

VEDRAI, VEDRAI

You will see, you will see

Text Gigi Bertoni

Actresses Tanja Horstmann, Angela Pezzi, Maria Regosa

Direction Alberto Grilli

Stage and costumes Maria Donata Papadia, Angela Pezzi, Loretta Ingannato

Lighting Marcello D'Agostino

Musical direction Antonella Talamonti

Photos Stefano Tedioli, Dorin Mihai, Paolo Porto

Video Andrea Pedna

Graphics Marilena Beninii

a production of Teatro Due Mondì with the support of the Region Emilia Romagna and FNP Emilia Romagna

Vedrai, vedrai is a play dedicated to women. On stage three actresses with different faces and bodies, but a common story, made of episodes that have marked their lives. The play tells of violence, sometimes physical and sometimes subtly discriminatory. But also about the desire for freedom and sisterhood, about dreams, courage and willpower.



“Vedrai, vedrai does not stop at the end of the performance

A balancing act from the world of women. Everyday flashes that make you think about what still needs to be done for gender justice.

How many streets in Italy have men's names? 96 per cent. In Milan, 2535 streets are named after men who made history, only 135 are named after women. In Tirano, a small town near the Swiss border, 65 streets belong to men and only 4 to women, two of them are saints. Even toponymy is not equal. And how long is the way to get to equal rights in the world of work, in the family and in relationships.



Diversity of images

Vedrai, vedrai is an intelligent and effective balancing act from the world of women today, performed by Tanja Horstmann, Angela Pezzi and Maria Regosa, who act on stage in perfect harmony and with brilliant physical presence. The situations are presented to the audience in the form of loosely composed scenes. A deserted woman regains her fighting spirit: "You can get over disappointment, you can rebel against injustice, you can denounce violence, you can conquer power." Then a woman confesses to the priest that she is not a good cook, that she can't iron well and that she doesn't know how to get rid of lime. A paradox... as if it were guilt to be confessed!

And then there are the women from the Brindisi region who harvest tomatoes in the fields from dawn to dusk and are harassed and abused at work. The scene is performed as a "tomato rap" to lend lightness to the content. And finally, the women at the job interview, where only those who neither have nor want to have children are accepted, and where the applicants are told not to dress too provocatively and not to wear too much red lipstick. Because then you don't get a job. And if you do have a child, at the end of your maternity leave you're declassified from marketing vice-president to packaging vice-president. The short ABC-impromptus are entertaining, in which the actresses reveal the (supposed) secrets behind words like knickers, heels or spanking.





Food for thought

Praise for the idea of using a series of black plastic boxes as the only props which become a pile of rubbish onto which a (naked) woman is thrown, the grating of the confessional, tomato crates, a bed, an office department, desks. A play that makes both women and men think - some about their self-image and their strength, others about the issue of equality. "A hard life," say the three women. "We have to put up with a lot. Is there no way out?" With this question the play ends, or rather, the play is interrupted. An ending, that is not one (a housewife irons her husband's shirt) and that leaves open the path that remains to be taken."

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