

ANIMANERA

productions 2014/2015

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FIGLI SENZA VOLTO/ FACELESS GENERATION

text **Ida Farè**

direction **Aldo Cassano**

with **Natascia Curci**

assistant director and music **Antonio Spitaleri**

video **Semira Belkhir, Marco Burzoni, Stefano Stefani, Federico Tinelli**

set design **Valentina Tescari**

light **Beppe Sordi**

costume **Lucia Lapolla**

thanks to **Giorgio Galli**

supported by **Comune di Milano**

production **Animanera / CRT Centro Ricerche Teatrali**

length of show 50 min



Video: <https://www.youtube.com/watch?v=-T-oDmydHLk&feature=youtu.be>

We are in Italy in the 70's, in a suburb of a northern city, an apartment like many others. Through the thoughts we observe the life of a man and a woman, a couple like many others. But behind the normal actions - the dishes of the dinner in the sink, the alarm clock in the morning, the coffee on the burner - the clandestine existence of two terrorists is revealed and through it also the desperation that can fuel the extreme choice of armed struggle: a life spent in the shadows, the anxiety of being able to blend in, the fear of being recognized, the listening of the footsteps and the obsessive control of the neighbors, in the hope that everything goes as planned... The end of the story is known, but the interesting part is to enter into the mind and psychology of those sons of the economic growth and widespread prosperity that have chosen to declare war to a system that can guarantee only that pale existence - the tragedy of a generation that has tried the "assault to the sky".

"Animanera presents a thin sliver of our "years of lead", a fragment of the grim chronicle of a not too distant past, based on a short story by Ida Farè, a former journalist of the "Manifesto", about the daily life of a couple of terrorists. I liked the dry cut, concrete and to some extent even objective, almost marked by a clinical detachment, with which Cassano has approached a testimony that could be defined anthropological, a material to be studied, rather than an individual experience to distance ourselves from. The action takes place in a cramped little room very close to the tiny stalls, separated only by a curtain that reveals, just like in an old photo, the image of the only character to the fore, a young woman interpreted by the excellent Natascia Curci. She is very good at suggesting a sort of tiredness of ideology, an unconfessed nostalgia for the "normality" that can be captured in the lives of neighbours, morning coffee, the grocery coupons of the supermarket". **Renato Palazzi**

TRY CREAMPIE!

Vuoi venire a letto con me? (Do you want to sleep with me?)

director **Aldo Cassano**

drama **Antonio Spitaleri e Elena Cerasetti, Aldo Cassano**

costume **Lucia Lapolla**

set design **Aldo Cassano e Lucia Lapolla**

light **Beppe Sordi**

music **Luigi Galmozzi**

video **Semira Belkhir & Maivideo**

production **Animanera**

length of show from 60 to 180 min (from 6 to 18 turns)

The show has a very dynamic structure and lends itself to many possibilities.

Actors: from 1 to 13 actors depending on the number of beds

Performers: from 1 to 10 according to situation.

Video: <http://www.youtube.com/watch?v=uADOPj8MCTU>

Stories of different loves, of passion, burning desire, overwhelming and overpowering. Loves which follow their own peculiar logic, the one which separates life and death, eros and violence, self-consciousness and confusion. A forbidden world. A point of no return. An absorbing boudoir where the onlooker enters one by one in soft beds, in strong closeness with the mythical protagonists of 19th century literature. Words, touching the intimate, recalling hated and beloved ghosts, disturbing and involving desires which can't be overcome and shouldn't be preferred.

“Try Creampie!” wants to represent one of the greatest mysteries of our existence: love. Love in the most absolute of its meanings: pure, free of compromises, in its carnal or platonic sense. “Try Creampie!” is a journey of “sensorial-theatre”. Using the language code of different artistic and literary currents of the last century, it finds words appealing to different sensibilities. Love will be analysed in its remotest parts: from obsession to jealousy, loneliness and fulfillment of needs, distance and physical contact, imagination and concreteness through sublime and evocative words, sometimes painful, sometimes ironical. Only the voices chosen to guide us in this journey through the depth of the heart, are the authors of the 19th century, telling us what they felt and lived through their works and their lives within the controversial sphere of love. Stories told through direct contact between the actor and the spectator, in intimacy, “sleeping” virtually together!

“Here we are then in the rooms which have become true boudoirs, suffused with the dim light, where even the music seduces, immersed in the atmospheres sometimes morbid and full of lust, then liberating, at times enchanter or witness of a passion unheard or even expressed with violence. The bed is transformed into a stage, on which the spectator becomes one with the actor. Both are put into play: each one does not know how the other may act, each one has to trust the other, in that thin line that here really exists between reality and fiction”. **Mario Bianchi**



SENZA FAMIGLIA/WITHOUT FAMILY

text **Magdalena Barile**

direction **Aldo Cassano**

with **Matteo Barbè, Natascia Curci, Giovanni Franzoni, Nicola Stravalaci, Debora Zuin**

assistant director **Antonio Spitaleri**

costume **Lucia Lapolla**

set design **Petra Trombini**

light **Anna Merlo**

coproduction **Animanera, CRT Centro di Ricerca per il Teatro**

supported by Progetto Être / Fondazione Cariplo, Comune di Milano

length of show **70 min**

Video: <http://www.youtube.com/watch?v=tCT1ccv2EP0>



Our first teachers, good or bad, are our parents. It's their duty to guide first thoughts, to set the good and the bad. To challenge received education is part of each maturation: each revolution starts in the family. Senza Famiglia is the tragicomic history of a feminist and 70's-nostalgic mother, that with incredible delay decides to get back the relationship with her daughter who is a housewife totally subdued to her husband, she is already mother, she has two grown-up kids, adult but undetermined. Closed in an old house by the sea, the woman will constrain the daughter to a quick course of emancipation, anarchy and rule breaking. The education, which was misunderstood and not digested, will have tremendous effects on the family unit. Senza Famiglia tells how dreams of mothers and fathers fall like rocks on their children's heads, while communication between generations is full of ambiguities and disasters. Taken between desire of approval and will of rebellion, the changeover between parents and children turns out to be a mincer.

"Senza Famiglia is a smart exercise of noir humour, a witty farce that scratches and makes laugh on old and new ideological habits. Direction by Aldo Cassano is soft, all in a grotesque key, points out the overwhelming presence of the old virago, sketched by Giovanni Franzoni, and by the great Debora Zuin, that gives surprising human tenderness to mother's flighty confusions". **Renato Palazzi**

FINE FAMIGLIA/FAMILY END

text **Magdalena Barile**

direction **Aldo Cassano**

with **Matteo Barbè, Natascia Curci, Nicola Stravalaci, Debora Zuin**

assistant director **Antonio Spitaleri**

costume **Lucia Lapolla**

set design **Petra Trombini**

light **Fabio Bozzetta**

production **Animanera**

supported by Progetto Être / Fondazione Cariplo, Comune di Milano, Pim Off, Regione Lombardia – progetto Next

length of show **60 min**

Video: <https://vimeo.com/85330766>



You often hear speaking about new models of families, lighter, wider, happier, non conformist models, that let us feel a better future is coming, that people will receive a wider and more laic education to help them in finding their real identity without any constrain or order... Waiting for good news, today we still count many injuries to a generation that knew family as the most fertile place where tyranny and imposition of one's vision of the world could blow out.

FINE FAMIGLIA is the story of an Italian family in its harmful and most baleful meaning, it is a score made of body and words about collective inadequacy, where there is no more space for human relationship after all possible mistakes.

FINE FAMIGLIA is a Christmas ritual which will lead to separation. A party that celebrates the end of institution, the Italian Family, doomed to failure: it is a suffocating place where, no matter how long you keep windows opened, air is always saturated with tomato sauce and grudge.

After years of mutual oppressions, a normal family gets to the extreme level of tolerance towards each other. The four characters, with unsuspected, not typically Italian common sense, will agree and decide to cut any relationship between them. They choose Christmas Evening as the moment for their farewell. But the evening does not evolve as wished and getting out from that room will be much more difficult than expected.

“It is the fluent and ironical strain that strikes the audience in the play “Fine Famiglia” by Magdalena Barile, creatively directed on the stage by Aldo Cassano. Light pitch for a serious subject such as a family break-up or the story of a widespread unease: microcosm mirrors macrocosm, the family is sick and the four protagonists, the outstanding Debora Zuin, Natascia Curci, Nicola Stravalaci and Matteo Barbè are the witnesses”. **Magda Poli**

PIOMBO/LEAD

text **Magdalena Barile**
epilogue **Luca Scarlini**
direction **Aldo Cassano**
with **Natascia Curci** e **Aldo Cassano**
assistant director **Antonio Spitaleri**
video **Semira Belkhir** e **Federico Tinelli**
light **Beppe Sordi**
audio **Luigi Galmozzi**
production **Animanera**
supported by Fondazione Cariplo, Comune di Milano, Pim Off, Regione Lombardia – progetto Next

length of show 50 min

Video: <https://vimeo.com/39629244>



Frantic memories of the 70's are topical, that is the time when sharp perceptions crossed each other and each personal matter was a political matter. Before an ultimate, tragic and violent action, a man and a woman are naked on a bed. They are armed, determined, inspired by hate and revenge. They are plotting in the sheets, hatching together a political attack. They daydream about possible ways to subvert the parasitic regime which overwhelms them. But waiting for a revolution which never comes, the fight changes over from politics to bodies: ideals, absolute values, give way to man's and woman's interior conflicts and, eventually, politics becomes concrete in the intimate sphere, in the human relationship, becomes embodied in the conflict subject itself. The audience stands close, very close, they can feel actors' breath on their neck. The judge becomes partner in a much more voyeuristic way. Piombo is the story of a betrayal of justice, swept away in the name of a bad romanticism and of all the small egoisms of everyday life. A comprehensive hate nourished by illusions which leads to rigid arguments that suddenly turns out to be made of wind. Because the action itself seems to have its betrayal, and when revolutionary words don't materialize they remain mid-air, oppressive and threatening.

“The best assets of such a production are freshness of images and a sophisticated taste in using technologies: naked bodies of the two actors, who are always about whirling copulating, interact with video projections which overlap and replace them on the big bed in the middle of stalls, huge organs – eyes, mouths – appear on their limbs to evocate flames or flying birds touching their skin with surprising effects”.

Renato Palazzi

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