

# Editorial

Theatre allows women to live in a country that is not determined by geographical borders, where social norms are continuously challenged. It gives us the possibility of being cultural nomads. Even the limits and boundaries that each of us creates to define our own identity, the banks that run along the rivers of our lives, are continuously crossed over. **Trespass** is the very concrete action of invading a territory that does not belong to us, and is the abstract need to enter unknown or forbidden territories.

This is the fourth issue of *The Open Page*. After the issues on myths, lives and politics, we wanted to *trespass*. The theme establishes a particular point of view for women to reflect upon theatre in general or on the details of their activities: theatre in itself is an act of *trespass*, and different forms of *trespass* exist within theatre. The theme has proven to be difficult. The interpretation has been so open that it is not always easy to get the point. Reading the articles we can understand how a concept like *trespass* is connected to social and cultural backgrounds and while for some women it is deeply related to their work, for others it is difficult even to think of going against the norms. In some articles the theme is implicit in the description of activities, in others it is a political necessity, in some the boundaries are personal, in others the authors address the whole historical heritage of theatre.

**Trespass:** intrude, transgress, invade, infringe, usurp, displease ... Crossing borders: physical, geographical, psychological, of genre, of tradition ... Women in theatre *trespass* with performance art, happenings, performances in secluded places like prisons. They *trespass* by going against their own tradition and challenging their past, by not accepting the rules, by bringing different cultures and genres together. They *trespass* by making theatre in a virtual reality, by using their own flesh as scenography, by erasing the difference between actor and spectator, by inner change. The creative process is based on trespassing: jumping from one level to another, using intuition and experience without respecting a linear logic, our brain follows paths that cross boundaries all the time. We have learnt this in actor training, in the apprenticeship of directors, listening to the body's intelligence and we apply it as a survival technique. To continue doing what we want, we must change, adapt, go beyond our habits and find new ways, when confronted with the realities we have chosen or with those which are imposed upon us. Sometimes the crossing of two old paths, sometimes rules and bureaucracy, and sometimes the simple need to transgress forces us to find new directions in our work.

One boundary is represented by the body. The scenic body and behaviour, and the effect they have on the spectator, are the basis of theatre. In the need for development and change, women in theatre reach beyond their bodies and in firm unity with them, into society and history. The world is changing all the time, yesterday's limits and borders are not today's. In which direction do we want to *trespass* now? What unknown and forbidden territories do we want to invade? What new and old traditions do we want to found? Where do we want to direct our protests?

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