

SUR LES ROUTES

A project to hit the road with multiple drivers

Memo in 7 points

1 – Divert usual meanings of words

I got tired of a poetry that only flows in some circles (let's admit it!) and is therefore self-sufficient. I would like to open the spectrum of possibilities and give a tangible, absolutely necessary, real and useful place to poetry to an impromptu public.

This means grabbing a map and drawing routes. Start point: Nice.

2 – Free pass for words at borders

The route will go beyond borders. It is not because the language I use in my poems is French that they should flow exclusively in France.

No way, poetry has its own language that is fed by the whole world with no limit. It is a sensitive living matter and could be a state, an area where the meaning of words does not necessarily go clockwise.

So yes, let us cross the borders.

My family experienced migration (my father was born in Italy), European History (my mother's father was deported to Germany). My life course led me to move a lot around France and abroad, and speak several languages, and be an Erasmus student; meeting new people and cultures is part of my identity. It is therefore natural for me to start a project beyond borders.

I am committed and concerned by what is going on on our coasts, at Menton's border, and I want to propose a tangible engagement of words physically crossing the border back and forth.

As a political act..

Words cannot be stopped, they are free as birds when they are pronounced. If the bodies they live in cannot go freely, words will go and deliver their calls.

Because borders are also a symbol of a closed mental model, a short-sighted organisation focused on itself.

They are more closure whereas poetry is openness.

Because the current world is rebuilding its walls, or building new ones, and the idea of border is more and more claimed as the driving force of a new world order.

3 – Recite the words

Via my festival and other activities connected to performing arts I have worked for years with pupils and other kinds of audience and I was struck that poetry was always related to books. But regrettably, books are not familiar to most people I met. On the other hand, meetings around SLAM are getting popular and this art carries words with intensity in voices and bodies that start speaking and singing freely; this is the proof that poetry needs to get its oral place, outside books. It becomes music that can be memorized and completely commits the poet in his relation to the world. As an actress and singer, I am very fond of it. It is a direct intimate link towards others. So yes, let's hit the mapped-out roads and commit myself by putting my poetry into action.

It is a whole reality that is transformed. Words will hit the architecture of cities and landscapes, echo in ears, and continue to fly on swallow's backs.

We propose the dramatic form of poetry in a sense that it calls upon drama and music, staging of 'occupied' space.

4 – Poeticize the world

Hitting the road with my poems in my bag means scaling up the irresistible urge to poeticize the world to reality. A utopian perspective? No, an absolute necessity! It is an urgent matter! I dare say the poet must add substance, feed density, expand the vision, make the borders human, and bring sensitivity in an oppressive reality.

A sensitivity that is enriched with our personal histories, collective memory, and current news.

It is my *state of emergency*.

5 – Initiate exchange

Poetic stops in towns and villages will enable us to exchange with many different people. Our stops will take place on village squares as well as cafés, parks, beaches, stations or theatres.

Our stimulus action in everyday public space will initiate silence, questions, walk-away attitudes, responses, applause and other events.

And the idea is not to 'give' and leave, but give and collect, then transform.

6 – Create a public forum for free expression

Our poetic invitation will be a great pretext to create a forum for free expression.

Choosing to go at times when men are called citizens, voters, when they have to give their votes; there is no better tangible context.

So yes, I choose the period pre-, during and post- French presidential election.

So it is in this collective unconscious environment that we invite people to express their sensitive relation to the world. Through writing, reading, speaking, etc.

7 – Collect words and sublimate

Because our journey will be rich with meetings, whatever they are, there will be exchange, dialogue, monologue, questions and answers, silence.

Letting sensitivity speak freely means making reality meaningful again via daily mini actions.

I wish to collect written words, pass them on and transform them into poems.

Transform voices, sounds and silence into an oral poem. Transform close-up pictures into a visual poem.

A poem that feeds on these invitations to travel and these routes. It will be our poem, one single poem crossed with French-Italian, -Spanish, -Belgian, -Swiss, -German borders.

Everyone can find their own words in it and read other words too.

I dare dream this poem will be universal, like a celebration of humanity, a poem that is woven on the territory, anchored in reality, in the ground beneath our feet. As opposed to multiplication on the web.

So yes, *sur les routes* is an invitation to travel in a poetic way: a wish to create a legend with a close combination of imagination and reality.

Yes, I dare dream of a borderless poem that could take the shape of a book, a manifest with travel pictures, reports and records.

The action

On the move | Time and space that change

Improvised spaces on our way.

From a few minutes in the street to one hour in a café.

From the bus stop to the public square.

In motion, walking on the roads.

Stopovers | Performing *la Demoiselle Et cætera*

La Demoiselle et cætera is the dramatic shape of Sabine Venaruzzo's poetry. She uses drama, singing, movement, music and improvisation. A multifaceted proposal in which poetry is central.

She is accompanied by Raphaël Zweifel, cello and bass player. See dedicated folder.

These stopovers will take place in predefined places.

Subjects discussed with the public

Identity: questioning origins, flows, transhumance.

The individual in his relation to the world.

Do imagination and love of poetry only belong to childhood?

Why do we like to listen to a child reciting his first poem?

Memories and children's wishes

Tools

The car, a terrific Partner

Notebooks, pencils, erasers

A photo camera, a video camera, a recorder

Large sheets of paper

An op amp, a vocal microphone and a microphone for the cello

A word box

A souvenir blog

A red suitcase, red boxing gloves, pairs of high-heeled shoes

Pebble stones scattered to leave traces

Timetable

Poeticization work in 2017 and 2018 according to the following routes:

Route 1: Nice Genoa via backcountry

Route 2: Nice Barcelona

Route 3: Nice Paris

Route 4: Nice Belgium

Route 5: Nice Berlin

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Map of venues

(update in December 2016)

La Cave Romagnan, Nice

La chapelle de La providence, Nice

Chapelle Sainte Catherine, Breil sur Roya

Atelier Gazoline, Salernes

Centre Européen de Poésie, Avignon

Gare du Nord, Pézenas

Les Pavillons Sauvages, Toulouse

Tribu des gones, Vieux Lyon

Galerie Hus, Paris

Lettretage, das Literature Haus, Berlin

Communication channels

A web page on Sabine Venaruzzo's poetry website is dedicated to the project « Sur les routes »

www.sabinevenaruzzo.com

A Facebook page: sur les routes

A friendly partnership with the cultural media of région PACA : La Strada (announcing the routes, and reports about our presence)

Live facebook events

Short film on our first route Ventimiglia-Nice made during the first term.

Poetical stopovers in poetry places spreading the word about the project.

L'équipe artistique

Writing and acting: Sabine Venaruzzo

With the artistic collaboration of Raphaël Zweifel, cello & bass player.

Artistic advice, Jean Jacques Minazio

Rémy Masségli, video maker

Eric Clément Demange, photographer

Dramatic staging of *La demoiselle et caetera* : Frédéric de Goldfiem

Production

Une petite voix m'a dit theatre company

Production manager

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