

PRIMAVERA DEI TEATRI

21st EDITION
08 > 14 OCTOBER 2020
CASTROVILLARI

Performances programme

THURSDAY, OCTOBER 8, 2020

8 pm | Castello Aragonese

ANGELO CAMPOLO / DAF TEATRO

STAY HUNGRY. Indagine di un affamato (60')

written and performed by Angelo Campolo

set design Giulia Drogo

assistant director Antonio Previti

secretary Mariagrazia Coco

produced by DAF Company and Teatro dell'Esatta Fantasia

winner of the 2020 In-Box Award

winner of the 2019 Nolo Milano Fringe Festival Award

The filling in of a grant application concerning social issues, gives the opportunity to tell the audience the experience of Angelo, actor and director from Messina, engaged in a theatrical research in refugee shelters. Steve Jobs' motto "Stay Hungry", sounds like a farce when compared with the kaleidoscope of human stories, from North to South, that cross the actor's memories. For three years his theatre training classes has been a meeting point of stories and trajectories. Without pietism, rethoric, or standpoints. Angelo takes us to his classes by the Straight, to tell the real experience of a theatre that can still be a weapon to face life. His personal daily experience of meeting and hearing the other turns into a tale on a country, Italy, which has opened and closed the doors of welcome in a schizophrenic way, leaving outside many stories, dreams, projects and human relationships that started under the cry of "Integration". An autobiographical monologue in which victims and oppressors get confused and good and evil are separated by uncertain boundaries. All the characters are marked, each one in his own way, by a "hunger" of love and knowledge, in a time of a deep emptiness that becomes an abyss.

Angelo Campolo studied at the Piccolo Teatro di Milano School of Theatre. He was nominated for Best Actor under 35 at the 2016 Ubu Award, and won numerous national awards, including: the Scintille Award at the Asti Theatre Festival, the CSS "Giovani realtà del teatro italiano" Award in Udine and the SIAE and MIBACT "Sillumina – Nuove opera". Founder and artistic director of the DAF Company, over the years he has created and directed many theatre projects, focusing on social topics, and has devoted to acting training. In movie and TV productions he has been directed by Luca Manfredi, Francesco Calogero, Giuseppe Gagliardi, Renato De Maria and Wim Wenders.

DAF is a theatrical production company based in Messina, which works also as a training company.

9.30 pm | Teatro Sybaris

LAB121 / Fabrizio Sinisi / Claudio Autelli

LA FINE DEL MONDO *national preview* (85')

writer Fabrizio Sinisi

director Claudio Autelli

cast Gabriele Cicirello, Alice Spisa, Anahi Traversi, Angelo Tronca
light and set design Giuliano Almerighi
original music and sound design Gianluca Agostini
video Chiara Calò
costumes Diana Ferri
movement coach Lara Guidetti
assistant director Valeria Fornoni
management Carolina Pedrizzetti, Eva Pettinicchio, Sara Carmagnola
produced by LAB121 with the support of Bando Funder35 Fondazione Cariplo and in residency at Zona K, Milan

An original work to make people aware of the environmental emergency. *La fine del mondo (The end of the world)* is set in a contemporary and futuristic Venice, in a dystopian future in which the lagoon city is on its last day before it is drowned due to global warming (actually, it is not so dystopian if compared to what happened to the city on November 2019, after this text was written). The characters are Luca, an actor (Gabriele Cicirello); Dora, his colleague and ex-fiancé (Alice Spisa); Diego, Luca's brother, who is now in a mental hospital (Angelo Tronca); Atena, an environmental activist engaged to a tycoon and an international philanthropist (Anahi Traversi). Four children, two pairs of brothers and sisters, whose individual destinies become gradually more and more intertwined. Their parents were either detached or too much intrusive, imperfect and disastrous, and the shadows of their family events weigh heavy on them, in a more and more wide and rapid vortex, where the natural disaster becomes a mirror of the private one, and viceversa. This play takes up the environmental issue, which has not yet been really explored in theatre, and aim at giving voice to a generation that is for the first time wondering about the real possibility of its extinction.

LAB121 Founded in Milan in 2010. It has produced and coproduced: *Romeo e Giulietta (2012)*, in collaboration with Pontedera Teatro and Teatro Litta; *L'Insonne (2014)*, based on A. Kristof's work, in collaboration with CRT-Milano Triennale, which won the In-Box Award and was selected at the 2015 Visionari Kilowatt Festival; *L'inquilino (2016)*, based on Topor's work, in collaboration with Napoli Festival; *Ritratto di Donna araba che guarda il mare (2017)* by Davide Carnevali, script winner of the 52nd Riccione per il Teatro Award. All the plays were directed by C. Autelli.

Claudio Autelli Director, artistic director of LAB121, he teaches stage directing at the Civica Scuola d'Arte Drammatica Paolo Grassi in Milan. Over the years, he has directed productions for CTB, Teatro Franco Parenti, CRT, Pontedera Teatro, MTM Teatro Litta, E45 Napoli Fringe Festival.

Fabrizio Sinisi Playwright, poet and writer. Artistically born in Teatro Laboratorio della Toscana, of which he's the dramaturg, he made his debut with *La grande passeggiata* directed by F. Tiezzi. Some of his works have been translated and staged in Europe and in the United States. He's one of the Italian authors selected by Fabulamundi Playwriting Europe and works with the most important Italian directors and theatres. He won the 2017 American Playwrights Project and the 2019 Testori Prize for Literature.

FRIDAY, OCTOBER 9, 2020

1pm and 7pm | Circolo Cittadino

TEATRO DELLE ARIETTE

TRENT'ANNI DI GRANO. Autobiografia di un campo (90')

by Paola Berselli and Stefano Pasquini

cast Paola Berselli, Maurizio Ferraresi, Stefano Pasquini

set and costume design Teatro delle Ariette

director Stefano Pasquini

secretary Irene Bartolini

press representative and communications manager Raffaella Ilari

produced by Teatro delle Ariette 2019 and Fondazione Sassi Matera

Paola and Stefano, married since June 18, 1989, live in the countryside, in the Ariette, a small farm on the hills southwest of Bologna, in Valsamoggia. They are actors and farmers. They farm the land, grow wheat, and then make it into bread. Not for sale, but to eat it everyday and to share it with the audience they meet during their performances. They were asked to put on a play for Matera 2019, about the Mediterranean breads. Hence they decided to keep a diary of daily life for the summer of 2019 (from June 18 to September 21), the 30th summer at the Ariette, to tell their present

through the wheat. To tell the present with all its ambiguities, the intolerances, not only food intolerances, the relationship with the land, animals, plants and mankind, the relationship with the society we all live in. That's how *Trent'anni di grano* was created. Forty spectators sitting around a big, low u-shaped table. Paola and Stefano in the center, sitting on the floor covered by wheat grains, prepare and cook *tigelle* (a typical bread of their territory) while reading their diary. Candle lights and nothing else. Far away there's the echo of an orchestra playing *Summertime*. Three months of diary, thirty years of life. Maybe a play. Maybe a vigil, as during summer nights, under the stars when we feel small, tiny, like specks of dust in the fields.

Il Teatro delle Ariette It is the company of the actors-farmers, of the theatre to eat, of the autobiography. In 1989 Paola Berselli and Stefano Pasquini left the theatre and decided to live in the farm The Ariette. After many years of silence and work in the fields, in 1996 they founded the company with Maurizio Ferraresi. They built the "Deposito Attrezzi", a rural warehouse that became their theatre-house. In 2000 they debuted at the Volterrateatro Festival with "*Teatro da mangiare?*", and so their adventure began. Teatro delle Ariette produces, studies, organizes and promotes theatre. Since it was founded, it performs in houses, bakeries, hospitals, schools, streets, piazzas and in the fields, but also in theatres and important national and international festivals. Their plays have been performed more than 2000 times: 30 creations for 25 years of work. The members of The Ariette are authors, maker and producers of their theatre, in every respect. Teatro delle Ariette is not just a theatre company, it is an experience, a daily practice, looking for a "place" where art, life and work coexist and coincide, one with the other.

5:30pm | Teatro Sybaris

EUROPE CONNECTION PROJECT in collaboration with Fabulamundi. Playwriting Europe

ANGELO COLOSIMO/WOBINDA

SE IO VIVESSI TU MORIRESTI *mise en espace* (60')

writer Miguel Castro Caldas

head of the project Angelo Colosimo

director Roberto Turchetta

cast Rossella Pugliese, Angelo Colosimo, Peppe Fonzo

translated by Francesca De Rosa with the supervision of Vincenzo Arsillo

produced by Wobinda and Primavera dei Teatri in collaboration with PAV

This work is a kind of essay, an experiment, an investigation and it explores one of the limits of theatre: the text. The text is available on the stage at the same time as its representation; therefore the audience can switch between reading and watching the performance. The project is mainly concerned with this specific interval between seeing and reading. Although reading simultaneously requires the act of seeing, it also implies a kind of blindness: one can only read if one looks beyond the letters, words, sentences, in short the text; one can only understand the meaning if one discards the form. *Se io vivessi tu moriresti* (*Were I to live, you would be dead*) takes place precisely in this interval between reading and seeing, between the book and the stage, stimulating the unpredictable spectators' attention, the rising or lowering of their head, the movements of their neck; emphasizing the aphonic choreography of everything that can be seen on stage.

Miguel Castro Caldas He is a playwright, translator and teaches playwriting and short fiction at the School of Arts and Design. He worked in theatre with Bruno Bravo, Jorge Silva Melo, Gonçalo Waddington, Miguel Loureiro, António Simão, Tiago Rodrigues, Teresa Sobral, Raquel Castro, Pedro Gil, Lúgia Soares, Gonçalo Amorim, Rute Rocha, among others. His texts are published in the collection *Livrinhos de Teatro dos Artistas Unidos*, and by the publishers Ambar, Douda Correria, Mariposa Azul, Culturgest, Primeiros Sintomas, and also in the magazines *Artistas Unidos*, *Fatal* and *Blimunda*. He won the SPA Prize for Best Staged Play with *Se eu vivesse tu Morrias*.

Angelo Colosimo He was born in Calabria, graduated from DAMS at the University of Bologna, and in 2001 started taking improvisation theatre classes at the Belleville Cultural Association, and collaborating in its youth theater productions. In 2007 he started studying at the Teatro Due School for Actors in Parma, where he worked with Valerio Binasco, Claudio Longhi and Walter Le Moli. In the same year, he started collaborating with Francesco Brandi in *Tutta colpa degli uomini* with Margot Sikabonij. He has written and performed *Bestie Rare - semidramma in Lingua Calabria* (2012) – winner of "Drammaturgie Nascoste" and of the BRISA Award; *L'Agnello di Dio* (2015), selected for the Testori Award; *Simu e puarcu*, which premiered at the 2017 Napoli Theatre Festival. *Nessuno ha perso mai*, written and performed by Peppe Fonzo, which premiered at the Benevento Città Spettacolo Theatre Festival in 2020.

8pm | Castello Aragonese

ANAGOOR

MEPHISTOPHELES (70')

written and directed by Simone Derai

music and live set Mauro Martinuz

editing Simone Derai

photography Giulio Favotto

assistant director Marco Menegoni

producer Anagoor 2020

coproducer Kunstfest Weimar*, Theater an der Ruhr**, Fondazione Donnaregina per le arti contemporanee / Museo Madre***, Centrale Fies and Operaestate Festival Veneto.

in collaboration with Fondazione Campania dei Festival – Napoli Theatre Festival Italia, Villa Parco Bolasco - Università di Padova.

*with the support of Ministero dell'Ambiente, Energia e Protezione della Natura della Turingia; **with the support of Ministero della Cultura e della Scienza della Renania Settentrionale – Vestfalia; *** with the financial support of POC Regione Campania 2014-2020.

Under the name of the demon that tempted Faust, *Mephistopheles* (dispenser-of-lies according to a possible Ebrew etymology), Anagoor puts together the video material collected between 2012 and 2020 in a journey in images through the tears of the world, with an electronic live set by Mauro Martinuz. *Mephistopheles* (he-that-hates-the-light according to a possible Greek etymology) is a Grand Tour on the dark areas of the cosmos, where darkness and generations' sufferings originates, along with man's relationship with nature, eros, his fellow creatures, time, technique and the absolute: the impossible. The cinematographic footage for plays like *Lingua Imperii*, *Virgilio Brucia*, *Socrate il sopravvissuto*, *Faust* and *Orestea* is made up of images prophetically taken in different museums, temples, nursing homes and in intensive farming areas, among butchers, shepherds and pilgrims, in India, in Iran, in Olympia, in the injured countryside of Veneto and on the Vesuvius. This massive amount of unedited images is newly put together in this flight and fall, in the form of a *concert cum figuris*.

Anagoor is a company founded in 2000 in Castelfranco Veneto by Simone Derai and Paola Dallan. In the first twenty years of activity they were able to carve out a space in the Italian and European theatrical and musical contexts, and they won the 2018 Silver Lion for Theatre. Their work explores the possibility of a new language that borrows from classical and radical texts a series of images and symbols that take us back to our cultural memory. Today, the directors Simone Derai and Marco Menegoni work regularly with Patrizia Vercesi, Mauro Martinuz and Giulio Favotto, while other artists and professionals join the company for each production. Anagoor's theatre is the answer to an iconic aesthetic that falls in different shapes, capturing new forms of dialogue between performing-art, philosophy, literature and the hypermedia scene. Their productions include: *Socrate il sopravvissuto/come le foglie* (2016), selected for the Ubu Award in the category Best Play of the Year; *Orestea/Agamennone Schiavi Conversio* (2018), sponsored by the program New Settings by Fondation d'entreprise Hermès. Among the awards they received are: the Jurislav Korenić Award to Simone Derai - for Best Young Director at the 53rd MESS Festival (2012); the Hystrio Award – “Castel dei Mondì” (2013); the ANCT Award for Innovative Theatre Research; the Hystrio Award for Best Directing and the ReteCritica Award (2016). In 2008 Anagoor has moved to the countryside around Treviso, and is now based in "La Conigliera", a rabbit farm turned into an *atelier*. In 2010 the company joined the project Fies Factory by Centrale Fies – art work space.

9:30pm | Teatro Sybaris

LOPARDO-RUSSO / NOSTOS TEATRO/ Collettivo ITACA

TRAPANATERRA (60')

creation Dino Lopardo

featuring Dino Lopardo and Mario Russo

artistic supervision Matteo Cirillo

Trapanaterra is a deep work of research on the South of Italy's situation, interpreted as constant oxymoron. A return to the place of origin, the story of a family from the South that has been destroyed by an ineluctable destiny, in which work, corruption, gold, power, tradition, amoral familism, desolation and cultural identity are elements that run a relay race. Two characters, two brothers that get on well or fight. One has left to have a better future and one has to stay behind. Being obliged to leave or to stay, lead to the same situation: that of sacrifice. The arena of events is a cursed

South and the ENI affair; nostalgia is the main element, the world of origin of the migrants. What was this region before and what has it become? What was the relationship between people living here? Were we better off, or worse? The two characters are victims of the system put in an unusual setting. Two puppets, ultimately two beings. Puppets that talk, fret, act in an improbable way, yet more real than the real thing.

Dino Lopardo Playwright, dramaturg and actor, he studied at the Academy of Dramatic Art Silvio d'Amico and at the Teatro Quirino's Academy of Dramatic Art. He graduated from the UNIBAS with a thesis on the radio play. In 2017 he wrote and staged *Trapanaterra*, winner of the 2017 Bando Cura and semifinalist at the InBox 2020; his second project, *Attesa*, has been awarded for Best Dramaturgy at the 2018 Indivenire in Rome, and Best Directing, Actor and Actress at the 2018 Rome Fringe Festival. For the group I.T.A.C.A., he has written and directed *Ion* (Best Play at the 2019 Indivenire Festival in Rome). He has worked as assistant director with Alvaro Piccardi in *Il codice di Perel*. He has written the script for the film *Batacatash* and in 2020 he has produced *NessunoEscluso*, a sound and video dramaturgy promoted by Amnesty International.

Mario Russo Actor, musician and acrobat, in 2014 graduated from the Q Academy of the Teatro Quirino in Rome. He studied with Francis Pardeilhan, Rosa Masciopinto, Sergio Basile, Ugo Maria Morosi, Carlo Boso, Graziano Piazza and was directed by Gabriele Lavia in the graduation play *Così fan tutte*. He debuted at the Teatro Quirino in *Don Juan club* directed by Francesco Bonomo. In 2016 he acted in *Altrove* directed by Paola Ponti; in 2017 was actor and musician in *Trapanaterra*; in 2018 acted in *Cose così* directed by Danilo Nigrelli. In 2019 he participated at the Rome Europe Festival with *Atto di adorazione* by Dante Antonelli. He currently studies violin at Rome Santa Cecilia Conservatory.

SATURDAY, OCTOBER 10, 2020

1pm and 7pm | Circolo Cittadino

TEATRO DELLE ARIETTE

TRENT'ANNI DI GRANO. Autobiografia di un campo (90')

6pm | Teatro Sybaris

EUROPE CONNECTION PROJECT in collaboration with Fabulamundi. Playwriting Europe

GIANLUCA VETROMILO / MAMMUT TEATRO

CORPO/ARENA *early preview* (30')

writer Joana Bértholo

director Gianluca Vetromilo

featuring Mauro Failla, Riccardo Lanzarone and Francesco Rizzo

also featuring Annalaura Morciano

assistant director Armando Canzonieri

light design and video mapping Mario Giordano

translated by Francesca De Rosa with the supervision of Vincenzo Arsillo

press representative Linee_relations

produced by Mammuto Teatro and Primavera dei Teatri in collaboration with Pav

thank's to Fernando F. Cimorelli e Gianni Cortese

Corpo/Arena (Body/Arena) is a triptych on the challenges the contemporary body has to undertake. The body as an arena, as a battlefield on which are inscribed the lines of force and the anxieties of an age: our age or a near future. Bodies, with their need for nourishment and sleep, and with their constant and slow mutability, which transforms possibilities in memories or regrets. To eat, to sleep, to grow old. Three arenas, three moments of our biological existence, which create a ravenous mirror of the world that is and that will come after.

This early preview presents one of the three fragments of the play: the first hunger. What does it mean to eat? How food is connected to the image we have of ourselves and to the ways we feel judged by others? In a world in which inactivity goes hand in hand with digital revolution and food is always handy on a smartphone, can a delivery boy be our sole contact with the outside world?

Gianluca Vetromilo Actor, director and street artist, he has studied with Eugenio Barba, Cesar Brie, Davide Iodice, Max Maccarinelli and Sergio Bini. He started performing in Street Theatre in 1999 and with Marco Rialti founded and directed the company Nuncepace – Street Artists. The company debuted in theatre with *Mignimogni*, a clownery performance. In 2007 Vetromilo debuted as actor at the Primavera dei Teatri Festival and in 2014 he starred in the multi-awarded *Patres*, produced by Scenari Visibili, the company he worked with for seven years. In 2018 and 2019 was assistant director for *Il diario di Adamo ed Eva* and *Lo Psicopompo* (2019 Ubu Award for Best Sound Project), both directed by Dario De Luca. In 2018 with Achille Iera and Armando Canzonieri he founded Mammut Teatro, a company that organizes the travelling festival *Matrioska*, and works as a training company within its territory in Lamezia. *La nostra ultima prima cena* is the first monologue written and directed by Vetromilo.

Joana Bértholo born in 1982, is a novelist and a playwright based in Lisbon, after living abroad for many years, in Europe and South America. She holds a degree in Graphic Design (Lisbon's Fine Arts Faculty) and a PhD in Cultural Studies (Universität Viadrina, in Germany). Her thesis was selected and published by Routledge Press. She has published three novels, two books of short stories and a children's book with *Editorial Caminho*, one of the most prestigious Portuguese publishing houses. For the stage, she began writing the dramaturgy for four creations by the choreographer Madalena Victorino. She has written nine short monologues for a theatre festival set in Lisbon's centenary shops. *Quarto Minguante* is her first play. *Corpo/Arena (Body/Arena)* is her last, yet to be staged, play.

8pm | Castello Aragonese

COMPAGNIA OYES

VIVERE È UN'ALTRA COSA *national premiere* (80')

creation and direction Stefano Cordella

group dramaturgy

cast Martina De Santis, Francesca Gemma, Francesco Meola, Dario Merlini, Umberto Terruso

assistant director and assistant dramaturg Noemi Radice

sound design Gianluca Agostini

management Valeria Brizzi and Carolina Pedrizzetti

produced by Oyes – La Corte Ospitale with the support of Teatro LaCucina/Olinda Onlus

The most part of the world population has stopped what they were doing to fight against the pandemic. We have all found ourselves motionless, in our homes, trying to come to terms with who we are and what we've done so far. For many of us who were not on the front line during the health emergency, it has been an opportunity to rethink our priorities trying to deeply connect with our own heartfelt desires. But how did it go? How were we feeling and how are we feeling now? *Vivere è un'altra cosa (Living is a different thing)* is a five-voices story about this time of suspension. It's a sharing of everyday life events that have called into question some fundamental aspects of our identities, in a delicate and self-deprecating tone. The five actors deal with some universal topics like the family, loneliness, job uncertainty, the fear of having wasted time and other anxieties that this isolation has given us.

Òyes Founded in 2010 by a group of actors who graduated from the Filodrammatici Academy in Milan. Right from the beginning the company has focused on creating new dramaturgies through improvisation and scenic writing. Their first work, *Effetto Lucifero* (2010 "Giovani Realtà del Teatro" Award) was a finalist at the 2011 Tondelli Playwriting Award. Their productions include: *Vania*, winner of the 2015 "Giovani Realtà del Teatro" Award and a finalist at the 2017 IN BOX. With the project "T.R.E. - Teatro in Rete per Emergere", Òyes got the grant f-Under35 for cultural enterprises. In 2017, *Io non sono un gabbiano* premiered at the Primavera dei Teatri Festival and Òyes has proved to be an up-and-coming company approved by the national critics, the audience and the working artists, and were sponsored for the second time by NEXT - Laboratory of Ideas 2017/2018. With the production *Schianto* (special mention Forever Young 2017-2018), Òyes has started to collaborate with Corte Ospitale, and they are now working together on a diptych based on *Oblomov* by Goncarov: *Vivere è un'altra cosa* and *The Oblomov Show*. In 2018 Òyes wins the Hystrio Iceberg Award for Best Emerging Italian Company. It is one of the five under-35 production enterprises supported by Mibac for the three-years period 2018/2020.

9:30pm | Teatro Sybaris

PICCOLA COMPAGNIA DAMMACCO

SPEZZATO È IL CUORE DELLA BELLEZZA (75')

creation, dramaturgy and direction Mariano Dammacco

featuring Serena Balivo

also featuring Mariano Dammacco, Erica Galante

light design Stella Monesi

produced by Piccola Compagnia Dammacco / Infinito srl *with the support of* Mibact and L'arboreto-Teatro Dimora | La Corte Ospitale :: Centro di residenza Emilia-Romagna, Centro di residenza della Toscana (Armunia-CapoTrave/Kilowatt) *and coproduced by* Operaestate Festival Veneto

The performance *Spezzato è il cuore della bellezza* (*The heart of beauty is broken*) tells the story of the so-called eternal triangle: he, she, the other woman. Through the fragments and images of this story, the play offers the audience a glimpse at Love and all its painful and stormy twists and turns, blending tragedy and humor. Serena Balivo plays the two female characters of the story and next to her, in a dream-like scenario, two silent figures arrive on the scene, animated by Mariano Dammacco and Erica Galante: the man, centre of the eternal triangle, and the two women. The starting point of this company's creation is a series of questions about love and how this essential feeling can turn into something else, deteriorate, break desires, fail to come up to the expectations of those who experience it.

Piccola Compagnia Dammacco was created in 2009 by the cooperation of Mariano Dammacco, actor, author, director and theatrical pedagogist with a twenty years' experience, and some young artists. The company's artistic work has soon evolved into a research project carried out by Dammacco and the actress Serena Balivo, a research later joined by the designer Stella Monesi and, in 2019, the actress Erica Galante. The company's research focuses on the actor's work and on creating new dramaturgies. Their productions include: *L'ultima notte di Antonio* (2012), *L'inferno e la fanciulla* (2014), *Esilio* (2016 Last Seen - Play of the Year on Krapp's Last Post; winner of the Museo Cervi Award); *La buona educazione* (2018), *Spezzato è il cuore della bellezza* (2020). Serena Balivo won the 2017 Ubu Award for Best Actor Under 35 and the 2011 "Giovani Realtà del Teatro" National Award. Mariano Dammacco won the 2010 "Il centro del discorso" National Award for Dramaturgy with his text *L'ultima notte di Antonio* and, before starting the company, won the 1993 ETI/Scenario Award for *Sonia la Rossa*, and the 1996 ETI/Vetrine Award for *Amleto e la Statale 16*. Arboreto Edizioni has published the books "*L'inferno e la fanciulla*" by Serena Balivo and Mariano Dammacco, "*Esilio*" and "*La buona educazione*" by M. Dammacco.

SUNDAY, OCTOBER 11, 2020

6pm | Chiostrò S. Bernardino (Morano)

MAURIZIO RIPPA

PICCOLI FUNERALI (70')

written and directed by Maurizio Rippa

cast Maurizio Rippa (voice), Amedeo Monda (guitar)

producer 369gradi

winner of the 2019 I Teatri del Sacro Award

Piccoli Funerali is a spoken and musical score that alternates between small funeral rites and songs dedicated to the departed. A dedication that is an act of love, a gift and a goodbye, an intimate and personal moment, which finds strength in music. Each song is a gesture that brings back a memory. Each funeral is told by the one who leaves, and takes a journey through the life just lived. Small Funerali is a moving and sweet show capable of welcoming pain and turning it into a rebirth.

Maurizio Rippa Singer (male alto) and actor, he studied singing and Baroque performance practice with Claudine Ensermet, Cristina Miatello, Claudio Cavina, Roberto Gini, Alan Curtis and Jill Feeldmann. He has won several singing competitions as a soloist and in a duo with the guitar player Massimo de Lorenzi, with whom he collaborates since 1996. He graduated as an actor from the Teatro Bellini's Academy in Naples. He has been directed by Carmelo Bene, Tato Russo, Lucio Allocca, Cristina Pezzoli, Walter Le Moli, Tito Piscitelli and Elijah Moshinsky. He collaborates with Antonio Latella and has worked in seven of his productions around Italy, Germany and Austria. He has collaborated with Le Loup Garou, winning the 1994 edition of Arezzo Wave. He has written and performed *Nella musica c'è tutto, meglio stare fermi*, special mention at the first edition of Tuttoteatro.com-Dante Cappelletti.

369gradi is a production organization supported by MIBACT. It supports and produces performing arts and is interested in innovation, experimentation and multidisciplinary. The general director of the project is Valeria Orani. In 2015 it began an internationalization process in the US with the Italian Playwrights Project, which aims to promote Italian dramaturgy in English-speaking countries.

So far, 369gradi supports the productions of several art groups who stand out for their contribution to the theatrical research and for their multidisciplinary artistic works: Bluemotion/Giorgina Pi, Tamara Bartolini/Michele Baronio, Dante Antonelli. It also supports the productions: *Echoes* by Lorenzo de Liberato featuring Stefano Patti and Marco Quaglia, *Piccoli Funerali* written and performed by Maurizio Rippa, *Un onesto e parziale dialogo sopra i massimi sistemi* by Pietro Angelini, *Io non sono nessuno*, Emilia Verginelli's debut work. In 2019 it has won the Sardegna Region's public competition Identity Lab_2, with the project *AMINA>ANIMA (Soul)*.

369gradi's numerous collaborations include the ones with: Rome Europe Festival, Rome's IED, Festa di Teatro Eco Logico, ConDominio Project created by Concita De Gregorio and Sandra Toffolatti.

8pm | Teatro Sybaris

MARCELLO COTUGNO / TEATRI ASSOCIATI DI NAPOLI / INTERNO 5

PEGGY PICKIT GUARDA IL VOLTO DI DIO *national premiere* (80')

writer Roland Schimmelpfennig

translated by Marcello Cotugno and Suzanne Kubersky

cast Valentina Acca, Valentina Curatoli, Aldo Ottobriano, Emanuele Valenti

direction, soundtrack and light design Marcello Cotugno

set design Sara Palmieri

costumes Ilaria Barbato

associate director Martina Gargiulo

assistant director Chiarastella Sorrentino

light board operator Mattia Santangelo

playbill photo by Ludovica Bastianini

produced by TAN - Teatri Associati di Napoli with the support of Goethe Institut Napoli

first part of the project *Una Trilogia Tedesca (A German Trilogy)* by Marcello Cotugno, Valentina Acca, Valentina Curatoli

Carol and Martin return home after six years of working somewhere in Africa with the Doctors Without Borders organization. Once they are back, two old friends, Liz and Frank, invite them over to dinner. The two couples had met at the school of medicine, but they had then taken two different paths in life. While Carol and Martin have chosen to provide medical assistance in poor countries, Liz and Frank have decided to practice medicine with more conventional life goals. Notwithstanding the distance, there's a tie that binds them: Liz and Frank's sponsored child, Annie, whom Martin and Carol have taken care of while they were in Africa. The liquor-loosened dinner party brings to light reciprocal misunderstanding and jealousy between the two couples. Unexpectedly the two dolls become the inert protagonists of the action: Peggy Pickit, an expensive toy made in the West that Liz and Frank want to send to Annie, and a simple wood doll that Carol and Martin brought back from Africa as a gift for the biological daughter of their friends. The two dolls become the symbol of the enormous gap between western advanced capitalism and the poverty of the developing countries. A gap from which emerges a sharp and pessimistic reflection on the relativism of values.

Roland Schimmelpfennig One of the most important contemporary German playwrights, as born at Göttingen in 1967. He worked as a freelance journalist and author in Istanbul before starting to study as a theatre director in Munich's Otto Falkenberg School in 1990. After completing this course he became an assistant director and later a member of the artistic team at Munich's Kammerspiele. Schimmelpfennig was then engaged as dramaturg at the Berlin Schaubühne for the 1999/2000 season. At present he is house author at the Deutsches Schauspielhaus in Hamburg.

Teatri Associati di Napoli Born in 2014 from the union of Libera Scena Ensemble and Interno5, two historic companies made up of different generations of artists. Teatri Associati manages the Teatro Area Nord (TAN), based in the Piscinola district in the Northern area of Naples, which since 2015 hosts multidisciplinary art residencies and since 2018 is the Centre for Residency of Campania (C.RE.A.RE Campania). It hosts a season of national and international new dramaturgy for a project named #ConfiniAperti. In the last few years it has produced works by authors and directors including Carlo Cerciello, Marcello Cotugno, Davide Iodice, Fabio Pisano, Lello Serao.

Marcello Cotugno Director, filmmaker, actor, teacher. He studied at the Naples Stabile Teatro Scuola directed by Guglielmo Guidi, at the Teatro di Roma with Mario Martone and at the Venice Biennale with Eimuntas Nekrošius

(direction) and Neil LaBute (dramaturgy). In theatre, from 1996 onward, he has directed over sixty plays, favoring contemporary dramaturgy. He also graduated in Filmmaking from the New York Film Academy in 1999, and his graduation short film *Don't you need. Somebody to love* received a special mention at the 2001 LAIFA in Los Angeles. Since 2000 he has directed nine short films, winning awards in Italy and abroad, the last one of which, *Il perdono* (2018), was a finalist at the 2019 Globi d'Oro.

9:30pm | Castello Aragonese

LIBERAIMAGO

A.D.E., Alceste D.i Euripide. *national premiere* (70')

writer and director Fabio Pisano

cast Francesca Borriero, Roberto Ingenito, Raffaele Ausiello

music and live music suggestion Francesco Santagata

costumes Rosario Martone

set design Luigi Ferrigno

light design Cesare Accetta

producer Compagnia Liberaimago

artistic residency C.O.S. / C.Re.A.Re. Campania

What is Alceste? A tragedy? A prosatyrical drama? The uncertainty over the proper definition of its genre, still heatedly debated by historians and scholars, is the starting point or an opportunity to undermine Euripides' text, to provoke it, drying out, at the rays of time, the epic relationships between the characters, putting what's left from a day of mourning inside the corrupted box of the middle-class drama. This rewriting, which brings a new language whose frame is an ancient chorus, doesn't belong and probably belongs too much to the thoughts of a husband, a wife, a father, a friend, defining a lukewarm A.D.E.

Liberaimago is a company based in Naples, founded by Francesca Borriero, Roberto Ingenito and Fabio Pisano. Liberaimago works on a theater research project focused on contemporaneity, which investigate contemporary playwriting, actor's work and live music. Liberaimago is in an incessant search for a new sensitivity, and collaborates with different artists for its productions. The company has been selected for several competitions and festivals, including the Napoli Theatre Festival, the Dante Cappelletti and the Scenario Awards.

Fabio Pisano Born in Naples in 1986; graduated in biotechnology, studied playwriting with Mark Ravenhill and Martin Crimp; attended several workshops with Enzo Moscato and Davide Carnevali; and studied with some of the leading Spanish contemporary playwrights, such as Esteve Soler, José Manuel Mora and Ana Valubena. At the same time he studied directing, with some international theatre figures like Oskaras Korsunovas, Lluís Pasqual, Emma Dante, Massimiliano Civica and Laura Curino. He has won numerous awards, including Sipario.it, Aldo Nicolaj, Salvatore Quasimodo and, in 2019, the prestigious Hystrio Award – Scriptures of Scene with the text *Hospes, -itis*.

MONDAY, OCTOBER 12, 2020

8pm | Castello Aragonese

ECO DI FONDO

LA NOTTE DI ANTIGONE *national premiere* (60')

directed by Giacomo Ferraù

written by Giacomo Ferraù, Giulia Viana

cast Edoardo Barbone, Enzo Curcurù, Giacomo Ferraù, Ilaria Longo, Giulia Viana

associate director Libero Stelluti

playwriting assistance Carlo Guasconi

movement coach Riccardo Olivier / Fattoria Vittadini

assistant directors Giacomo Nappini, Alessandro Savarese, Daniele Vagnozzi

sound landscapes Gianluca Agostini

scenic and light design Giuliano Almerighi

management and distribution Elisa Binda

*produced by Eco di fondo with the support of MiBAC and NEXT - Laboratory of Ideas 2019/2020
with the patronage of Amnesty International Italia
sponsored by the project "ECOMPLEANNO! - 10 anni di teatro etico" - with the support of the City of Milan*

Antigone is the clearest and deepest reflection ever written upon the clash between the private law of the soul and the unquestionable state law. It is told that Outsides Thebes' gates, Eteocles - the good, the just - and Polyneices - the outcasts, the last - died fighting each other. That's why Polyneices will be left unburied, as feast for vultures. When his sister goes to the scene of the tragedy, she finds a lifeless and disfigured body. In that moment, looking at him, she realizes she'll become Antigone. She looks closely at that body: she understands that Eteocles and Polyneices are the two faces of the same coin, of the same brother. Antigone openly attacks Creon, calling into question his word so she's condemned to be buried alive inside a tomb. We all know Antigone won't ever come out from that tomb, but what if our Antigone succeeded in raising her head one last time? What if she was able to get off the ground and point her finger at Creon, stubbornly asking for justice? What does it mean to wake up and discover you are Antigone? The Antigones of all time and space are those women who fought to the last to pave the way to other more Antigones. Women who defy the law to seek the truth. Maybe because one is not born Antigone, but becomes Antigone fighting. An Antigone inspired to Ilaria Cucchi.

Eco di fondo Founded in Milan in 2009 by Giacomo Ferrà and Giulia Viana, who both graduated from the Filodrammatici Academy in Milan. Their first works include: *Le rotaie della memoria* (2008 A.N.P.I. Cultura - Ovest Ticino Award) and *Sogno di una notte di mezza estate* (2010 Fantasio Piccoli Award for the Best Director). Their first youth theatre production, *Nato ieri*, was awarded with the "Premio Piuma per l'Infanzia". Their productions include: *O.Z., storia di un'emigrazione* (2014); *Orfeo ed Euridice*, written and directed by César Brie (selected at the 2014 Inbox); *La Sirenetta* (2016, selected at the 2018 Inbox); *Pollicino* (2018). In 2014 the company won the Pradella Award for "their sensibility to deal with contemporaneity and in researching into ethical and social issues". In 2017 Ferrà directed with the company *Altri Canti D'Amor*. In July 2018 they debuted with Scarlatti's *Il trionfo dell'onore*, reprised in 2019 for the Belcanto Opera Festival in Tokyo. Eco di Fondo is one of the Under 35 production enterprises supported by MiBAC for the three-years period 2018/20. In January 2019 they have debuted with *Dedalo e Icaro*, a coproduction with Teatro dell'Elfo; and at the end of November 2020 they staged the preview of *La notte di Antigone* (produced with the support of NEXT – Laboratory of Ideas 2019/20).

9:30pm | Teatro Sybaris

PAOLO MAZZARELLI

SOFFIAVENTO. Una navigazione solitaria con rotta su Macbeth *national premiere* (55')

written, directed and performed by Paolo Mazzarelli

set design Paola Castrignanò

original music and sound design Luca Canciello

light design Luigi Biondi

produced by Theatron Produzioni

with the support of Centro Teatrale Umbro and Angelo Mai

A well-known imaginary actor – Pippo Soffiavento (Blow-wind) – is playing his last role: Macbeth. But something goes wrong, the performance is interrupted, and the actor has to pull off his mask, showing himself to the audience. Therefore, the (self) portrait of the actor is staged instead of the portrait of the legendary King of Scotland he was supposed to play, but, with the passing of time, the portraits of the two - who are both busy with the fulfillment of their destiny - mingle; until Macbeth and Soffiavento turn out to be the two sides of the same coin. Vanity, ambition, insanity, power: whether you're an artist or a king, a tyrant or an actor, your enemies are just the same, and when you realize it - on the day of reckoning - is often too late. While the curtain is dropping on Macbeth's existence, he compares his life's course exactly with that of "a poor actor who struts and worries for his hour on the stage and then is never heard from again." He cries out against his own fate: "Blow, wind! Come, wrack!". And it is just then, when the mask of the self drops and one is on the threshold of the impossibile, that it can happen - to an actor, to a king, to any human being - to be able to see and see oneself. Right then, when the time of man is left behind, that of Theatre can begin.

Paolo Mazzarelli Born in Milan in 1999, he graduated from the Paolo Grassi Dramatic Art School. In theatre he has worked with Nekrošius, Stein, Martone, De Rosa, Baracco, Tolcachir. For *Pasolini, Pasolini!*, which he directed and

performed, he received a special mention at the 2001 Scenario Award and won the 2005 Franco Enriquez Award. In 2009, with Lino Musella, he has founded the company MusellaMazzarelli, for which he has written, directed, and acted numerous plays, winning the 2010 In-Box Award for *Figli di un brutto dio*, the 2014 ANCT Critics Award for *La società*, the 2016 HYSTRIO Award for Best Dramaturgy for *Strategie Fatali*. In 2017 he has won, with Musella and Monica Nappo, the Enriquez Award for Best Actor in *Orphans* by Dennis Kelly. For the big screen he acted in *Vallanzasca – Gli angeli del male* directed by Michele Placido; Paolo Sorrentino's *La grande bellezza*; *L'ultimo terrestre* directed by Gipi; Mario Martone's *Noi credevamo* and, more recently, *Genitori quasi perfetti* directed by Laura Chiossone and *Love Wedding Repeat* directed by Dean Craig. He has also starred in several movie and TV productions.

MARTEDÌ 13 OTTOBRE 2020

6pm | Chiostro del Protoconvento
I SACCHI DI SABBIA / ROBERTO LATINI

INTO LATINO ROBERTI

(в латинo Роберти)

prima puntata *national premiere* (30' circa)

featuring Roberto Latini and I Sacchi di Sabbia

light design and board operator Max Mugnai

sound design Davide Barbafiglia

produced by Compagnia Lombardi-Tiezzi with the support of Primavera dei Teatri, MIBACT and Regione Toscana

Two aliens, reduced to the size of bacteria, travel in Latino Roberti's body, trying to heal him from a mysterious virus. They have a short time and the Host's body turns out to be a formidable opponent, filled with deadly tricks. Will they carry out their mission before going back to their original size? Created during the pandemic, *Into Latino Roberti* is a web mini-series, with three episodes, based on *Fantastic voyage*, the 1966 sci-fi movie, later novelized by Isaac Asimov. The pilot will be presented during the *Primavera dei Teatri* Festival, which combines Roberto Latini's live performance with the remote one of I Sacchi di Sabbia, the alien crew that is travelling in his body.

* The performance will be live streamed on the Festival's Facebook page.

I Sacchi di Sabbia The company was founded in 1995 in Pisa and it has made a name for itself on the Italian Theatre scene for their ability to combine popular tradition and cultural innovation, each time exploring different performance fields, from literature to cinema (*Sandokan o la fine dell'Avventura* and *Tràgos*), from comics to opera (*ESSEDICE* and *Don Giovanni di Mozart*). The company has received the 2008 Special Ubu Award and the 2011 Critics National Award. In 2016 I Sacchi di Sabbia won "Lo Straniero" Award for their activity, and in 2017 the Eolo Award for their work in the puppet theatre.

Roberto Latini Actor, author, director, he studied in Rome at "Il Mulino di Fiora" - Perla Peragallo's School of Acting and Theatre Research, and graduated in 1992. He founded the companies: Teatro Es, Clessidra Teatro, and Fortebraccio Teatro, supported by MIBAC from 1999 to 2018. He graduated from the Faculty of Literature and Philosophy at the La Sapienza University, with a thesis on "Performing Arts Methodology and Criticism". Among the awards he received are: the 2011 Sipario Award for *Noosfera Lucignolo*; the 2014 Ubu Award for Best Actor for the role of Arlecchino in *Il servitore di due padroni* directed by Antonio Latella; the 2015 Critic Award for *I giganti della montagna*; and the 2017 Ubu Award for Best Actor in *Cantico dei cantici*. During the last years, he has been meeting actress and actors at workshops called "the actor without the performance" and "where is this sight?". From 2007 to 2012 he has directed the San Martino Theatre in Bologna. His latest productions include: *Mangiafoco* and *In exitu* by Giovanni Testori (2019), *Sei. E dunque perché si fa meraviglia di noi?* based on Luigi Pirandello and *Il teatro comico* by Carlo Goldoni (2018); *Quartett* by Heiner Müller and *Cantico dei cantici* (2017).

8:00pm | Chiostro del Protoconvento

BABILONIA TEATRI

NATURA MORTA (50')

written by Valeria Raimondi and Enrico Castellani

produced by Babilonia Teatri and La Piccionaia – Centro di produzione teatrale

coproduced by Operaestate Festival Veneto

Over the past few months we have become familiar with remote teaching, remote working, all our relationships have been mediated by a computer or a mobile. *Natura morta (Still life)* tries to deal with this medium, with this way to relating. That's why it asks the spectators to create a big circle. A big circular stage. A big empty stage. An empty stage in sign of mourning. An empty stage because there's a void to fill, a void to be shaped. An empty stage as an act of censorship. An empty stage so as not to censor an idea that puts us completely in front of the unknown. An empty stage because anything can be created out of nothing. Renouncing all certainties. The show will be watched on one's own smartphone, it will be a way to deal with the biggest exodus we are witnessing. An exodus without any body movement from one place to another, but the one we are living everyday with our migration from the reality to the virtual world. An exodus that is changing our way of living, knowing, relating. Interacting with the world from behind a screen allows us to both show and hide at the same time. A big circular empty stage, like a circus ring. Potential keyboard warriors define the set, and they are continually called to find a new balance between freedom of expression and self-censorship, respect and offence, revealing or hiding.

Babilonia Teatro Founded in Verona in 2006 by Enrico Castellani and Valeria Raimondi, it has made a name for itself for the irreverent and divergent look on the present. Playwrights, authors, directors and actors, Castellani and Raimondi, direct the company and they create, write, stage, direct and very often perform their productions. They have examined provincial life from different perspectives, fixing it as a microcosm of universal sufferings, and facing it with an irreverent courage. For this courage they were awarded with the 2016 Silver Lion at the Venice Biennale. They won numerous awards, including: the Scenario Award, two Ubu Awards, the Hystrio Award for Playwriting, the Franco Enriquez Award for their social commitment, and the National Theatre Critics Association Award. Castellani and Raimondi have created and directed all Babilonia Teatri's productions; the last ones are: *Padre nostro* (2019), *Calcinculo* (2018), *Paradiso* (2017), *Pedigree* (2017), *Purgatorio* (2016). They have recently debuted with *Romeo e Giulietta. Una canzone d'amore*.

9:30pm | Castello Aragonese

SCENA VERTICALE

MARIO E SALEH (75')

written and directed by Saverio La Ruina

featuring Saverio La Ruina and Chadli Aloui

assistant director Cecilia Foti

producer Scena Verticale

with the support of MIBACT and Regione Calabria

in collaboration with TMO – Teatro Mediterraneo Occupato, Palermo

The day after an earthquake, in one of the tents set up in the affected area, Mario and Saleh, a Western Christian and a Muslim, meet. The close relationship between the two evolves through distance and acknowledgement. Facts and outside events overturn the ideas that each has of the other. To their mutual surprise, the certainties that each of them have are continuously redefined in light of the events that take place between them.

Rather than getting into religious questions, I have focused on every-day facts against which to measure possible points of conciliation and opposition. Beyond the inevitable differences, external events come into play, which upset the balance between the two, in a continuous overturning of their convictions. I have met with Muslims, both migrants and non-migrants, and each one of them is a world within a larger world, where many Muslims chase after, differentiate and even oppose each other. It is a matter that requires a delicate approach, one that stirs up such virulence that it leaves one feeling shocked and at times powerless.

Saverio La Ruina studied acting at the Theatre School of Bologna and worked with Leo De Berardinis and Remondi & Caporossi. After graduating from DAMS in Bologna, he continued studying with Jerzy Sthur, Ludvik Flaszen and Eimuntas Nekrošius. He has won two Ubu Awards for *Dissonorata* (Best Actor and Best Italian Text), the Ubu Award for *La Borto* (Best Italian Text), the 2010 Hystrio Award for Playwriting, the Ubu Award for *Italianesi* (Best Actor), whose text was one of the five finalists at the 2011 Riccione Award. In 2015 he debuted with *Polvere*, winner of two Enriquez Awards (Best Actor and Best Playwriting), and he was awarded with Lo Straniero Award and the Ruccello Award. His *Masculu e fiàmmina* premiered at the Piccolo Teatro in Milan and was nominated at the 2017 “Le Maschere del Teatro Italiano” Award for Best Monologue Actor. His last work, *Mario e Saleh*, has premiered in 2019 at the Rome Europe Festival. The text has been translated into English and some excerpts are presented in an American Play Slam on contemporary playwriting on Zoom. His texts have been staged in France, USA, Luxembourg, Mexico and Venezuela.

WEDNESDAY, OCTOBER 14, 2020

8pm | Castello Aragonese

AGRUPACIÓN SEÑOR SERRANO

THE MOUNTAIN (65')

creation Agrupación Señor Serrano

dramaturgy and direction Àlex Serrano, Pau Palacios *and* Ferran Dordal

performance Anna Pérez Moya, Àlex Serrano, Pau Palacios *and* David Muñoz

music Nico Roig

video programming David Muñoz

video creation Jordi Soler Quintana

set design and scale models Lola Belles *and* Àlex Serrano

set design assistant Mariona Signes

costumes Lola Belles

light design Cube.bz

digital mask Román Torre

production director Barbara Bloin

producer Paula Sáenz de Viteri

technical director David Muñoz

Italian distribution Ilaria Mancia

management Art Republic

produced by GREC Festival de Barcelona, Teatre Lliure, Departament de Cultura de la Generalitat, Centro de Cultura Contemporánea Condeduque, CSS Teatro Stabile di Innovazione del Friuli – Venezia Giulia, Teatro Stabile del Veneto – Teatro Nazionale, Zona K, Monty Kulturfaktorij, Grand Theatre, Feikes Huis.

There is a widely shared image that runs through the history of ideas: climbing a mountain, overcoming all the difficulties to reach its summit and, once there, being able to see the world “as it is”. Reach the truth and not just shadows or reflections. It is a beautiful image indeed. But is it really so? Often, looking from the top down one can see nothing but clouds and fog covering everything, or a landscape that changes depending on the time of day or the weather. What is the world like then? How is the truth? Is there a truth? Is it just a peak that must be crowned and that’s it, or rather a cold and inhospitable path that must be continually climbed?

The Mountain blends the first expedition to Mount Everest, which success is still uncertain today; Orson Welles sowing panic with his radio show *The War of the Worlds*; badminton players playing baseball; a fake news website; a drone scrutinizing the audience; lots of snow; mobile screens; fragmented images; and Vladimir Putin happily discoursing on truth and trust.

Agrupación Señor Serrano Founded by Àlex Serrano in Barcelona in 2006, Agrupación Señor Serrano is a company that creates original productions based on stories of today’s life. The company makes use of both innovative and vintage tools to extend the boundaries of its theatre. Based on creative collaborations, Señor Serrano’s shows blend performance, text, live feed video, sounds and scale models to stage stories about discordant aspects of today’s human experience. The company productions have international coproducers and tours. In 2015, Agrupación Señor Serrano has been awarded with the Silver Lion for innovation in theatre of the Venice Biennale. The company has also received several national and international prizes (including the 2017 Premi Ciutat de Barcelona de Teatre and Theatre Critics Association of Barcelona Award), and enthusiastic reviews from newspapers like *The New York Times*, *Folha de Sao Paulo*, *L’Espresso* and *El País*. The company’s most recent productions are *The Mountain* (2020), *Kingdom* (2018), *Birdie* (2016) and *A House in Asia* (2014).

9:30pm | Teatro Sybaris

TEATRO DELLE ALBE

MADRE *national premiere*

written and performed by Ermanna Montanari, Stefano Ricci, Daniele Roccato

scenic poem Marco Martinelli

produced by Teatro delle Albe/Ravenna Teatro *in collaboration with* Primavera dei Teatri, Associazione Officine Theatrikés Salénto

MADRE (MOTHER) tells about a son and his mother, a countrywoman: she has fallen into a well. Was it a lack of concentration? Was it a fit of madness? Was it by choice? It's not a monologue: it's a diptych, consisting of two monologues, he scolds her and goes finding the tools, the winches and hooks, the iron tubes and the pulleys, the "technology" useful to get her out, while she, on the bottom of that well that feels like infinite, after all, confesses she's not scared, she's not ill at ease. On that desolate landscape, the allegory of a Mother Earth more and more poisoned bends out together with the nightmare of a "technology" that instead of discretely helping humankind, sets itself as an arrogant and a destroyer, capable to destroy a millenary equilibrium. From the text, which blends the Italian language and the dialect of Romagna, two figures emerge and they are poised between the harsh reality of our days and the symbols of a threatening yet indecipherable future: they appear like symbols of an oriental fable.

Three artists with a unique style have met to create MADRE: Ermanna Montanari, actress and author, Stefano Ricci, painter and illustrator, Daniele Roccato, composer and double bass soloist. Starting from the text written for them by Marco Martinelli, they meet on the stage, intertwining Ricci's oneiric live drawings with the magmatic vocal sonorities of Montanari, who gives voice both to the Son and the Mother, and with the sweet and stabbing sonorities of Roccato's double bass.

Ermanna Montanari Actress, writer and scenic designer, she's the founder and artistic director of Teatro delle Albe (1983) together with Martinelli. For her extraordinary vocal research, which is the subject of many books and essays, she has received numerous awards, including seven Ubu awards, the Golden Laurel, Lo Straniero Award "in memory of Carmelo Bene", and the Eleonora Duse Award.

Stefano Ricci Designer, he collaborates with the periodical press and publishers in Italy and abroad, for his projects he has been selected by ADI 2000, and for the 2001 Compasso d'Oro Award. His works has been exhibited at numerous world's public spaces, galleries and festivals. He teaches at the ÉESI-Angouleme, at Bologna's Accademia di Belle Arti, and at D.A.M.S.-Udine/Gorizia. He also works for theatre, dance and film.

Daniele Roccato double bass soloist and composer; he has performed at festivals and at many of the world's most prestigious concert halls, often presenting his own compositions. Some of the leading postwar composers wrote for him. He also works for theatre and dance. He recorded for ECM, Wergo and Sony.

Marco Martinelli Playwright and director, he has received numerous awards, including seven Ubu Awards, the Hystrio Award and the Golden Laurel. His texts are translated, published and staged in ten different languages and have been selected by Fabulamundi and Italian & American IPP.

PERFORMANCE

Friday, October 9 | 11:00 pm and 12:00 pm Castello Aragonese

Saturday, October 10 | 11:00 pm and 12:00 pm Castello Aragonese

LILITH (45')

creation Gianfranco De Franco, Cecilia Lentini, Massimo Bevilacqua

featuring Massimo Bevilacqua, Cecilia Lentini, Claudia Felici Ares e Filippo Mazzei

music design and live set Gianfranco De Franco

set design and direction Massimo Bevilacqua e Cecilia Lentini

art video project Cecilia Lentini

light design Massimo Bevilacqua

scenic elements, sound and light board operator Gigi Marino

coproduced by Témenos and Teatro Studio Krypton

with the support of C.U.R.A. Centro Umbro Residenza Artistiche, Micro Teatro Terra Marique, Corsia Of

**recommended for an adult audience. 20 audience members are admitted at each performance*

Allegory of the feminine role in society. A dialogue with the spectator that spreads through the symbols of imprisonment, inclusion and punishment. Here the feminine role becomes the example par excellence of the social pathology of repression: the woman, in her numerous social roles, sometimes extreme, revolts and get caught in the symbols of genre, identity and value. A ritual of purification, a Sabbath in which the human being embraces his/her fragilities. The ritual of a body/man who get closer to a body/woman using images of the religious mythology. The sound, the beating and oneiric atmospheres will be the placenta from which will emerge the need to go back along a collective imagination that we deeply possess and that intensely affects our way of being in relation with the other. A journey in that kind of meditative catharsis, where we go after our thoughts without stopping them, living within the fear of uncertainty and chaos. Experiences that move the axis of reality, cryptic emotions that intertwine with the sound/breath of the soul.

GIANFRANCO DE FRANCO multi-instrumentalist, he plays in numerous international festivals, from London to Dublin, from Argentina to Moscow. He composes music for the theatre and has composed music for various stage productions by Saverio La Ruina, Dario De Luca and Giancarlo Cauteruccio. He's also author and composer of performances and site specific performances; and he collaborates with some artists of the Italian music scene, such as Peppe Voltarelli, Gennaro de Rosa, and M. Messina/99 Posse. "Cu a capu vasciata" (MkRecords/Rubettino/Etnoworld) and "Imago" (IcarusFactory-IRD) are his first solo albums. He has received two special mentions at the 2013 Los Angeles Music Award and at the 2014 Artist in Music Awards.

MASSIMO BEVILACQUA Over the years he has developed a specialization on virtual scenography and visual directing using the new technologies of video mapping applied to theatre scenography. Since 2004 he works with Teatro Studio Krypton in different creations of Giancarlo Cauteruccio. He has worked with numerous musicians, such as Gianni Marocolo, Beppe Voltarelli, Gennaro De Rosa, Gianfranco De Franco, Fricat, Finaz. Since 2018 he is the designer, with Giancarlo Cauteruccio, of Tenax Theatre where he teaches performing arts classes.

CECILIA LENTINI Video artist, studied at the LABA (Free Academy of Fine Arts) in Florence, where today she teaches New Media Phenomenology and Multimedia Languages. She also teaches New Media Theory and Techniques at the IED in Florence. Manipulated bodies, provoking, exploration of the language of pleasure, the power of the indefiniteness, experimentation are the cores of her artistic research. Since 2017 she collaborates with TS Krypton for the Tenax Theater as performer and co-director of performances centered on the relationship between body, identity or its absence, and technologies.

Saturday, October 10 | 6:30pm Chiostro del Palazzo di Città

TEATRO DELLA MARUCA – Primavera Kids

Pinocchio (60')

written and performed by Angelo Gallo

scenic elements, puppets and marionettes Angelo Gallo

produced by Teatro della Maruca

The most told story of all times, ideal for grown-ups and children. Pinocchio comes alive as it is told. An amazing journey into the theatre of figures, starting from hand puppet technique, passing through the marionettes and the 'marottes', and arriving to the theatre of objects, made with recycled objects, using which the giant sperm whale will come alive to swallow Pinocchio. The live performance follows the style of the first Italian youth theatre, in which the audience not only joined the performance but also became the main character through a series of *coup de théâtre*. A simple show, strong and tender at the same time, in which the evocative language of the theatre of figures meets the needs of the story that has accompanied the childhood of any child.

ANGELO GALLO Founder of Teatro della Maruca, he has won the 2014 Otello Sarzi Award. With his dolls and puppets he has participated to the most prestigious Italian and European festivals and theatre seasons: from Teatro Quirino to Teatro India in Rome, from Mittlefest in Pordenone to Primavera dei Teatri to the Festival in Warsaw.