

# FAIRY TALE

2022 creation

22.24 **VULNERABLE PROJECT**

A play of Piccola Compagnia della Magnolia

## HERETIC PROJECT

In 2019 Piccola Compagnia della Magnolia initiates a reflection on the theme of HERESY, with the aim of creating a new production: FAVOLA ERETICA.

In 2020, the pandemic crisis suspends the start of the work, but unexpectedly and violently illuminates the evidence of a double track within the theme: on the one hand theatrical creation (2022), on the other an audio-visual project. Today, after the upheavals that the lives of all of us have undergone, Project Heresy is a cusp entity that sees the birth in 2022 of the docufilm - **SLEEP DIARIES | Proofs of Heresy** and the theatrical performance **FAIRY TALE**, by playwright FABRIZIO SINISI with whom PCM initiates a collaboration that will accompany the three-year period 22/24.

## FAIRY TALE is a child of the Heretic Project and is the first step of the 22.24 VULNERABLE PROJECT

a play of Piccola Compagnia della Magnolia, co-produced with TPE/Teatro Piemonte Europa, CTB/Centro Teatrale Bresciano, Teatro della Città/Catania, Gli Scarti/La Spezia

supported by TAP/Torino Arti Performative

residence support Teatro di Sardegna, Dracma Centro Residenze (RC), Claps Circuito Lombardo (BS), Teatro Eugenio Fassino, Avigliana (TO)

Playwright | Fabrizio Sinisi

Direction, stage design, costumes | Giorgia Cerruti

On stage and on video | Giorgia Cerruti e Davide Giglio

With the video participation of | Elvis Flanella

Assistant director | Raffaella Tomellini

Light design and visual concept | Lucio Diana

Assistant video director, photography, editing | Giulio Cavallini

Original music, sound design, phonics | Guglielmo Diana

Video operator | Marco Rossini

Company technician | Marco Ferrero

Organizational manager | Angelo Pastore

Company secretary | Emanuela Faiazza

English translation of the play | Rossella Bernascone

"Memory... is a central issue in my life: I systematically lose the memory of negative events, I retain the memory of remote expressions or smells,...and for example I retain the memory of scripts forever. I lost my memory at around the age of five following an accident and a coma; I lost little of my past, it is true, but I believe they were moments dear to me lived with my parents, grandparents, uncles,... places of the soul where part of my identity was built.

We come to FAIRY TALE.

Three years ago, my art partner Davide Giglio (an artist who co-founded with me the Piccola Compagnia della Magnolia, founded in 2004) and I asked Fabrizio Sinisi to write a text on memory and transformation, on awakening from sleep as a cyclical - and potentially heretical - moment of change. We talked at length with Fabrizio about the two of us, our past, the relationship that binds us and the theatre that translates us.

Then everyone's time got stuck for a long time because of the pandemic, turning the walls of their homes into a collective enclosure. In that condition, Fabrizio sifted the absorbed human material and moved it into the marvellous and autonomous territory of his poetic writing.

This is how FAIRY TALE was born, a contemporary chamber tragedy whose protagonists are G and D, a couple locked in a room: she has forgotten everything, she has removed something terrible, buried in the folds of an unacceptable pain; he, on the other hand, knows everything, he is the director of this experiment shared every night with the audience, he remembers every detail and tries to transport her on a journey of regaining consciousness. In this stage-world G and D embody functions, metatheatrically they are machines of an imagination as cruel as it is liberating.

This 'little' personal history of the protagonists is a triggering frame that links a work in five acts (a prologue, three dreams, an epilogue) where the master arm is a political theatre poetically embedded in the tragedy of the losers, of those who - in the great History - disappear so that a new civilisation can arise, in an unstoppable parade of inequalities.

It seems to me that her and his journey is a bit like the story of humanity, a limping path of two human beings through existence; an attempt at resistance, between the real and the possible.

The stage becomes a laboratory for experiments and the screen that dominates the scene opens the door to the unknown, to the visionary and fantastic, arbitrary and illogical chaos that we all indulge in when we are dreaming: it is a grand theatre of the world severely overlooking a flamboyant postmodern baroque.

And then behind all this grand construct there are also us, actors crippled by the system, children digging up memories, possibilities coming from the future, women who will make a difference, loves that transform, unheard-of desires, childish fears...

For our working group, FAIRY TALE was also a methodological journey to understand how to work an art theatre that declares its means without claiming illusion in today's spectators, with the ultimate aim of trying to break down walls. To stay closer and try to say something authentic to each other". **Giorgia Cerruti**

## THE PLAY

A woman and a man, locked in a room. For a reason that is never mentioned, they cannot leave. In this claustrophobic space, dominated only by a large screen, the woman stages three stories. Three visions, three dreams, each taking place at a different time in history: in London in 1617, in Paris in 1793, in Boone County in 1856. In each episode, she "G." and her husband "D." are the protagonists of a violence, of a hold of the man on the woman, of the powerful on the defenseless. Each episode is a pivotal moment in Western modernity, a key moment for understanding the contradictory identity of the present. But each dream is also an enigma through which hides the pain of the woman who, through these stories, tries to touch the trauma of her past: a daughter, whose presence is announced from the beginning, but who is mysteriously never seen. On the stage - the place of reality - the protagonists G. and D. retrace the story of their pain, every day, in the time between sleeping and waking. The bridge to this dark path is a large screen behind them: we are inside her skull, the place of the repressed, of the transformation, the sieve of the memory of lost sequences. FAIRY TALE crosses the territories of reality and dream, creating an osmosis between the specific languages of theatre and video. Fabrizio Sinisi writes on the skin of Giorgia Cerruti and Davide Giglio - the founding souls of Piccola Compagnia della Magnolia - an abysmal and visionary text, poetic and political at the same time: a dance for two, an age-old ritual through which a young couple, in the mirror of their relationship, radically questions the justice of today's society. FAVOLA - FAIRYTALE is an experiment for a political theater practiced with the tools of poetry. This new creation is also a methodological journey to try a theater that declares its means without expecting the illusion in the spectator, with the ultimate goal of trying to break some walls.

## AUTHOR'S NOTES

Often the work on a text stems from a single image. The one that Giorgia and Davide proposed to me in our first meeting was as follows: two human beings, a man and a woman, locked in a room, in front of a screen. Soon afterwards, the pandemic, the lock-down, the delirium of this time began: that seclusion in two lost any intimate and private characterisation, and became a metaphor for our condition: bodies forced into seclusion, urgent bodies, disruptive towards the outside the more the space around them contracts. That outward movement becomes the movement of fantasy, of obsession, of extremity: of the fairy tale, in fact. Two bodies dreaming different lives and times, variations of their own existence: three dreams, three tales, three fables truer than life itself. As Slavoj Žižek writes, we need 'new clichés': new stories, new parables that are truer, more merciless and less consolatory than those that are in circulation. The fairy tale, after all, even when it is black, makes it easy to stage what I believe is the main task of theatre: to unveil a mechanism, to bring it to light on the boards of a stage.

This is how I imagined Giorgia and Davide's bodies: as the machines of an imaginary as cruel as it is liberating. The repetition, in three different moments and three different eras, of the same tragic scheme: the overpowering of man over woman, of father over son, of the strongest over the weakest. So that the stage - both the real one and that of the screen - becomes the place of a lost rite, the overlook on different worlds, on a dimension of elsewhere.

FAIRY TALE is also the experiment of a political theatre practised with the tools of poetry. Pasolini, whose centenary is the anniversary of his birth, and to whom this work is ideally dedicated, spoke of poetry as a way of transhumanar and organisar. I try today to add an accent to his conjunction: trasumanar as a way to desire beyond and more, to look beyond the prisons of the here and now - trasumanar is organisar. To transfigure language and fantasy: this too is a 'political act'. **Fabrizio Sinisi**

### As Pasolini writes in *The Digger's Cry*:

"Only loving, only knowing / counts. Not having loved, / not having known.  
It gives anguish / the living of a consumed / love. The soul no longer grows."

## DIRECTOR'S NOTES

Three years ago, I asked Fabrizio to write a text to traverse the theme of heresy and utopia through the cyclical condition of sleep and awakening, somewhat following the suggestions of Pasolini's *Calderòn* and Woolf's *Orlando*.

Then the time of us all froze for a long time, turning the walls of our own homes into a collective enclosure. The result is FAIRY TALE, a monumental work by Fabrizio Sinisi. The protagonists - G. and D. - are a couple. On stage - a place of reality - a small contemporary chamber tragedy is staged, a black fairy tale set in a room of the house. She has forgotten everything, she has removed something terrible, buried in the folds of an unacceptable pain; he, on the other hand, knows everything, he is the director of this experiment shared every night with the audience, he remembers every detail and tries to transport her on a journey of regaining consciousness.

The expedient is sleep, where we all dream, or where we often relive ourselves in other forms, eras, identities, sometimes more bearable than the real mirror. The bridge that gives access to this cathartic journey (provided that remembering always is...) is a large screen - a place of the repressed, of transformation, of chaos or sifting through the memory of lost sequences.

FAIRY TALE therefore has a small story, a triggering frame that embraces a work in five acts (a prologue, three dreams, an epilogue) where the master arm is a political theatre poetically set in the tragedy of the losers, of those who - in the great History - disappear so that a new civilisation can arise, in an unstoppable cycle of overpowering.

The outcome is a heretical fairy tale. In FAIRY TALE G. and D. it is me and my artistic partner, actor Davide Giglio, with whom we have been investigating theatrical matters for eighteen years. Her and him's journey is a bit like the story of humanity, a limping path of two human beings - anyone - through existence; an attempt at resistance, between the real and the possible.

The architecture of FAIRY TALE is an osmosis between the specific languages of stage and video. Today, more than ever, we are faced with the apotheosis of the impalpable. And this attests and confirms the anachronistic triumph of theatre

and presence, but also affirms the contemporary need to subjectify the framed object in order to steal its essence from the microscope of cinema.

FAIRY TALE is for us also a methodological journey to understand how to work an art theatre that declares its means without claiming illusion in today's spectator, with the ultimate aim of trying to break down walls. **Giorgia Cerruti**

## 22.24 VULNERABLE PROJECT

We are living in a fragile, friable time, where we have the feeling that every vision can - in contact with the outside world - pulverise. In this breath, VULNERABLE PROJECT was born, as a bold vision of the future, as an attempt to cross facets of human vulnerability through three works.

### **FAIRY TALE**

**Creation 2022 Directed by Giorgia Cerruti - text by Fabrizio Sinisi**

challenges vulnerability to passing time, seeing a heretical answer in the possibility of rewriting one's own life ad libitum.

VULNERABLE TO TIME

**HENRY the 4th** Horses never enter houses

**Creation 2023 Directed by Giorgia Cerruti - re-written by Fabrizio Sinisi**

is a journey into human frailty, made up of loneliness, Pindaric flights, falls from which we sometimes struggle to rise again. In eternal disequilibrium between the forms we must take to exist in the world and the luminous line that traces our essence.

VULNERABLE TO APPEARANCES

### **THE CENCI**

**Creation 2024 Directed by Giorgia Cerruti - adapted by Fabrizio Sinisi**

raises the story of a Renaissance family to a universal symbol of vulnerability to violence. A woman challenges virile power and speaks to contemporary humanity, revealing the most insidious folds of today's prevailing power.

VULNERABLE TO INJUSTICE

## TOURNÉE 22.23

JUNE 28, 2022 PRIMA NAZIONALE Campania Teatro Festival, Napoli  
JULY 1, 2022 DEBUTTO REGIONALE AstiTeatro 44, Asti  
JULY 29, 2022 Villa Guerrazzi alla Cinquantina, Cecina  
AUGUST 26, 2022 Operaestate Festival - B.motion, Bassano del Grappa  
SEPTEMBER 13, 2022 International Festival Skopje, Macedonia  
SEPTEMBER 20, 2022 Teatro Goldoni, Firenze  
OCTOBER 20>23, 2022 TeatroBasilica, Roma  
FEBRUARY 3>4, 2023 Teatro Dialma Ruggiero, Gli Scarti, La Spezia  
10>14 FEBRUARY 2023 CTB, Brescia  
FEBRUARY 17>18, 2023 Teatro Il Rossetti/Sala Bartoli, Trieste  
MARCH 2023 Teatro della Città, Catania  
MAY 19>21, 2023 TPE Teatro Piemonte Europa, Torino

Other dates to be defined.

For updates, photos, press review, video links please visit: [www.piccolamagnolia.it](http://www.piccolamagnolia.it)