

PICCOLA COMPAGNIA DELLA MAGNOLIA

CREATION 2018



MACBETH/MÜLLER

MACBETH/MÜLLER

From William Shakespeare's *Macbeth* and
Heiner Müller's *Macbeth - After Shakespeare*

Dramatic composition and direction

Giorgia Cerruti

Dramaturg

Riccardo Polignieri

Scenography, video and lighting design

Lucio Diana

With

Davide Giglio

Cleonice Fecit

Ersilia Lombardo

Fabrizia Gariglio

In collaboration with

Armunia

L'arboreto / Teatro Dimora

Mud - Teatri Associati Napoli

Festival delle Colline Torinesi / Creazione Contemporanea

i into my m ind...



With this creation Piccola Compagnia della Magnolia carries on its research, manipulating and digging into the classics. We go back to Shakespeare, who always lead us to discover new boundaries into our scenic research, to move towards Muller's post-modern ferocity. Today Macbeth makes us face up to free will, necessary self-exploration and to recognize that we are our choices. Macbeth lies in desires, in secrets and in ourselves, evident and impelling as a material need, as eating or sleeping. He knocks at our minds. We want to look at him closer through the actors-authors of our company. Through them we'd like to cross an artwork which evokes reverence and terror, nevertheless believing that blood – so present in Shakespeare's play – is not the main hallmark. We believe imagination is the distinguishing feature of *Macbeth*.

Seemingly anachronistic sorcery becomes hallucinatory intensity in Macbeth's mind. The play is strictly connected with Macbeth's dreadful daydreams, a gap in the reality.

Shakespeare forces us to be Macbeth, not a villain, but someone who suffers deeply because of his evil deeds. We all possess, to a greater or lesser degree, a prophetic imagination, but Macbeth's imagination is absolute.

As many happy couples, he and Lady M. are madly in love, and they are far from being enemies, but in the blink of an eye the best part of them vanishes.

However, we are not interested in guilt or moral problems.



We care about the exuberance, the overabundance of blood and energy, the supreme implications of every human being's imagination, the universal negative sublime, the sectioned Passion in itself. Just like Ahab on the Pequod, Macbeth is a world destroyer. As we keep reading, this work consumes us: it's the time that triggers this feeling, an elapsing time that we all perceive.

The distinction between death, time and nature seems to be something inextricable. That is what anguishes the contemporary man. And we identify with Macbeth because we have the same impression of violating our nature everyday. The amazing power of this work comes from its extreme internalization: Macbeth is Shakespeare's most internalized drama. This is the feeling that accompanies our struggle: to enact our Macbeth and to extract from the drama the same emotional density and formal accuracy we are always aiming for.

Piccola Compagnia della Magnolia

Piccola Compagnia della Magnolia, directed by Giorgia Cerruti, was founded in 2004 by a group of young actors. The Company performs a rigorous passionate study, straddling between theatrical codes and research. Addressing its theater with a contemporary look. Regaining possession of the classics or experimenting with original writings, chasing 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 its own shows in Italy and abroad, the Company also deals with actor's formation, organizing workshops and campus with international Masters (directors and pedagogues).

Magnolia is a "family run business" where all the activities are managed by a troupe composed by people having in common a long term project of life.



"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 Dìaz-Floriàn - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes

THE ARCHITECT AND THE EMPEROR OF ASSYRIA directed by Antonio Dìaz-Floriàn - 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 Dìaz-Floriàn - 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 Bio-graphies Project - directed by Giorgia Cerruti - in collaboration with Sala Ichos and Residenza Drama

MACBETH next creation (2018) - directed by Giorgia Cerruti - in collaboration with Armunia, L'arboreto - Teatro dimora, Mud - Teatri Associati Napoli, Festival delle Colline Torinesi / Creazione Contemporanea

reviews - about us

BRUNO BIANCHINI - KLP

...between Baroque and Kabuki, in a stylistic code strongly oriented towards the Oriental tradition, where Shakespeare meets Nekrosius.

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.

LA MARSEILLAISE - AVIGNON OFF

... A superb theatrical work of Giorgia Cerruti and a remarkable acting play of Davide Giglio in the role of Hamlet.

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 FRANCOBANDERA - 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.





Our last creations

1983 BUTTERFLY

Bio-Graphies Project



HAMM-LET / Study on Voracity

ZELDA / Life and death of Zelda Fitzgerald



Bio-Graphies Project

Video

1983 BUTTERFLY

HAMM-LET

ADAGIO NUREYEV

Creation 2017

ADAGIO NUREYEV

Bio-Graphies Project

Creation 2018

MACBETH / MÜLLER

DISTRIBUTION

Vittoria Lombardi > Italy

Mob. +39 3387372073

pcmteatro@gmail.com

Fabrycja Gariglio > Europe

Mob. +39 348 786 2553

pcmteatro@gmail.com

Christian Le Blanc > France

Mob. +33 662 486 598

christianleblanc86@gmail.com