



Netmage festival
presents
per bè bolognaestate2006

saturday 16 september 2006 9.30 pm

Societas Raffaello Sanzio
M.#10 Marseille
X Episode of Tragedia Endogonia
by Romeo Castellucci

Teatro Comunale di Bologna
Largo Respighi 1

event supported by
Regione Emilia Romagna - Assessorato alla Cultura, Comune di Bologna - Settore Cultura
e rapporti con l'Università, Fondazione Teatro Comunale di Bologna

Saturday 16 September 2006 at 9.30 pm at **Teatro Comunale di Bologna, Netmage**, international festival of electronic arts curated by **Xing**, presents **M.#10 Marseille - X Episodio della Tragedia Endogonia** by **Societas Raffaello Sanzio**.

In 2002 Societas Raffaello Sanzio embarked on a huge piece of work called **Tragedia Endogonia**, a system of open performance which, like an organism, is transformed over time as it goes on its geographical journey, with each stage of its transformation being called an "Episode".

Netmage festival, within the context of the summer program of **bè bolognaestate 2006**, presents a **special event** with Raffaello Sanzio's tenth Episode of its quest, one of the most lyrical and most abstract, created in Marseille in 2004: *M.#10 Marseille*.

Like a great paleo-cinematographic work, **M.#10 Marseille** represents both a link between the 2006 and 2007 editions of Netmage, and an ideal parenthesis of the long term enquiry of the festival on vision crossing the fields of theatre, music and visual arts.

M.# 10 Marseille is a refined synthesis of Societas Raffaello Sanzio unrelenting mediation on the essence of tragedy. It is engrossed in a **space of pure sensations, of optical and auditory density**, a "plastic" space of abstract and original battles and unsullied by any kind of interpretation. Snatches of colour, shadows, flames of light and stardust brush against one another, before colliding and exploding to produce our ethereal aurora out of cosmic obscurity.

When, after lengthy exposure to the sun, our retinas are imprinted with floating marks against a liquid background, it is as if the images engraved on our memory are taking shape on the inside.

Romeo Castellucci (°1960) studied scenography and painting in Bologna. At the age of 20, he was already a theatre director. One year later he created the **Societas Raffaello Sanzio**, together with Claudia Castellucci and Chiara Guidi. Since then, Castellucci has created a great number of productions, participating as an author, director and stage, light, sound and costume designer: the autobiographical *Santa Sofia-Teatro Khmer* (1986) for example, followed by a Middle Eastern cycle (*La discesa di Inanna*, 1989; *Gilgamesh*, 1990; *Iside e Osiride*, 1990) and a classical cycle featuring work by Shakespeare and Eschylus. After *Genesi, From the museum of sleep* (1999), a play written by himself, the director fell under the spell of music theatre. He created *Voyage au bout de la nuit* (1999) and *Il Combattimento*, with music by Claudio Monteverdi and Scott Gibbons (KunstenFESTIVALdesArts 2000). From 2001 to 2004 the Societas Raffaello Sanzio worked on the long-range project *La Tragedia Endogonia*. The company is often invited to perform in theatres and at festivals all over the world, and has won several prizes. Castellucci has made many videos and written several theoretical essays and books on theatre and dramaturgy, based on his own experiences. At the same time, he has never lost his passion for plastic arts, exhibiting in Palermo, Bologna, Rome and Avignon, among other places.

Info:

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Tickets:

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Tragedia Endogonia is a dramatic cycle developing over eleven separate Episodes linked to nine European cities (Cesena, Avignon, Berlin, Brussels, Bergen, Paris, Rome, Strasbourg, London and Marseilles). It is a system of open performance which, in the course of three years (from January 2002 to December 2004), has continuously been transforming itself, each time revealing the various stages in its own evolution. Episodes are therefore named after a space-temporal abbreviation which marks the places encountered along the route taken by the Tragedy, that is the cities, and also bears the sequential number relevant to the transformation process.

The word 'Endogonia' refers to simple living beings with gonads inside them: this allows them to reproduce themselves endlessly. 'Tragedy', on the contrary, presumes an end (of the hero). *Tragedia Endogonia* is like stating the infiniteness of the end. The intention is to represent the tragedy by re-thinking it here and now, in the place and at the time we are in. The sequence of images does not refer back to any acknowledged myth: they are always projected into the future. In all Episodes some basic and recurrent figures stand out; themes and concepts of the tragedy, elicited from the real condition of being spectators.

At the start of the creation in Marseilles, Jean-Louis Perrier of *Le Monde* met Romeo Castellucci and asked him about the impression this city – whose creation here carries the abbreviation *M.#10* – had made on him. Marseilles is Provence, it's colour, answered Romeo, the idea of light Cézanne and Van Gogh in particular had. In Marseilles colours become the only field. A field where the drama is played out, a pulsation. *M.#10* stems from that. Not as a diptych but as a single painting painted on both sides. Like Federico da Montefeltro by Piero della Francesca, with the portrait on one side and an Umbrian landscape on the other. You have to see one side of *M.#10* then the other. The shadow of one and the light of the other are inseparable. And when asked by the *Le Monde* journalist if, at the end of this tenth Episode, the idea of Tragedy has not dissipated en route, Castellucci rejects the idea. Tragedy is the very core of theatre, the only discipline that interests me, the only one possible. It's not an object but a universal form. Tragedy flees from the object. It changes with time. It is always in another place. It never remains in front of you like a show, but rather is behind you or to one side, above or below. I discovered this relationship to tragedy when looking at some of Rothko's work in Tate Modern. They form an epiphany of the tragedy when they can be condensed into the simplest form: light. I then found out that Rothko had changed his method of painting after reading Nietzsche's *The Birth of Tragedy*.

The creation of *M.#10 Marseille*, as seen by Societas Raffaello Sanzio

"When, after lengthy exposure to the sun, our retinas are imprinted with floating marks against a liquid background, it is as if the images engraved on our memory are taking shape on the inside. *M.#10* is a paradoxical show about the invisible, the negative foundation of phenomena, but this absence of people and this immaterial presence of colours act like traces that, penetrated by the shutter of history, make an impression on the film of memory. There are no people, but characters: snatches of colour, shadows, flames of light and stardust brush against one another, before colliding and exploding. In front of this show of crazy presences, older than those that are unconscious, vegetable and animal, humanity is alone, it is the only one that can be familiar with the lack of foundation. In front of this vision, forming a whole with its incomprehension, there is singing that answers the question on the principle of life."

What others have said about *M.#10* ...

If the heart of tragedy is the gaze, the creation of the gaze, it is not about a point of view, but about a face to face with Life. In this gaze, everything dissolves within a cataclysm that generates new unknown perspectives. Everything explodes in order that a new always and still to come world be born, unformed, impossible to formulate, containing all possibilities, generating the power of

fleeing, a vital trajectory full of strength, promise and positivity. It's not about admitting defeat, about man's impossibility of fulfilling himself, but an affirmation, of the unheard-of point where we finally touch Life, a Life that resembles Death, a Life that we aspire to and dream of endlessly and that never stops making us die. (Céline Astrié)

Asking For It by Nicholas Ridout

The stage itself is a kind of tank, a huge developing-machine. The black rectangular shapes are being dipped, it seems, into the hot chemical seething of the developing-machine, as though some deranged photographer were trying to manufacture some new life-form, develop something from this light, something, anything that might inhabit this world, as though the palpable alchemy of the photographic dark room might indeed be a place of conception rather than replication, as though this light-writing process might not merely capture what the naked eye cannot make out (the great perceptual promise of photography) but actually bring new life into being. Or reanimate the ghosts of those who were once here. For this space – the latest in the sequence of chambers (the golden room, the marble hall, the white box) – is void of life, suggesting either some moment before the first one-cell organisms were bubbled into life, or some post-human space of catastrophe. The place of this episode in the affectual arc of the Tragedia sequence overwhelms me with the sense that it is the latter, the aftermath of catastrophe, that is at stake here, with the painful twist that the manner of imagining our own human erasure so vividly calls to mind visions of a planet on which no life has ever taken hold. Our little life is rounded with ... what? With the eternally impersonal vibrations of the universe. This hot yellow light, these flickerings of electrical discharge, these rumblings and stutters and sparks of signals that are only noise, forever noise, with no one left who might receive a signal (through the flames). The promise with which the whole sequence began, back in Cesena in December 2002 (*C.#01*), was that we might signal beyond the grave, beyond our comprehension of the universe: that in the carefully composed diagrams and calculations propelled aboard Voyager out of our solar system there might be an intelligible message by which our life here might be registered by an alien intelligence.

Listening to You, Watching You Do Things by Joe Kelleher

There is a perpetual fading and changing, a necessary forgetting, as if every potentiality should be undone immediately by its impotentiality, its power not to be. As if to be were to be put on, taken off, performed. Is this what the painters meant? Is this what Rothko meant, to take just that example, when he imagined a painting that would substitute for a human drama, with 'shapes' in place of performers, 'created from the need for a group of actors who are able to move dramatically without embarrassment and execute gestures without shame'? [...] As well as shapes upon a surface one can see curtains, flats, blocks, screens behind the surface of the image. One can see, or imagine that one sees, something of the mechanism. Or say, rather than seeing colour as a 'child' might see it, as a system of boundaries and contours that establishes 'the interrelated totality of the world of the imagination', one might see as an 'adult' sees 'a layer of something superimposed on matter... a deceptive cloak for individual objects existing in time and space.'

Societas Raffaello Sanzio

M.#10 Marseille

**X Episode of Tragedia Endogonia
by Romeo Castellucci**

Direction, scenography, light and costumes:

Romeo Castellucci

Direction and dramaturgical composition:

Chiara Guidi

Trajectory and text:

Chiara Guidi, Claudia Castellucci

Original music:

Scott Gibbons

Spectographies:

Stefano Franceschetti, Cristiano Carloni

With:

Lavinia Bertotti

Technique:

Salvo Di Martina, Marco Rigamonti, Luciano Trebbi, Giacomo Gorini

Musical collaboration:

Lorenzo Brondetta, Sabine Lutzenberger

Decoration and stage paintings:

Eugenio Resta

Organization:

Gilda Biasini, Cosetta Nicolini

Administration:

Elisa Bruno, Michela Medri

Production:

Societas Raffaello Sanzio (Cesena), Festival d'Avignon, Hebbel Theater (Berlin), Bergen International Festival, Odéon-Théâtre de l'Europe & Festival d'Automne (Paris), Romaeuropa Festival, Le Maillon-Théâtre de Strasbourg, LIFT (London International Festival of Theatre), Théâtre des Bernardines & Théâtre du Gymnase à Marseille, KunstenFESTIVALdesArts (Bruxelles)