



written and performed by  
**Aida Talliente**

# AISHA

## a piece of Africa

**light design** \ Luigi Biondi

**First at National Competition**

**Premio dodici donne - Rieti 2009**

**Finalist at the International Competition**

**in Drammaturgy A. Musco - Messina 2008**

**a production by** \ Aida Talliente, 2008

in collaboration with **Amnesty International Italia**, Lisa Candotti's project **Ripartire** and **Associazione Culturale Lacasadargilla**

The true story of a former girl-soldier  
from the Ivory Coast



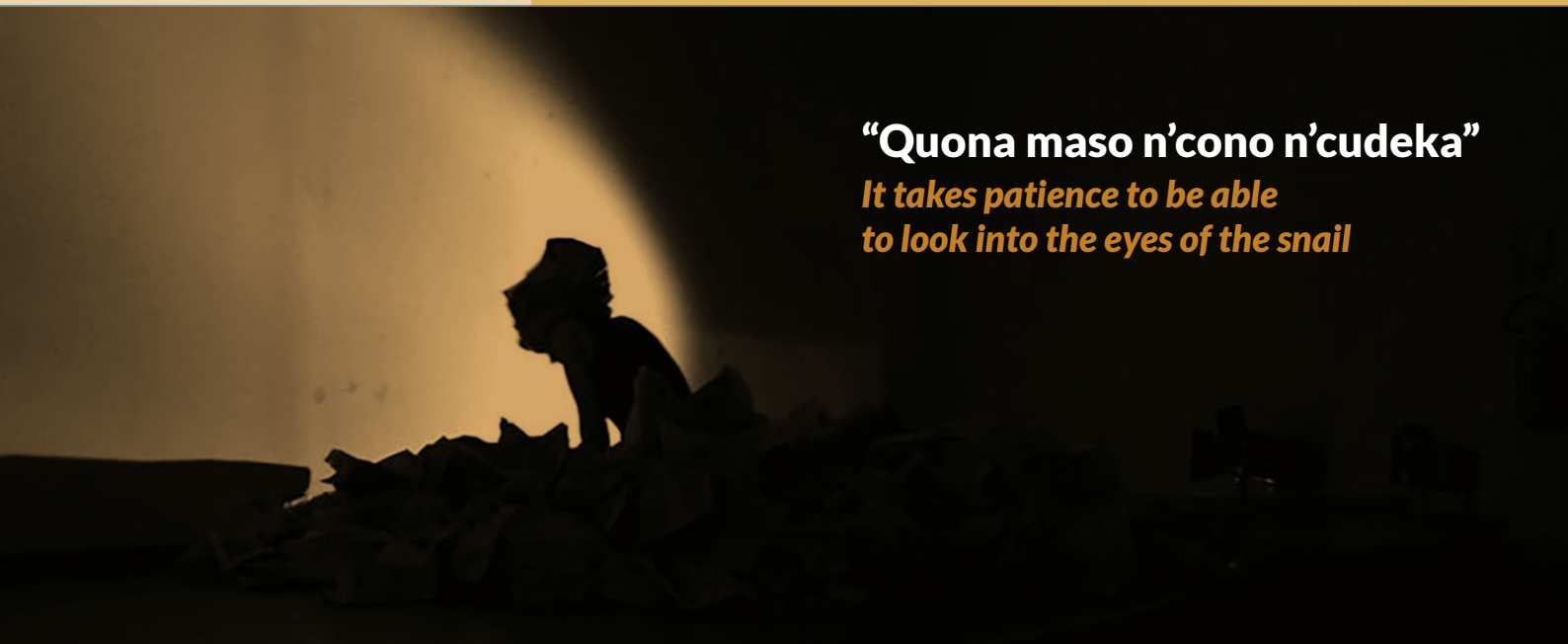
Talliente moves the audience with the story of Aisha, through a monologue that alternates cheerful moments of song, dance and typical sounds of the African story, and mixes Italian with French and the languages of the African continent (...) It is no coincidence that this touching monologue is to opened and closed by the delicate lines of Medea by Pier Paolo Pasolini: "the silence, the smell of cool fresh water: all signs of a god who has left behind his sacred presence" that clashes with the violence the human being is capable of, unfortunately, as shown in the two plays.

**Paola Silvestro**



**"Quona maso n'cono n'cudeka"**

*It takes patience to be able  
to look into the eyes of the snail*



# Aisha

« Intense, strong, vibrant with pain and at the same time interwoven with poetry, with beauty. (...) Aida-Aisha is always on the move, on a road made of dance, words, questions and songs.

**Sandra Mansutti**



The project is based on a true story. The story is dedicated to a former girl-soldier who lives in Ivory Coast, and I met working on the project of an operator who has been taking care of the girls victims of the war in Africa.

It is also the desire to produce a study on the figure of Medea, understood as an archetype: the wise woman who is uprooted from her concrete and legendary ground, to be taken to a place without a centre and without humanity, and then banned. This Medea arises from a sea of torn paper, from abandoned banks, from a desert of rubble and garbage. She tells her story to a doll-daughter built with the same garbage and the two "women", the mother and daughter begin a journey through memories. Aisha, like Medea, commits infanticide destroying her little doll, like those who are not just victims of violence but become accomplices and participants. Nevertheless, there is a chance of salvation for her at the end...

*It is a drama act that becomes exemplary of the more general situation of the female condition in Africa. It assembles pieces of Pasolini's Medea with fragments of Materials for Medea by H. Muller or those of Medea by C. Wolf, along with four beautiful songs of African tradition that Aida Talliente plays with a vigorous and poignant voice. Hers is interpretative versatility that fades from the happiness of the dance that opens the story to desolate and helpless anger (...) to uncontrolled fury, or the silence of God or the relentlessness of a cruel fate. It is a raging torrent - Aisha of Talliente - a civil theater, engaged but not didactic and rhetorical that received the very warm applause of the audience.*

**Mario Brandolin**

*Deep message with high human and civic value (...) the author and performer Aida Talliente, a young and passionate actress who left for various human and artistic exploration to the fragile parts of the world, even extreme and dramatic, but always full of deep traditions and vital energies (...). A story, the story of Aisha, of announced death and possible redemption (...) a primordial liberation.*

**Angela Felice**

