in a score of spectres. The dialogues between Horatio, the Queen, the Father's Ghost, Guild and Rose, the Actors, the Undertakers, and King Claudius become reshaped into the only possible heroic duel, that between the actor and himself.

## BIOGRAPHIC NOTES UPON BARBARA VOGHERA

She was born in 1973, in Parma, affected by Down Syndrome. At the age of 23, she began to follow dance lessons, where she learned movement techniques. Since 1997 she attends theatrical workshops for people with intellectual disabilities, directed by Lenz (*Pratiche di Teatro Sociale*).

In 1999 she began her professional career by taking on the protagonist's role in *Ham-let*, a show which was held at the most important festivals and theatrical exhibitions, among which were the Festival del Teatro d'Europa del Piccolo Teatro di Milano.

She continued her artistic pursuits by participating with her company's most important productions, such as the trilogy dedicated to Goethe's *Faust* (2000-2002), and Pedro Calderón's de la Barca's *Life is a dream* in the role of Clarino (2003), an interpretation which was studied in a seminary as part of the Festival di Almagro, the most important Spanish Baroque Theatre festival.

She was protagonist in *Snow White* and *Tom Thumb* in the Grimm Project (2001-2002), visionary productions presented on tour in the European capitals of culture, Lille, Madrid, Vigo, Olot, Arles, Evry, Roma, Padova, Milano. She was in the cast of *Portraits*, a show presented as part of the manifestations organized by Genova 2004 Capitale Europea della Cultura. She's been an assistant in Lenz Rifrazioni's workshops since 2005, *Pratiche di Teatro* and *Pratiche di Teatro Sociale*.

She was in *Shakespears Geist* in 2006, by Jakob Lenz. She was in *Hecuba* during the performing cycle *Radical Change* in 2007, and in 2008 she was the protagonist in *Give us, little girl, your eyes* a show inspired by the work of Garcia Lorca *Caperucita Roja*, held in the magnificent space of Reggia di Colorno. She was among the cast of Ovid's *Exilium* in 2009, and in 2011 she was a performer in *Isle of Dogs*, meanwhile she played the role of the Sibilla Cumana during the long cycle dedicated to Virgil's *Eneide (Aeneis #6 Carni arrostite)*.

She was again protagonist of *Hamlet*, a great production of Shakespearian work, created in collaboration with the Department of Mental Health of the Ausl in Parma at the Rocca di San Secondo Parmense (2010), at Reggia di Colorno (2011), at **Teatro Farnese and in the Palazzo della Pilotta Galleria Nazionale** (2012). In 2013 she played don Abbondio in the retelling of Manzoni's *I Promessi Sposi*, and now she is the protagonist of *Hamlet Solo*, an extraordinary dramaturgical, performative, and visual synthesis of Shakespearian masterwork. In 2014 she was the Fool in the creation *Verdi King Lear | The Never Ending Opera*, music by Robin Rimbaud aka Scanner. She was the subject of a thesis in 2015, "Barbara Voghera, sensitive actress. Lenz's meeting with mental disorder", at the Università degli Studi di Parma - Department of Letters, Arts, History and Society - Degree in Fine Arts and Performance.

