**Live Performance: The road: Passengers**

**Abstract:**
The performance suggested to GA 2010 is a part of the play "The road: passengers" (A via: passageiros, in Portuguese) derived from a research about the relationship between the homeless and their contexts of world in big cities. In our case, São Paulo, but any other metropolis fits this reality.

The research that had its beginning with a master degree conclusion, titled "Treasures: the art of the homeless " ("Tesouros: a arte do morador de rua", in Portuguese), from Hania Cecilia Pilan, came as the starting point for the development of literary and poetic texts about the theme.

Fernanda Nardy Bellicieri, author and actress, developed a set of twenty texts and from these, Hania, director of the play, started a work to adapt them to a drama, in a monologue format.

We propose to GA 2010 submission the presentation of three scenes that illustrate this complex relationship between marginal men and their surroundings. One of the stories talks about how a man deals with the lack of poetry of the city, the other one shows the point of view of a driver over a marginal boy that menaces him, and the last scene shows the character of a rag picker who deals with his reality dreaming despite all the faults and frustration.

Since the play is very focused in the text and in the actor himself, our work is very flexible considering presentation. We use digital images as scenery. We believe literature is generative art and supported by computer resources it becomes more powerful and in the case of theatre it can make presentations portable.

To GA 2010 presentation we suggest as resources to the scenes only a projector, screen and audio device. Our interest is to publicize the work that is, beyond entertainment, a process of research and reflection. An attempt to get us as a society to see the almost invisible pain of those men on the sidelines. Men that are human and passengers as far as we are.

**Keywords:**
City, homeless, poetry
The city is the background for pulsing relationships and contrasts. The city is a non-answer question but also hosts the response to the intriguing chaos that it generates. A chaos that is already part of our routine: misery on the streets mixed with fast cars, well dressed steps, worries, hurry, watches watching our time passing by. The city sometimes repulses, while at the same time magnetizes. Once you’re in, you can’t get out.

My internal conflicts as an ordinary human being, tired of seeing poverty pictures of the city, downtown Sao Paulo, led me to give up the resignation of trying to understand the city problems under the lens of its political context, and encouraged the search for an answer no less analytical but somewhat symbolic: my answer to the disturbing city chaos was to expose my wound in poetical and critical way. I needed to understand the city social inequality by using my compassionate eyes to recreate the lost city that was hosted in me. I needed to write it down using poetry.

[1] Maria Lucia Bellicieri’s illustration

"Noon, and did not want to see."
Protected himself with cheap lenses that could easily be compared to the famous brands ones
to compare the famous brands ones
these brands that sell concepts and modus vivendi.
Sun over heads, and he wanted to tolerate its presence ...
Except for scattered shadows, multiplying crowds, and the high temperature, the mood of the street was impassible ...
Winter or summer, the expressions, ways and principles were always the same. No joy for more liberated clothes, no beggar in lower self-abuse, no relief. Everything was clear and contrasting under the radiant light of noon.
Was that the intention of the Sun? Sadism?
Even better to protect from UVB rays, ultraviolet.
Illuminate the dark is almost a crime. The Sun, a convicted ...
Maybe the city did not want to show up so bare. Total invasion of privacy!

[2] Noon, Maria Lucia Bellicieri’s illustration

The city matched the night, when people could pay attention to the headlights, the neon, fears of assault and something like. The city was protected from judgments, and the most lucid ones, insured that they were not be affected by their own sarcastic consciences.
Noon was a bastard, being never compromised with the permission of that surreal coexistence: on the same sidewalk, flowers and pests. No, no mice, but men crawling!
If noon was worth, it would not admit such coexistence ... … Then the man looked up, forgetting about the noon and its blinding light.
Ultra-violent lenses.
And he stared at the intensity of the partial truths of the Sun, that Sun that used to allow the shared existence between saps and ashes...
(patch of the text “The road: passengers”, Fernanda Nardy Bellicieri)

Character: author
The man at noon who tries not to see the city-scene and protects himself, discreet, with his sunglasses: that’s me. Just an observer, often unmindful of my own part in
the urban boiler of illogical social contrasts. We are all passengers in the city that we think is irreparable.

It was this impotence that gave life to the idea of creating an alternative communication to mediate my impressions of the city.

So the man chose to take off his sunglasses, and instead of being blind and sedated by a discomfort with the sad pictures of beggars, children living in boxes, mothers and her babies sleeping on the sidewalks... this man, me, chose to equip himself with words. Exchanging the blinding lenses for paper and notes.

Based on the reality that I live every day in the way between home and office, the urban chaos of the city center of São Paulo, I started to develop fictional texts. Poverty, dirty pavement, lack of clean air, frozen child asking for coins and smoking cigarettes... There was no way to solve the city, but dissolve it and mix it with verbs, feelings, dust, lime and concrete, was to build a new city for me: a city-complaint. I was realizing my part as human being. And being aware of this was also to propose a solution: the first step to solve social problems was to see what should never be seen.

At the same time I got in touch with the research “Treasures: art of the homeless”, from Hania Pilan. Her research aimed to establish a dialogue between the objects appropriated by the homeless in São Paulo, at the beginning of the century, and the elaborated forms of appropriation of the artistic Vanguard of the twentieth century. Her material of research, as well as consistent bibliographic database, was composed by a field research with the homeless. Videos, photos, interviews.

We soon discovered were talking about the same theme, in different perspectives: I was using poetry, she was using art and field research. Then we decided to develop a work in common. We chose theatre, since it can be more flexible and a more human way to give a message.
It was only at that moment that I began to recognize that my need to translate the city was a true and valid research. When creative and compassion were adopted by me, the author-observer, and validated by Hania, the researcher, I understood the real importance of poetry in the exercise of understanding and transforming things. The theater (alive performance) would be the interface between the city that was rebuilt and chosen by us, and the city that people don’t choose. Mediation and conflict ...

The texts that once were a form of antidote to the coldness we must pretend when we encounter the poverty of our peers, became a project. Writing the stories of the forgotten people, homeless, was an exercise of compassion. It was what we could offer, since our money and "good mornings" would never be enough to relieve them.

**The process**
We selected ten from twenty five literary texts I had written based on that reality Hania was also researching and we started the work to drama adaptation and scenic structure. The road passengers’ structure with its ten shorts stories consists in a kind of portrait of that city passengers we once had seen and sometimes talked with. We developed a structure that gave life to an omniscient narrator that had the function to tell their stories. The chosen format was the monologue.
We had decided that the most important thing in our play would be the text, the message itself. So we didn’t want to be restricted by elements of the scenery, since our aim was to turn texts into a kind of denounce. The more viable the way we present it, the better, more people could get in touch with our message. But we didn’t want our play to be a didactic message or a lesson, after all the texts were very poetical.

To our artistic denounce we needed poetic images to fit our figurative language. We chose to use virtual scenery as a solution. Along the process we had already collected images of what we were talking about, as a part of the research. We needed to use these images as our own scenery. Projected images would fit perfectly to the flexibility we were looking for and to our need to illustrate the city with poetic eyes.

Maria Lucia Bellicieri (designer) proposed to develop a series of illustrations based on the images we had collected. Illustrating the symbolic city would fit the poetical texts, our poetical denounce.

[5] Maria Lucia Bellicieri’s illustration
Computer language gave us the flexibility we were looking for to be understood in a way we would not, using just the text or other kind of scenery elements. We used projected images as scenery, as an option to suggest the environment we wanted to create. And to GA 2010 presentation we added to these images some main phrases that could give understanding to the stories.

We edited images as video using Final Cut program, and using this software we could add soundtrack to complement the idea we needed to give. The soundtrack was composed by Wilton Azevedo. He mixed parts of the texts narrated by me (the actress), with music that could give an audio ambience to that city we were building. Just a few seconds of soundtrack referring to each story to give our city its colors.

The basis of this work is to mix languages (theater, audio, design, projection, literature, poetry) and it is also the directive to our research group INTERACTO. A group that intends to experience the intersection between these languages and to create new perspectives in art and culture fields, considering digital not only as a tool but as generative concept.

We performed the play at the Historic Center Mackenzie, at Galharufa’s Space, and in August we were contemplated with the Circulation Prize ETC 2010 Guarulhos, that gave us the opportunity to present again the play in 2011. We continue to perform with the aim to be more than an aesthetic message, and more than static research. More than the achievement of well done job, "The road:
passengers " searches for the density of civic duty, aims to be a compassionate and validated multiple language complaint.
The texture of the city translated ...

**GA 2010 performance**
In GA 2010 our performance will be reduced, since it's in Portuguese but we adapted the virtual scenery to give a little bit the idea of each story.
Following we have a resume of each text we will present:

**The grabber**

![Maria Lucia Bellicieri's illustration](image)

[7] *Maria Lucia Bellicieri’s illustration*

This text tells the story of a little boy that pulls carts and grabs paper to survive and sustain his family. This reality is very common in the streets of Sao Paulo. The character must sustain himself with a strength no boy should try to have in his early childhood. The little boy that is almost a man decides to run away from that sad destiny the streets tried to impose to him.
The man and the tree

This man lives nearby Consolation street, Sao Paulo. He passes days and days writing with fingertips and telling stories we will never know if really existed or are just imagination. His stories are the antidote to the lack of poetry of the city.

[8] Maria Lucia Bellicieri’s illustration

To the boy
This episode really happened to me in my way home. A little boy threatened me with a sharp piece of glass. I was in my comfortable car contrasting with the cold street and the boiling blood of that child. I really could not even be angry with him. I gave him the text as a kind of understanding, after all children make exchanges this way, playing hide and seek, a treat or a threat.

[9] Maria Lucia Bellicieri’s illustration

A crash and a run away
This text is about an episode when a boy selling candies asks for a dog’s toy (an old ball). The content discusses the negative and instant answer of the driver that thinks only about his dog making the child feels invisible: "No, I can not give you tha ball, it belongs to the dog." The text is about the guilty the driver experiences after giving the boy that answer.
[11] Maria Lucia Bellicieri’s illustration based on Fernando Guzikauskas photograph

That is the story of a homeless that has a dog (Harri Poti) as his only friend. No family. He just remembers a man he thinks is his father and that told him Mike Tyson’s stories. Then he chooses to be Maiki Taiço!! And he dreams he can write a book, even not knowing how to write. Maybe be famous, or at least not invisible like millions of homeless like him.

This presentation is a try to illustrate just a bit of our work, and more than that, of our process as a group. A process that despite of language and expressions we can not translate is about bringing citizenship to the fields of art and research. It is a try to attest that art is still a tool to transform realities. We at least were touched and transformed along our way in the Road: Passengers.