



CREST

Union of Expressive Research and Theatre Experimentation

Crest sees light in Taranto in 1977 and, first with Gianni Solazzo and Mauro Maggioni and then with Gaetano Colella, has been carrying out a coherent and innovative theatre route in a both socially and culturally adverse environment, telling about complicated lives, stubborn dreams, encounters between different cultures and conditions, trying to combine the languages of tradition with those of contemporary theatre research. Since 1992 Crest has been inserted by the Cabinet of Ministries in the list "of the troupes carrying out a high and qualified level of activity in the field of theatre for childhood and youth". Mention needs to be made that Crest has been finalist for the ETI-Stregagatto Award with its plays "La neve era bianca" (The snow was white) in 1999, "La mattanza" (Tuna fishing) in 2000, "Cane nero" (Black dog) in 2001 and produced the play which was the winner of the 2005 Scenario Award, "Il deficiente" (The moron).

Crest distributes its plays on the national territory and carries out training projects on a regional level. Privileged interlocutors are the children and the youth, as well as teachers, with the aim of creating a point of strong cultural and professional reference. However, another aim is to overcome barriers among audiences. Crest productions have been represented in evening performances and school festivals, in research projects and in field festivals. Furthermore, it maintains a constant relationship with the adult audits of the territory through the promotion and organization of theatre events of particular interest (prose seasons, festivals, shows).

After a thirty-year activity as "homeless", since 23 January 2009 Crest has been availing itself of 1000 square metres of "liveable theatre", namely TaTÀ, in the most working-class neighbourhood of the town, "Tamburi", the closest to Ilva's soaring chimneys. Ours is a theatre whose purpose is to become a pole of attraction for Italian and foreign artists, and to become a mediation model between the theatre and other forms of communication/creation such as writing, painting, video, ballet, and music. A constantly open theatre which, together with the production of plays and the hospitality of other theatre troupes, combines training proposals, encounters and school laboratories, drama research routes, and activities which are anyway aimed at dialogue and confrontation.