

ON CURATING

Scenography Expanding 3: On Curating
September 27 – 29, 2010

Festival Escrita na Paisagem and Centro de História da Arte e Investigação Artística (CHAIA), Évora, Portugal

- **Extended scenographies:**
- **Dramatic paintings vs performing plastics. Some conjectural readings**
- Notes by M. Federica Maestri | artistic director Lenz Rifrazioni | curator Festival Natura Dèi Teatri
- Imagoturgy | Francesco Pititto



Extended scenographies: Dramatic paintings vs performing plastics.

Some conjectural readings



- Introduction

Images are divided into two major opposite groups: the first group is derived from being surrounded by the events and the second from surrounding them... “This being inside something” and “to see something from the outside”, the “concave sensation” and the “convex sensation”, the “spatial being”, “the objective being”, the “penetration”, the “contemplation” repeat themselves in many other antitheses of the experience and in many of their linguistic images so it’s allowed to suppose a very ancient dualistic form at the origin of human experience.

Robert Musil “The man without qualities”

Temporary | Defective | Pathetic

- This original irreducibility suggested by Musil seems reconciled – perhaps only misleadingly – in the scenographic language. The antagonisms appear to be driven back to unity by their inefficiency as signs.
Their ‘being’ exclusively because they are a portion of both, establishes an hybrid linguistic space: the scenic silhouette is, at one time, concave and convex, it tries to be contemplated but wants to be penetrated, it tries to be seen from the outside but fears an exclusion from the inside.
- By virtue of its structural pauperism, of its being “without qualities”, the scenographic work – a temporary creation, a defective piece of work, a pathetic chronicle of the *hic et nunc* – can rename itself the only (?) creative “absolute” monument of the present.
- Through the analysis of a recent creation by Lenz – *Consegnaci bambina i tuoi occhi/Give us your eyes, little girl* – I will try to visualize the oscillation between the two polarities active in our performative work: the constant tension for the search of the self-sufficiency of the artistic installation (performing plastic), and the inevitable historical subordination of the scenic space to the dramatic vision.



Notes on Lenz Rifrazioni

- Büchner, Hölderlin, Lenz, Kleist, Rilke, Dostoevskij, Majakovkij, Shakespeare, Goethe, Grimm, Andersen, Caldéron de la Barca, Genet, Lorca, Ovid: these are the authors that, from 1985, have marked the monographic and long-term projects of Lenz Rifrazioni. The recent projects of contemporary performative creations are the artistic outcome of an in-depth work of visual, filmic, spatial, dramaturgic and sonic research. Through an aesthetic convergence between the exegetical fidelity to the word of the text, the radical visuals of the filmic creations and the conceptual extremism and originality of the artistic installation, the work of Lenz Rifrazioni rewrites in visionary signs the philosophical tensions and the aesthetic anxieties of the present time.
- Francesco Pititto, who directs together with Maria Federica Maestri, curates the translations, the dramaturgic rewriting and the *imagoturgy* of the works. The scenic installations and costumes are created by Maria Federica Maestri, recommended by the critics for her “dramaturgy of the material”, the system of visual signs that make up her very personal “design-acted”. The original music is written by Andrea Azzali, a musician experimenting with electronic processes and compositions.
- Lenz expresses an artistic know-how recognized as one of the most original and rigorous of the Italian and European experimental theatre scene, being marked by a continuous work of research on the contemporary language. In the first phase of its creative journey, Lenz Rifrazioni revisited the great classics of literature, re-transcribing into contemporary visions the poetic impulses of those texts.
- In a more recent phase, the visual and plastic research is the centre of the poetic: the theatrical action wedges itself between the rewriting in images and the plastic creation of the space that demands recognition as an autonomous artistic installation. The performative act is enhanced by the exceptionality of the interpreters, artistic reagents to the creative text.



Notes on Festival Natura Dèi Teatri

- Since 1996 Maria Federica Maestri and Francesco Pititto have opened an active dialogue with the contemporary international artistic scene, creating and curating *Natura Dèi Teatri*, a Festival that explores the new artistic research. ND'T is a project of production of international performative contemporary creations conceived specifically for the festival and a project of intellectual reflection on the state of contemporary art today. The physical and significative space, place of the making of Lenz's creations, is crossed by aesthetic experiences that are among the most innovative and rigorous of the European visual, musical and performance arts scene.
- The attention to the contemporary creation, the interdisciplinary nature of the events presented, a strong connection to the territory together with a profound vocation for the international performative culture, are historical features of Natura Dèi Teatri.
- A distinctive and founding element of the Festival is the interaction between the historical, artistic and monumental heritage of the territories of Parma Province that are involved in the project and the live creations there presented. During the years, monumental complexes of great artistic value like the Medieval Court of Giarola, the Palazzo Ducale in Colorno, the 16th Century Rocca dei Rossi in San Secondo Parmense in addition to churches, squares, mansions, historical gardens and cloisters, have been "contaminated". Main venue and hub of the project is Lenz Teatro, an example of concrete theatre built in a post-industrial space reconverted into a creative home thanks to the will of an artistic group.
- Natura Dèi Teatri is a triennial artistic project. The last editions (2003/2004/2005) were defined by a journey through BEAUTY AND FEAR, PRODIGIES AND PROPHECIES and ADORATIONS AND VISIONS. The three-year period 2006/2008 was framed around three editions thematically inspired by CONSTANT WORKS, DISTURBED WORKS and PATIENT WORKS. The project 2009/11 is based on FIELDS, SKIN and OF MEN AND DOGS, creative traces left by the reading of Ovid's works.
- The artists are invited to present works or to produce new creations stimulated by the conceptual indications suggested by the poetic vision of Lenz Rifrazioni. Scanner, Studio Azzurro, Lillevan, Jan Fabre, Eva Meyer-Keller, Via Negativa, Burrows e Fargion, Dan Perjovschi, Paul Wirkus, Roger Bernat, Mette Ingvarsten: this is short incomplete list of the artists featured in the past editions.



CUTIS
ND'T₀₁₀

WITHOUT QUALITY

Some of Lenz Rifrazioni's Relocations

Introducing

Aldo Rossi + Francesco Lo Savio + Simone Weil

- *(...) We always love those columns and arches turned into lime, the buildings abandoned and transformed, the mutilated monuments. / Aldo Rossi*
- *(...) I have freed humanity from the superfluous ornament. Once, 'Ornament' meant 'beautiful'. Today, thanks to a lifetime's work, it's a synonym for poor quality. / Adolf Loos*
- *(...) Human Being. Unique example of structural perfection and full static freedom, with changing balance. / Francesco Lo Savio*
- *(...) To stain, it's to modify, to touch. Beauty is what you cannot want to change. To have power on something, it's to stain. To own equals to stain. / Simone Weil.*



Previewed

Richard Serra + Louise Bourgeois + Ron Mueck



UNDERWEAR



EXTERIOR < BODY

The need to hit, to break, like against a stone, our internal impurity against an external and perfect purity.



OVIDIO / RADICAL CHANGE < IO 2008

Body | Exterior

Views of LENZ

OVIDIO / EXILIUM 2009



OVIDIO/CHAOS 2008



Body | Exterior

Views of LENZ

ANDERSEN / SIRENETTA 2005

CALDERÓN / IL MAGICO PRODIGIOSO 2004

CALDERÓN / LA VITA E' SOGNO 2003

OVIDIO / DIDO 2010



Exterior | Intimate

Views of LENZ

SHAKESPEARE / HAMLET 2009

OVIDIO / DAPHNE 2007



Views of LENZ

OVIDIO / RADICAL CHANGE 2007
GOETHE / FAUST 2 2002
GRIMM / BIANCANEVE 2001
CALDERÓN / IL PRINCIPE COSTANTE 2006





OVIDIO / RADICAL CHANGE < PHOENIX 2007

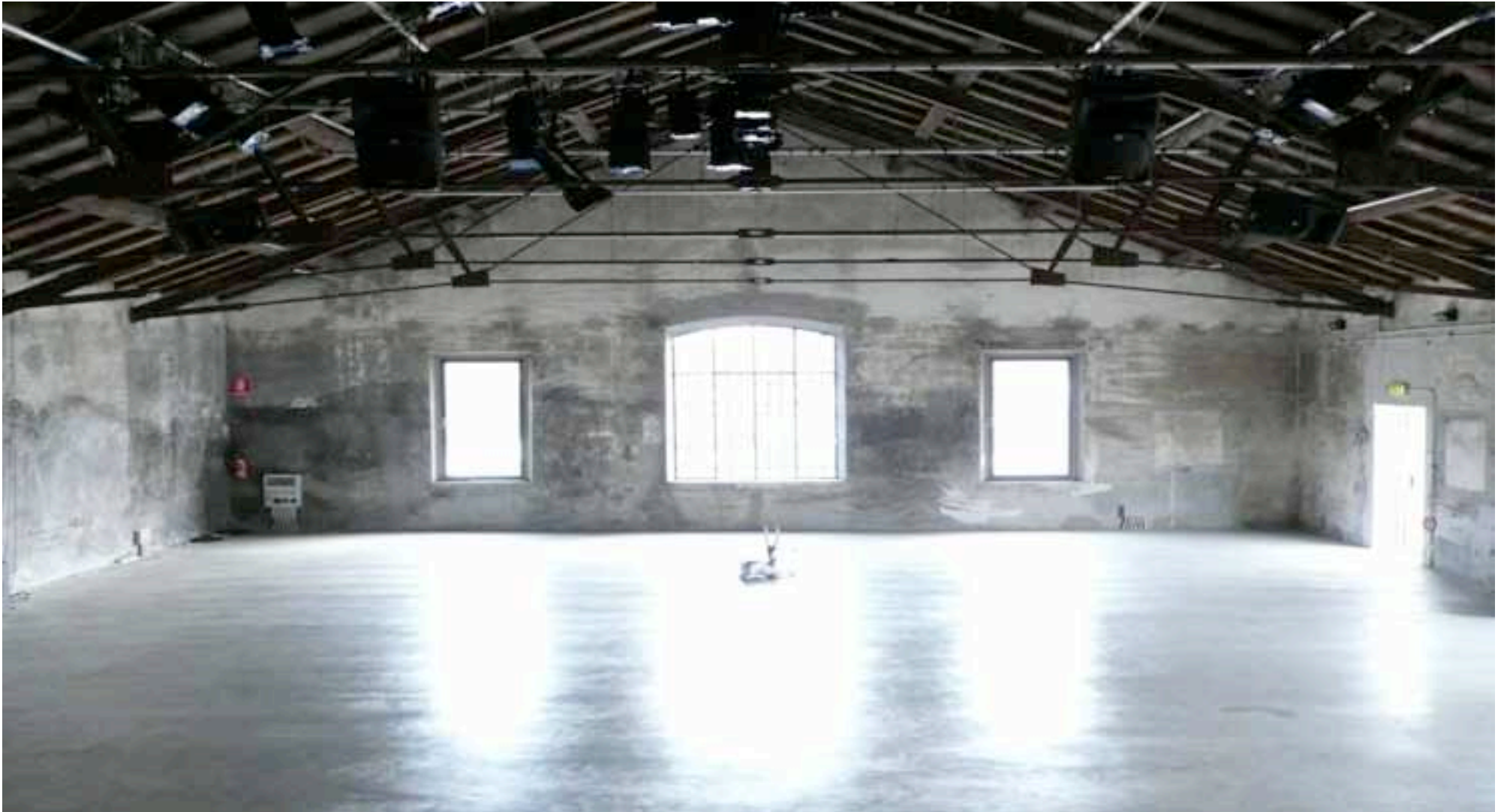


OVIDIO / DIDO 2010

THE SUPERFLOUS

- Interior | Mobiles

LENZ TEATRO PARMA / SALA MAJAKOVSKIJ



THE SUPERFLOUS

- Interior | Mobiles LENZ TEATRO PARMA / sala majakovskij / exilium



My school of architecture



My school of architecture



- The purpose of an action and the level of energy that it feeds in, different things.

My school of architecture

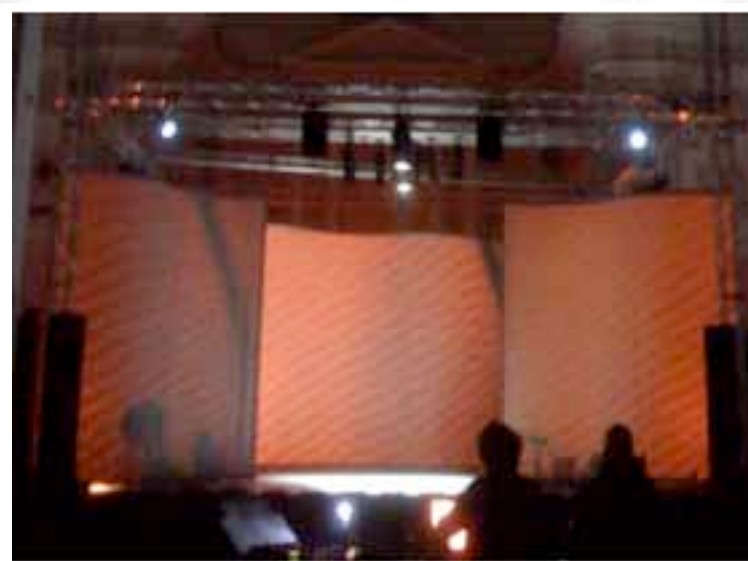
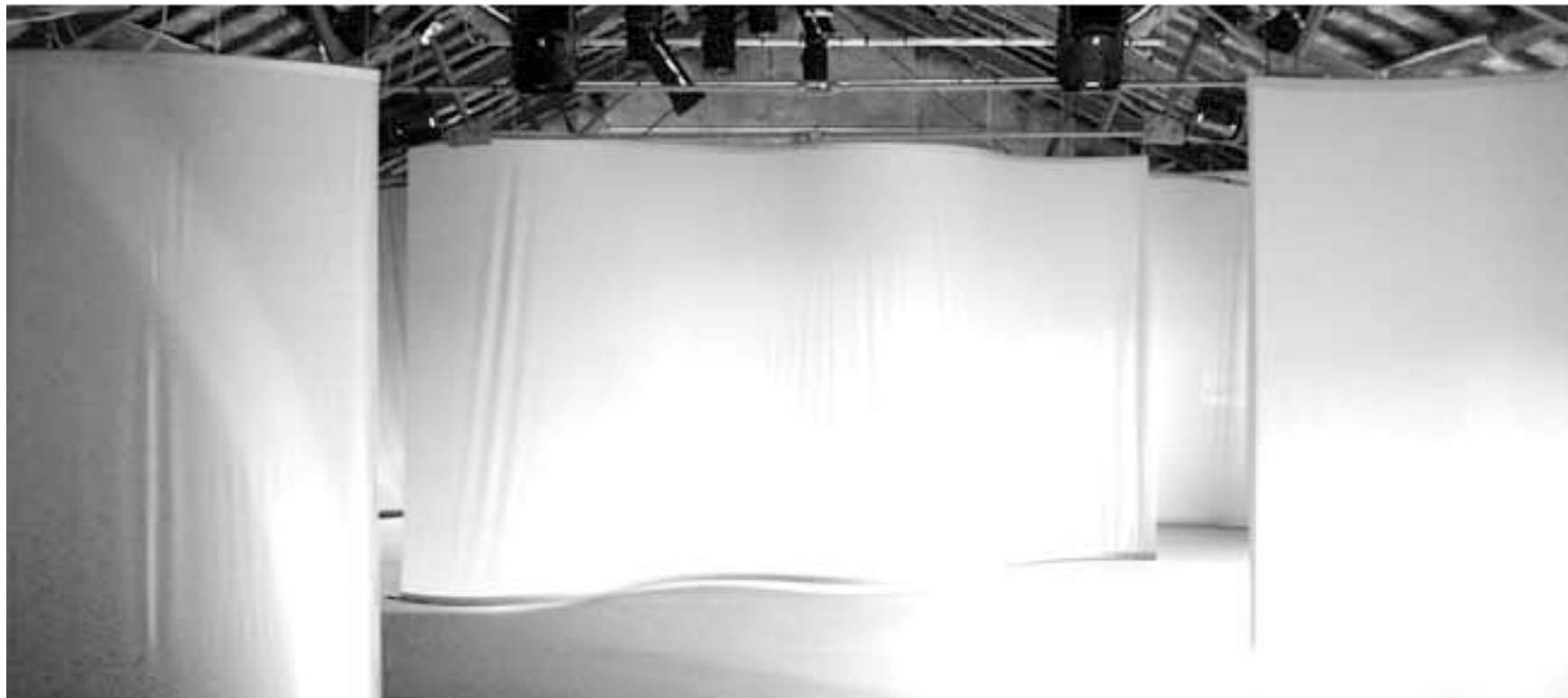
- The purpose of an action and the level of energy that it feeds in, different things



CHAOS 2008



CHAOS 2008



EXILIUM 2009



Different things



- A railing reaching only to the waist;
- A decoration;
- A brick wall;
- The importance of these things;
- The imagination that gives or steals energies; *Real Energy*.



Real Energy.



So only the imaginary benefits provide unlimited energy for efforts

CALDERÓN / IL PRINCIPE COSTANTE 2006

OVIDIO / RADICAL CHANGE < PHOENIX 2007

ANDERSEN / SCARPETTE ROSSE 2005

GRIMM / BIANCANEVE 2001





SHAKESPEARE / HAMLET 2010



OVIDIO / DIDO 2010

A MODEL STUDY: THE BALLADE OF CAPERUCITA ROJA

CONSEGNACI, BAMBINA, I TUOI OCCHI

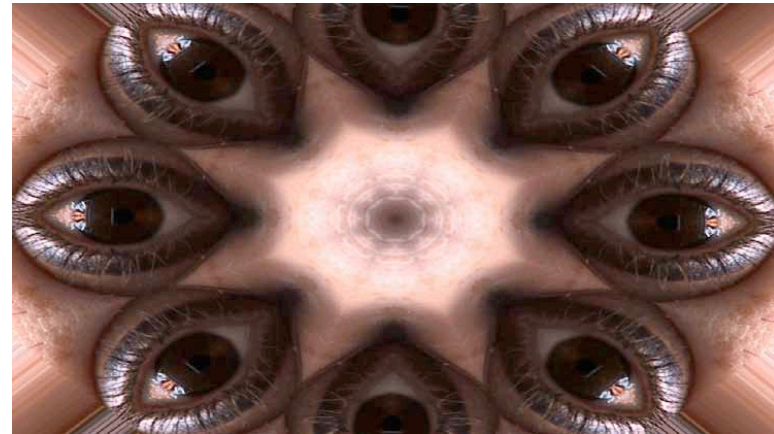
from *The Ballade of Caperucita Roja* by Federico García Lorca



Consegnaci bambina i tuoi occhi/Give us your eyes, little girl (2008), a Lenz Rifrazioni production directed by Maria Federica Maestri and Francesco Pititto. This is the very first dramatization of Federico García Lorca's *Ballad of Little Red Riding Hood* a poem written in 1919 by the great Spanish poet and dramatist.

- The work is returned through a wide installation of visual and performing arts halls of the main floor of the Palace of Colorno.
- A performative installation action in which the Lorca fable builds up his own autonomous world of Creation made off objects and installations. A creation that develops through video projections, contemporary objects that denote the fable contexts, real bodies and artificial ones collected in a museum, producer of artistic language that sustains the philological course of illumination of the philosophical and aesthetical substrate of the Lorca ballad.

- The original music of this new Lenz Rifrazioni creation are realized by Robin Rimbaud/ Scanner, electronic musician from London who collaborated with artists such as the Radiohead, Bryan Ferry and Laurie Anderson. He also exhibited and created his works in the most prestigious centres of contemporary art like the Centre Pompidou of Paris, the Tate Modern Gallery of London, the Macba of Barcelona and the Moma of San Francisco.
- The text, retranslated and adapted to the stage, thanks to its particular poetic writing and narrative structure, presents characteristics that lead to the reconstruction of a poetical landscape in which territorial and cultural boundaries arrive at the origin of imagination and child memory of all Europe.
- The revisiting of the Grimm fable, the Divine Comedy reference and the poetical passion of Lorca are a powerful metaphor for a contemporary vision of the real world.





- In this original poetical fable, with a powerful aesthetic impact, the reader follows the path of the Little Red Riding Hood lost in an obscure wood full of Dante reminiscences, in which live cruel flowers and butterflies, monstrous creatures, who try to rip out the infantile purity of her eyes.
- But the journey transcends the nature of the body, to get to the place of spiritual illumination. The journey to Paradise of Little Red Riding Hood starts with the holy bath and the immersion in the baptismal stream.
- Her guide is St. Francis of Assisi, the “poor man” the God’s jester who loves all the living beings of Creation. In a furious whirlpool of running and searching for each other, the journey goes on between fiction and dream, classical and biblical references, literary adventure and popular story telling.

- The discovery of an unknown and unsettling world natches poetically, with a sequence of encounters-visions that climax with the vulgar sanctity of St. Apapucio DoubleChin, a Lorca creation which represents the extreme ugliness in a place - the Paradise- that should only contain the essence of beauty and spirituality.
- Everything becomes a sort of distorted chant full of images and words on the loss of purity and definitive breaking of Dreams, Poetry and Love. A journey-path restricted to a limited audience, situated in the seventeen rooms of the Palace of Colorno (Reggia di Colorno).



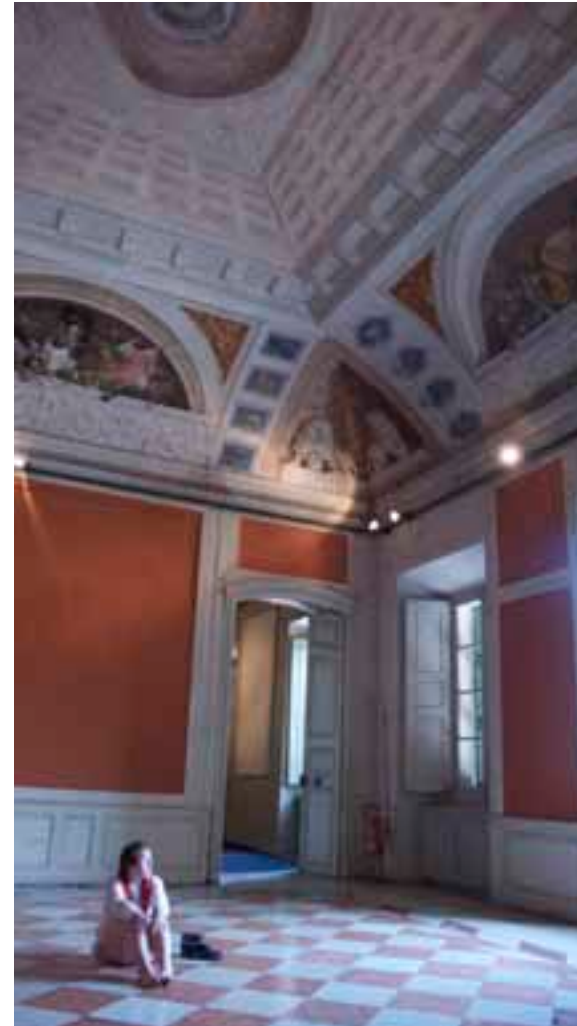
- The dangerous and obscure wood attracts disorientation. An inverted paradise inhabited by dirty and ugly saints, pagan deities and mythological figures, by a crucified Virgin deprived of her iconographical beauty and perfection, by a St. Francis who, in the separation from the children, shows himself as the obscure identity of all the irregular spirits of Creation after his descent in the most hidden part of human being.
- The Wolf and the Hare, mythical figures between fable and tragedy, take care of child back in the wood and elevate her to a tragic heroine of love in a world that neither the poet, nor St. Francis, nor the whole humanity would reach again.



Aforsaid

Wonder Loss Quest

- Federico García Lorca forces on his poetic I the magical metamorphosis – the pure Caperucita Roja, the girl of a lost childhood – and marks the different scenes of this unfinished ballade of wonder.
- The wonder of loss and of quest, the wonder of double death and of double resurrection, the wonder of the love wound, of pure innocence and of desire for the absence of passions.
- It's a call to the time of childhood, the age without conscience, well before the liberation of love, when everything becomes a true story.
- The clear poetry of the body contains, here, the shapes and substances of an endless childhood and of a precious genetic inconsistency that ipso facto frame the sufferance of the poet when he encounters the maybe evil reality of things and, after, the poisonous flower of the passion of love.



Aforsaid

Wonder Loss Quest

- There's no possible deviation from one's own course in life, who was born pure will remain pure, the desire for a permanent childhood exists and, then, dies out with the performance of this *extenso poema* made of 568 verses, through the body and mind of an hyper-sensitive performer, more than sensitive to the evils of the normal order.
- “And let them laugh / my eyes contemplating your innocent eyes/ that have never suffered the illness of love.”
- Innocence, even when childhood is lost, can be, again, an initiation to the poetic creation, in these instances very near to the beatitude of the unconsciousness.



DRAMATIC PAINTINGS VERSUS PERFORMING PLASTICS



- VISUALIZATIONS/DISPLAYS
- A < self- sufficiency < performing plastic
versus
- B < subordination < dramatic paintings

PORTIONS

*Surrounded
Concave*



*Surrounding
Convex*



PORTIONS

Penetration



Contemplation



Room 2_”Orange” **11.70x6.40**
SCENE 1. The Forest *In this stifling evening*
Caperucita + Action
poppies_moss_ivy_butterflies

In the first passage between red steel doors, installed as a topos of the contemporaneity, where red eyes come out like aggressive poppies, Caperucita Roja takes the first steps towards the unveiling of the real, of the roughness of the natural. Indeed Nature wants to steal her eyes, the loving and clear filters of a world without fears. The poetry of childhood can't go past the limits of the allocated time – the story has to end – but the purest gaze can project itself onwards and continue to search, search – “Many years ago/ some men with long hair, the poets/ people called them, they lost me in an unknown forest.”





Room 3_ "The Throne" 13.60x7.00

SCENE 2. The brook *Caperucita, come with me, have no fear.*

Caperucita + Action Water

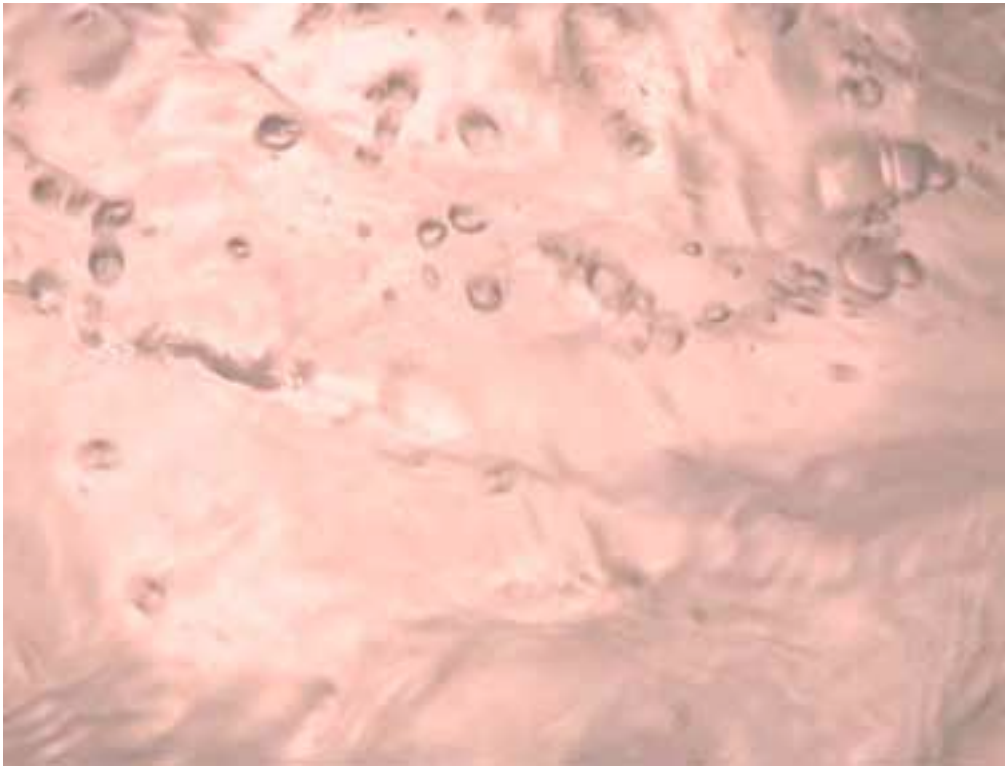
To save her eyes, the only filter for an innocent reading of the world, Caperucita relies on the water that envelops and protects all: "I'm walking to my death because I'm an old water./ Caperucita come with me, have no fear./ I will take you to meet the Saints". And inside the water, for the first time, she will die and, then, return to life, like, at the beginning, in the mother's womb, where, floating, she resurrects to life.



Room 4_”Pink” 6.10x7.10

SCENE 3. The sky-blue field *Pull me away from here, with water*

Action POET



Room 5_”Sky-blue” 6.50x8.60

SCENE 3. The sky-blue field *I sleep on the Water’s bed*

Caperucita + Action Saint Peter

In her new living dream, a saint is waiting to lead her to the destination – there, where the saints live -, and along the road she meets men-icons, the pain of love, again death and again life.







Room 6_”Chinoiserie 1” 4.70x.4.40
SCENE 3. The sky-blue field

Caperucita moving + Action
Saint Peter





Room 7_”The Cross”

4.70x4.40

SCENE 3. The sky-blue field

Caperucita praying



Room 8_”The Griffon” 6.50x6.50

SCENE 4. THE MARBLE HALL

I went to collect the soul of this nest now dead.

Saint Francis + Caperucita

He is the saint of little things and of the great All, Rossellini’s poor man that speaks to children and to birds.





Room 9_”Tiny Doors”

6.70x6.70

Saint Francis + Caperucita moving.

The allegories, the parables, the lives of the mystics and the pagan myths interlace the branches of the dark forest, el bosque obscuro, where Caperucita Roja is guided by the hand of Saint Francis, busy revealing her the cruel and bloody truths of popular imagination, of sciences and of human philosophies.





Room 10_ "Untitled 1_Tower" 6.40x6.70

5. The Pink Niche *Saint Francis, who's that thin naked man*

Saint Francis + Caperucita

Pericus_Saint Augustin_Job_Sheep

Saint Peter, Saint Pericus Palotes, Saint Augustin, Job, Saint Joseph, Saint Agnes, Pholypheme, Echo, Saint Thomas, Saint Lucy, Saint Apapucius Double Chin, Cupid, the Virgin Mary: real and fake saints, ancient sages and myths, the aged Virgin,





Room 11_”Untitled 2_White”

6.40x6.40

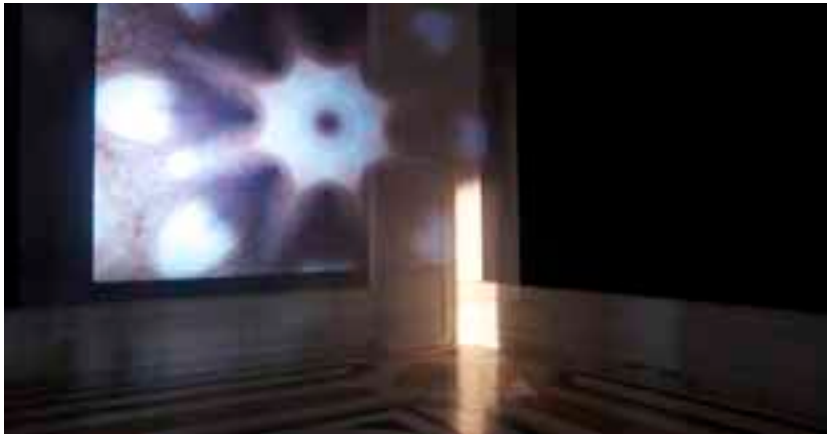
6. The Green Lake Bank

Everything turns into espuma y aroma.

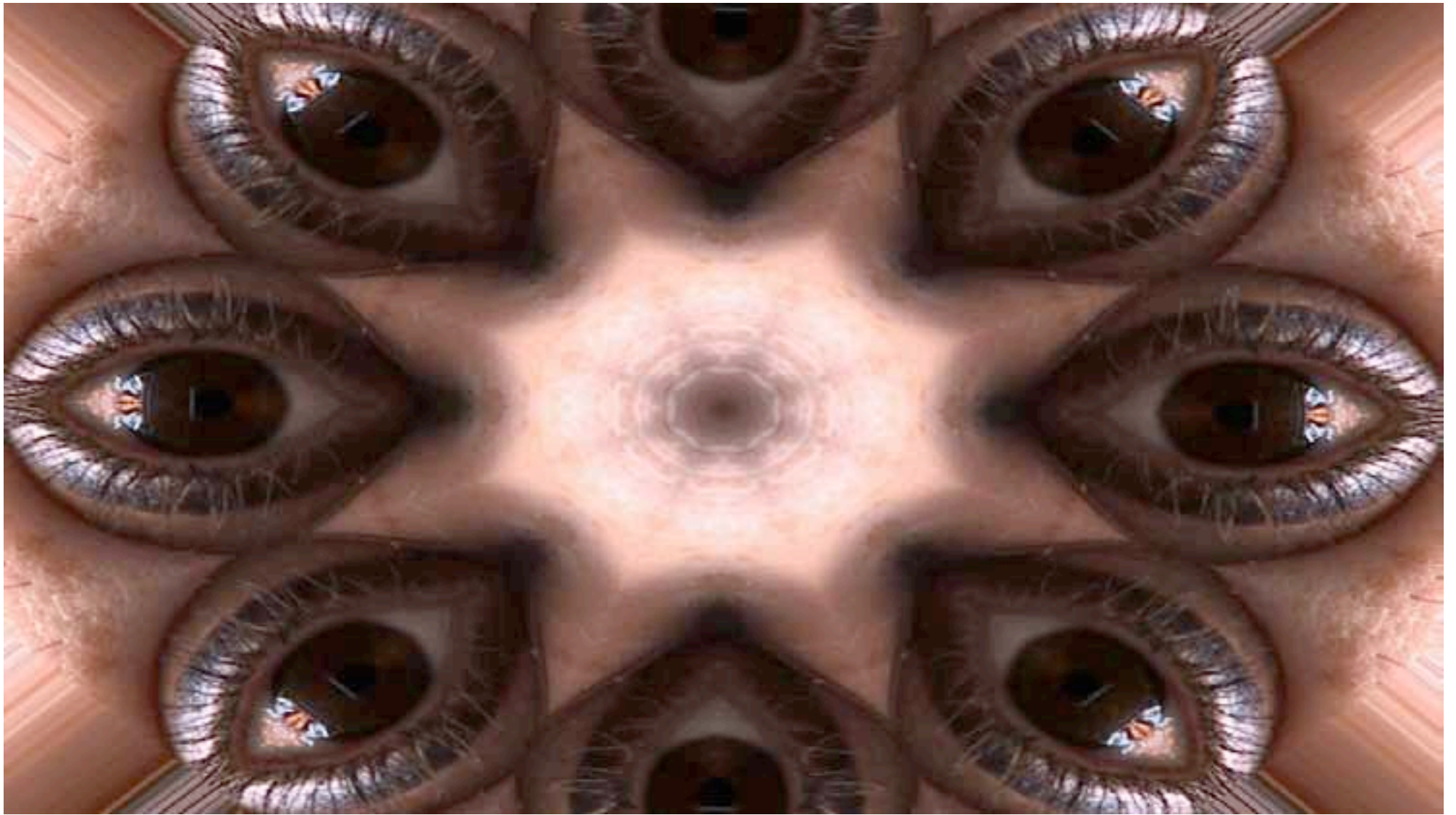
Saint Francis + Caperucita

Polyphemus_Saint Thomas_Saint Lucy

The story takes place in the marble halls of a royal palace, where paintings of the present time, sacred images of human beings sanctified by suffering and penitence, flow.







Room 3_”The Throne” 13.60x7.00
7. The Hall *This Hall is Huge*
San Francesco + Caperucita
Ancient, dirty, ugly saints



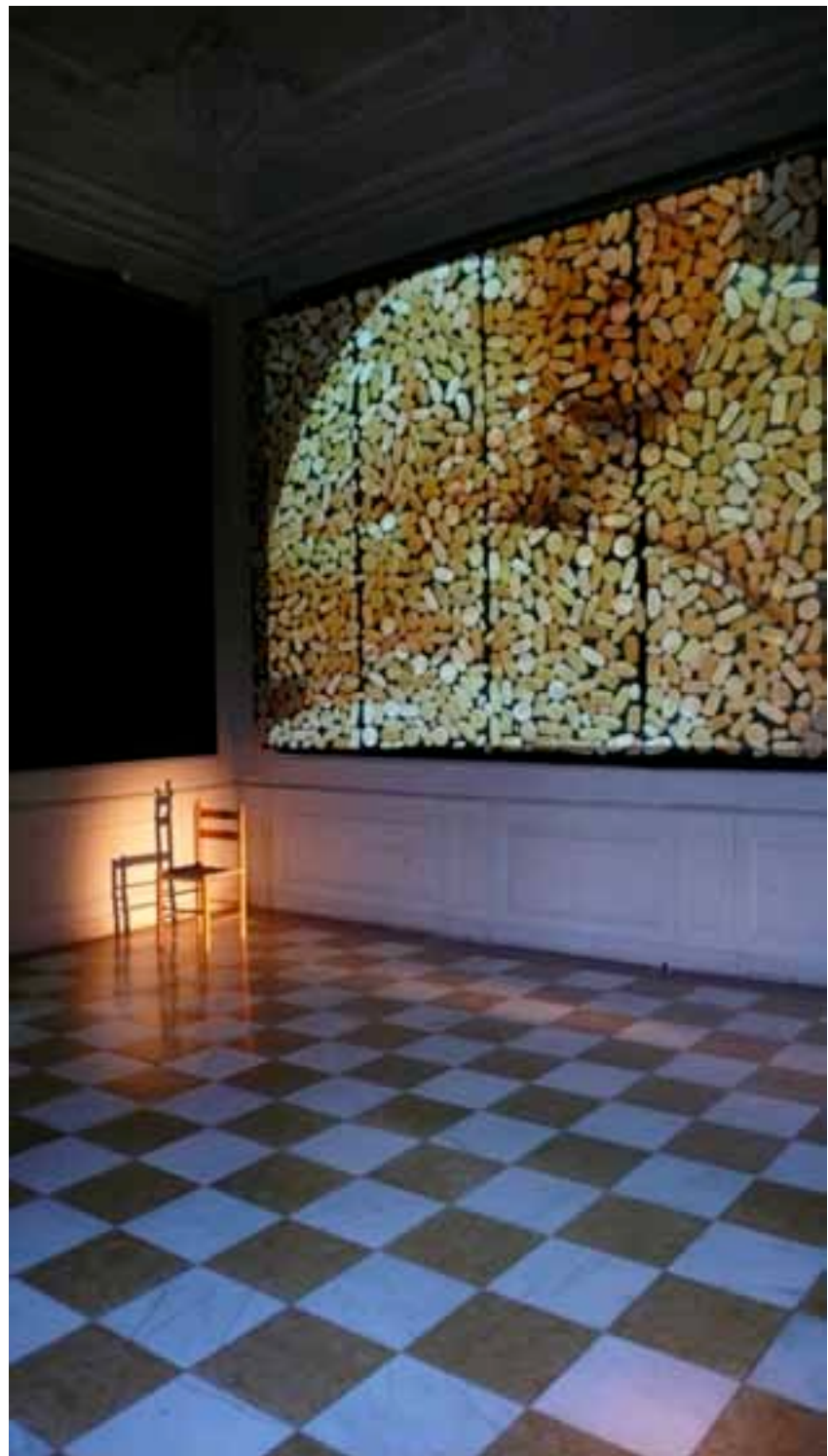


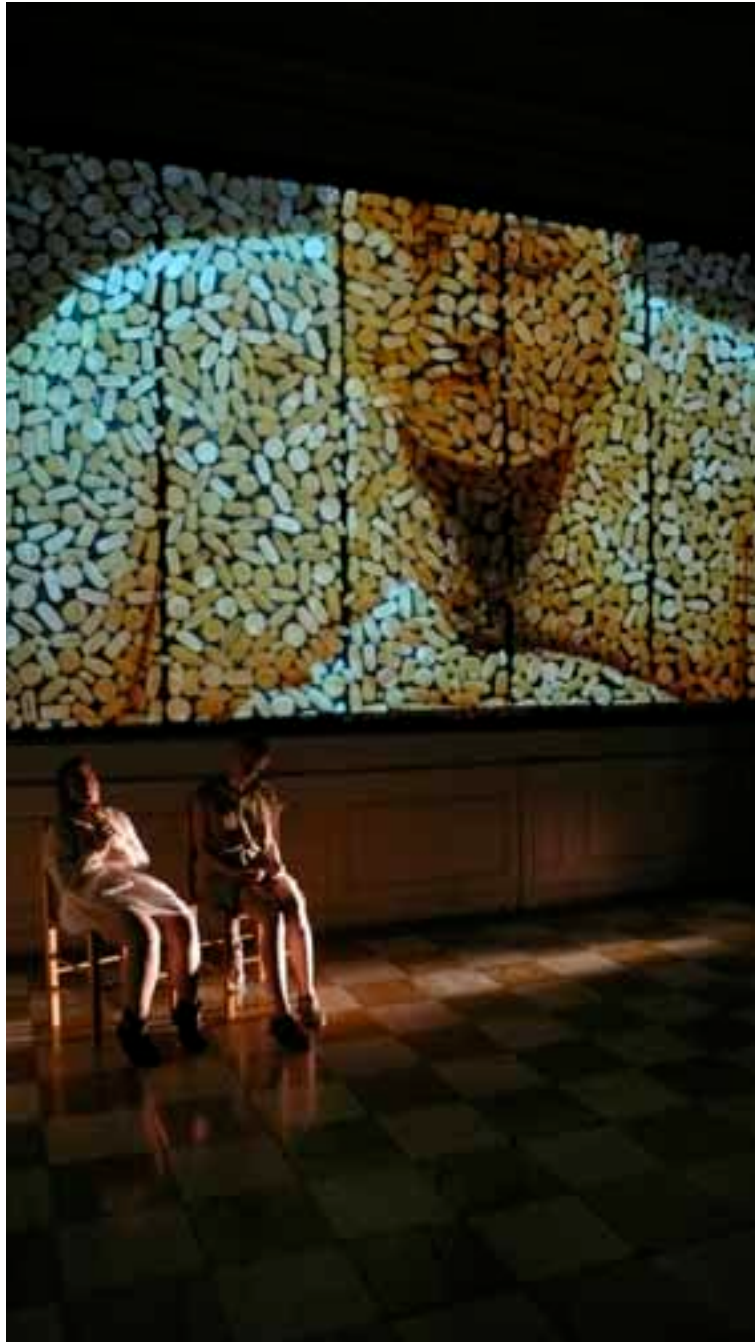
Room 12_ "Flowers" 5.80x6.50
7. The Hall food installation
Saint Francis + Caperucita moving



Room 13_”A temple” 5.60x6.50
7. The Hall *Here’s Saint Apapucius*
Saint Francis + Caperucita
San Apapucius Double Chin









Room 14_”Star” 6.50x7.00

8. The Museum *Quick open!*

Saint Francis + Caperucita Statues of Gods_Love in chains (as a boy) Angels_Sphinx_Saint Agnes

Caperucita sees Love in chains and wants to free him, carrying out –after the search for knowledge – the second most serious transgression. Cupid, straight away, shoots the arrow that pierces her heart and passion dies for too much love. “Ay, *you shot me with a little arrow!*” Only the Virgin, with her white hair – the pure soul still hanging on – can save her.







Room 15_ "Lions" 9.00x9.00

9. The Halls of the Virgin You are the Virgin. Heal my wound.
Saint Francis + Caperucita Virgin

"She approaches me: slowly, slowly, muy vestida de blanco -/ She puts her dry lips on the love wound/ and extracts the arrow with her wrinkled hand."









10. Room 15_ "Lions" 9.00x9.00

The Wood *The ivy and the moss, they wanted my eyes.*

Saint Francis + Caperucita wolf_hare

All Saint Francis can do is to take her back to the beginning, to the story, where we find the child/adult resting again between the cruel wolf and the lustful hare.



Room 17a_”Chapel”
No Audience

10. The Wood
Saint Francis

