



written and performed by

Aida Talliente

BREATH OF SOUL

Rosa's story

**accordion ** David Cej
**light design ** Luigi Biondi
**set design ** Massimo Staich

a production by Aida Talliente, 2009
in collaboration with Lacasadargilla, Rome
with the contribution of ANPI - Udine,
ANED-Udine, Istituto Friulano per la Storia
del Movimento di Liberazione, Commissione
delle Pari Opportunità, Centro d'Accoglienza
"E. Balducci", Donne in Nero, Libreria Cluf,
Università della Libertà Udine **special**
thanks to Teatro Club Udine.

Rosa Cantoni through her poems, images, music.
A chant for freedom, a journey in her memories.



Talliente is the officiator of this rite, a true shaman in an outstanding journey through a vanishing soul and a memory that clings to life. [...] Rosa Cantoni old partisan and poet, comes to life again in her body and so does the young Rosa Cantoni, evoked by her memories in her old ages, memories that talk about war, resistance, deportation.

Fabio Massimo Franceschelli



Breath of soul

First Award Ermo Colle 2010
\\ Tizzano Val Parma
Special Award at Competition Teatro e
Resistenza 2011 \\ Museo Cervi,
Gattatico
Best Year's Show Award
Antonio Landieri 2010 \\ Napoli
Award Napoli Fringe Festival 2011
\\ Napoli



A stone circle lit by small lights. A white, scrawny tree. Boxes, drawers, old objects in a pile on which sits an “old” woman. Just outside the circle, a man, perhaps an “angel,” plays an accordion. The woman moves in this space made of poor objects, telling her story. She does it as if it were a greeting, a farewell before she “leaves.” Throughout the story, the small stone circle becomes a place of transition between life and death, a “map of memories” on which she leaves her footprints, her traces. The music accompanies it. A music which also becomes the song of a soul full of things...

So begins this short trip dedicated to Rosa Cantoni, Rosina for those who loved her, or “Giulia” for those who knew her as a protagonist of the resistance in Friuli. Born after a long and intense period of meetings with Rosina, the show is a slow and discreet crossing of her memories, of her old photographs and poems. It is the precious story of a remarkable life, lived with strength, courage and above all love; love for life, for the world, for future generations to whom Rosina always spoke. So I want to remember her. So I want to keep her alive and more present than ever in my history and in the history of our times, unfortunately destined to lose all those people that in the past have fought so hard to change the world.

Rosa Cantoni was one of the oldest partisans in the city of Udine. During the Second World War she had a central role in the struggle of resistance and then she was deported to the camp of Ravensbrück in 1945. Listening to her words and her testimonies, we become silent spectators of all the events of the 20th Century. Rosa died on January 28th, 2009, during the construction of the show.

This trip is dedicated to her.

Talliente is the officiator of this rite, a true shaman in an outstanding journey through a vanishing soul and a memory that clings to life. I insist on the parallel with the rite because the audience sees a real transfiguration with religious traits: as mentioned for her previous shows (Aisha, 2008) Talliente demonstrates a unique ability to use her body and her face to reproduce the physical features of the characters she plays. A slender Friulian fair-skinned woman, she was a credible Ivorian black woman in Aisha and now, a young woman in her thirties, transforms before our incredulous eyes in an old woman near to death, incarnating the uncertain voice, the rough gesture, the fatigued walk, the weight of the years in the curved shoulders and, above all, in a charming senior smile that is a sign of an indomitable nature and a clear conscience. Rosa Cantoni, old partisan and poet, comes to life again in her body and so does the young Rosa Cantoni, evoked by her memories in her old ages, memories that talk about war, resistance, deportation. The show owes its success largely to the exceptional qualities of quick-change artist of Talliente but also to the effective interaction with the music of the accordion, an angel who accompanies the woman in her every step. Highly recommended.

Fabio Massimo Franceschelli

A show full of pathos (...) The audience, sitting close to the stage, surrounds Aida Talliente who, for an evening, impersonates Rosa Cantoni. People who are close to a woman who wanted to tell the story of Rosa, who may have known her and had the impression to meet her again through the interpretation of the actress, who's applauded at the end of the monologue accompanied by the thin music of David Cej, a music that sometimes becomes a voice. An hour that flew between emotions and smiles, children of that irony that was typical of "Giulia" the nom de guerre of the partisan whose name was Rosa, or "Rosina", as everyone else called her. Talliente remembers her whole life, first evoking the soul of Rosa, a little over a year after her death. She reproduces the movements of a now elderly woman, alternating her to the young woman full of political fervor and love for poetry, in a game of light and sound. Aida becomes Rosa, her trembling voice, her lucid memory, her wisdom of old age that recalls the past with sweet melancholy, a past that she passes on and teaches without making a myth out of it, but rather making it more true, almost friendly, to young people. (...) Rosa is therefore consecrated as a Friulian heroin that hands down to the audience photos, poetry, coffee, pieces of a life full of dreams and battles (...). Without frills and with a controlled lyricism, Aida Talliente, who recites the verses of this woman, sings "Marute me" and creates an important contact with the audience. She managed to really revive the soul of Rosa, especially the late Rosa who was able to tell a piece of history with simplicity(...) Then she flew away like a breath...

Massimo Radina

A meeting characterized by immediate harmony, between two women, one entangled in the history of the 20th century, the other projected with fresh energy in the future of the new century: on the one hand Rosa Cantoni, nom de guerre partisan Giulia; on the other hand, Aida Talliente, a young author-actress from Udine who enacts "Breath of Soul". It's a show inspired by the figure of Rosa Cantoni, who died Jan. 28, 2009, at the end of a life that was exemplary in terms of morals, courage, dedication to the values of democracy (...). The first spark of the show by Aida Talliente, a young artist who is also fascinated by Rosa's memories, originate from her stories (...). The show chooses intimate and cozy ways for a sort of rite of memory and a circle of affection (...) easy ways, compatible with the bright clarity with which Rosa retraced her life with words (...) ways congenial to the actress Aida Talliente who, after the Palio udinese, graduated at the Accademy "Silvio d'Amico" in Rome, and is today a promising point of reference for that theater that dissolves the civil commitment in emotion and the memory trip in a shock to the heart and a "breath of soul."

Angela Felice