

Piccola Compagnia della Magnolia

Creation 2017



ADAGIO **NUREYEV**

ADAGIO NUREYEV

Portrait of an artist

Bio_Graphics Project

Sources of inspiration: Nijinsky's diaries, Nureyev's interviews and confessions, biographies, articles on Nureyev, Byron's Manfred.

Dramatic composition and direction **Giorgia Cerruti**

With **Davide Giglio** accompanied by Giorgia Cerruti

In collaboration with Sala Ichos (Napoli) and
Residenza Dracma (Polistena)

"If we only chase the goal and do not recognize the full pleasure of movement we won't be able to understand the core of life, which draws significance from becoming rather than appearing. Who will never know the pleasure of entering a room with wooden bars and mirrors, those who quit because they do not get results, those who always need stimulation to love or live, they did not access the profundity of life, and leave whenever life does not give them what they want. It is the law of love: you love because you feel the need to do so, not to get something or to be reciprocated".

Letter to dance Rudolf Nureyev

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With Adagio Nureyev we complete the Bio_Graphies Project, made up of ZELDA / Vita e Morte di Zelda Fitzgerald and 1983 BUTTERFLY. Once more we are captivated by a person who elevated his life to the rank of a legend, as if this “flying” creature, affectionately called Rudy, would have been pushed vertically over his own being. We are getting close to Nureyev and we are immediately overwhelmed by the feeling of a great effort, above all limits.

We are not only fascinated by the direct link to his physicality, devoted to cast-iron rules of classic dance, but we are moved by Nureyev's effort of “composing” his own life while it was taking place. Studying an exceptional corpus of texts and videos about the dancer, listening at his own words and reading his confessions, we meet a man who built up and embraced his destiny with conscience, method and tenacious rigour. Nureyev made things happen thanks to his curiosity, insatiable hunger, search for complexity and a steady faith in human capacities.

We will cross Nureyev's biography with the spirit of Nijinsky and the words of his diaries will be a basic element of the play's composition. Adagio Nureyev won't tell us a story as in the previous Bio_Graphies, but it will try to share with the audience a liturgical and ritual time summing up auditory, visual and textual signs.

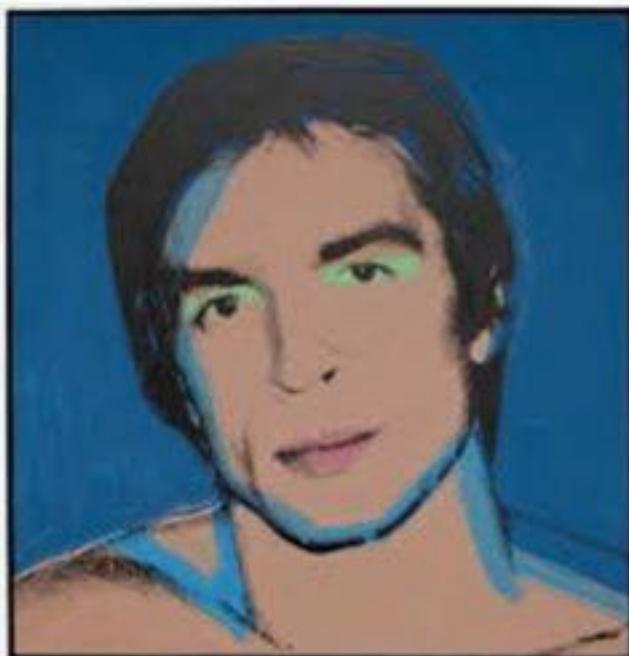
On the stage a rough, carnal and charismatic body-voice, which allows itself to be inhabited without any simulation. In order to invoke Nureyev we need to pronounce the word “miracle” without emphasis or dread, and state that Rudy not only succeeded, but somehow “spurred out” from everything, being not only a miraculous dance prodigy, but also a cultural phenomenon.

With this work we are in presence of the corporeal dimension of being an artist: the effort enclosed in every single limb, in the heart and in the brain of a poet of any art contains the assertion of art and the revenge against death. A bit like sex - would say Nureyev - interviewed on one of his numerous - and so briefly inhabited - Arabian couches.

Rudy... Terrified by the fear of dying without having tried everything possible; Rudy, ready at the bar every morning at eight o'clock, an hour before everyone, constantly obsessed with the minute study of the craft, able to sudden dropouts to unbridled passion during the night, uninhibited, provocative, almost another person... The music in the night which betrays the day... But at eight o'clock in the morning Rudy puts on his dance shoes.

Rudy, who furnishes his houses around the world, surrounded by colleagues and acquaintances but basically alone. Rudy, who feels good only in Li Galli, the island where he hopes to die... Andy Warhol's friends, Jacqueline Kennedy, Mick Jagger... Rudy, transgressive - when this word was still synonymous with creative - Rudy, who bites the dancers if they hinder his passage; Rudy, the sexiest man of the last century, majestic, dark, chaotic; Rudy, who is not allowed to rest; Rudy, who didn't grant rest ... vainain, frenetic, monstrous ...

Adagio Nureyev tries to cross poetically the existence of the great Russian dancer to open a window on the Art in the broadest sense: the artist's vocation, the technical issues and the feelings, the loneliness and the insecurity that the work on the stage involves, the sense of the sublime that art gives people in everyday life, the unknown forces that drive the artists, the political need to defend the poetic. Adagio Nureyev is a song of unconditional love for the grace and the mystery of Art.



reviews - about us

MARIA DOLORES PESCE - DRAMMA.IT ... An intensive show, rich in suggestions and emotions that takes one to the bottom due to the developing acting techniques of Giorgia Cerruti.

EMILIO NIGRO - TAMBURO DI KATTRIN...Grotowski with Nouvelle Vague contaminations. Artaud in a straight jacket, he can express himself so freely. Giglio is a "party animal". Shockwave. So dermal.

RENZO FRANCABANDERA - KLP ...Piccola Compagnia della Magnolia is already a well-established theatrical group that finds its place between the most fecund and interesting companies in North-West of Italy.

OSVALDO GUERRIERI - LA STAMPA ... Interpreted with a deep understanding by Davide Giglio, who is a bit of a father and a bit of a clown, a bit an executioner and a bit a victim.

ALFONSO CIPOLLA - LA REPUBBLICA ... high calibre of acting ability; a rhythmical researchable to segment and harmonize to tiny words and gestures; the absolute rigour never ending in itself; the sensibility for tragedy transformed into grotesque; the essential scene that lives thanks to actors and director's touch.



Piccola Compagnia della Magnolia

Since 2004, Compagnia della Magnolia has been doing a rigorous and passionate investigation in between theatrical codes and research with a contemporary perspective of their own way of doing theatre, turning to the classic work or experimenting with original writing, pursuing a synthesis between formal research and emotional density, in an open and direct dialogue with the audience.

Currently, along with the prevalent activity of production and distribution of their own shows in Italy and abroad, the Company also deals with programming, organizing a winter season in a small theatre near Turin.

Magnolia is a "family run business" where all the activities - whether artistic, technical, organizational, administrative- are managed by a troupe having in common a long-term project of life. Since the beginning the Company wanted to adopt an international approach, performing its own works in Italy and abroad, acting in Italian and in French, eventually with subtitles in English.

Giorgia Cerruti Davide Giglio

Giorgia Cerruti (37) & Davide Giglio (36) founded Piccola Compagnia della Magnolia in 2004 and since then worked exclusively as an ensemble, focusing their research on an anti-naturalistic approach to acting, combining physical and vocal scores. Giorgia Cerruti worked for two years with Antonio Diaz-Floriàn at Théâtre de l'Épée de Bois/Cartoucherie in Paris. Together with Davide Giglio, she studied with Enrique Pardo, Linda Wise, Danio Manfredini, Roberto Latini, Philippe Hottier, Claudio Morganti, Eugenio Allegri, Michele Di Mauro, Judith Malina, Gabriele Vacis and Claudio Collovà. For the past six years they have been leading workshops for professional young actors in Italy and abroad.

"Our research, which is long and difficult but fascinating, seeks to deny some cinematographic approaches that do not belong to the theatre, recovering what it should have for convention: the artificiality of a ritual moment that is stranger to daily routine; a different time, in which the audience and actors meet to search for real in fiction". **Giorgia Cerruti**

Our creations

THE BALCONY directed by Giorgia Cerruti

THE HOUSE OF BERNARDA ALBA directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes

THE ARCHITECT AND THE EMPEROR OF ASSYRIA directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes

QUIJOTE/CERVANTES directed by Giorgia Cerruti

MONTSERRAT directed by Giorgia Cerruti

MOLIÈRE or The Imaginary Invalid directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes, Teatro Stabile di Torino

HAMM-LET / Study on Voracity Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia

OTELLO / Study on the Corruption of the Angel Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia, Festival delle Colline Torinesi

TITUS / Study on Roots Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia

ATRIDES / Metamorphoses of a Rite directed by Giorgia Cerruti - co-produced by Festival Printemps d' Europe/Lyon, Festival Benevento Città Spettacolo, Sistema Teatro Torino e Provincia.

ZELDA / Life and Death of Zelda Fitzgerald Bio-graphies Project - directed by Giorgia Cerruti

1983 BUTTERFLY Bio-graphies Project - directed by Giorgia Cerruti - co-produced by Festival delle Colline Torinesi

ADAGIO NUREYEV upcoming creation (2017)

MACBETH next creation (2018)



Repertoire

1983 BUTTERFLY

Bio_Graphics Project



HAMM-LET / Study on Voracity

ATRIDI / Matamorphoses of a Rite

ZELDA/ Life and Death of Zelda Fitzgerald



Bio_Graphics Project

Video

1983 BUTTERFLY

HAMM-LET

ATRIDI

Upcoming creation

ADAGIO NUREYEV

Bio_Graphics Project

Next creation

MACBETH

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