

MATER DEI

PICCOLA COMPAGNIA
DELLA MAGNOLIA



MATER DEI

Text | Massimo Sgorbani

French translation | Frédéric Sicamois

Direction | Giorgia Cerruti

Assistant to the Director | Fabrycja Gariglio

With | Giorgia Cerruti and Davide Giglio

Sound design | Guglielmo Diana

Lights and set design | Lucio Diana

Set creation | Domenico De Maio

Mask | Michele Guaschino

Costumes creation | Roberta Vacchetta

A creation by Piccola Compagnia della Magnolia

Supported by | Residenza IDRA and Teatro Akropolis within
CURA Project 2018, and by Armunia

In collaboration with | Festival delle Colline Torinesi



... because **the divinity doesn't born** ...

...

Mater Dei is a text by Massimo Sgorbani, written a few years ago for a theater festival on myth. That festival was canceled, and the text remained unpublished and never represented.

A mother and a son, placed in an imaginary time and in an imaginary place.

She is a victim of the violence of a god who, attracted by her beauty, descended to earth in animal form and possessed her by force. A sort of reinterpretation of the myth of Jupiter and of Europe in which the woman, instead of being kidnapped, is raped and impregnated by the authoritative and passionate god. The pregnancy, hyperbolic and paradoxical, generates thirteen children, all endowed with paternal divine attributes, except the last one. He has no divine attributes. He is weak, he is too human. The mother has dedicated her life to hide and protect him. But now someone is coming to get him, someone willing to "correct the mistake". The dramatic action takes place during this long wait.

The mother speaks. A lay, erotic, scandalous, hypnotic stream of words, oscillating between the fear of regressing in the Chaos and the affirmation of the Myth...

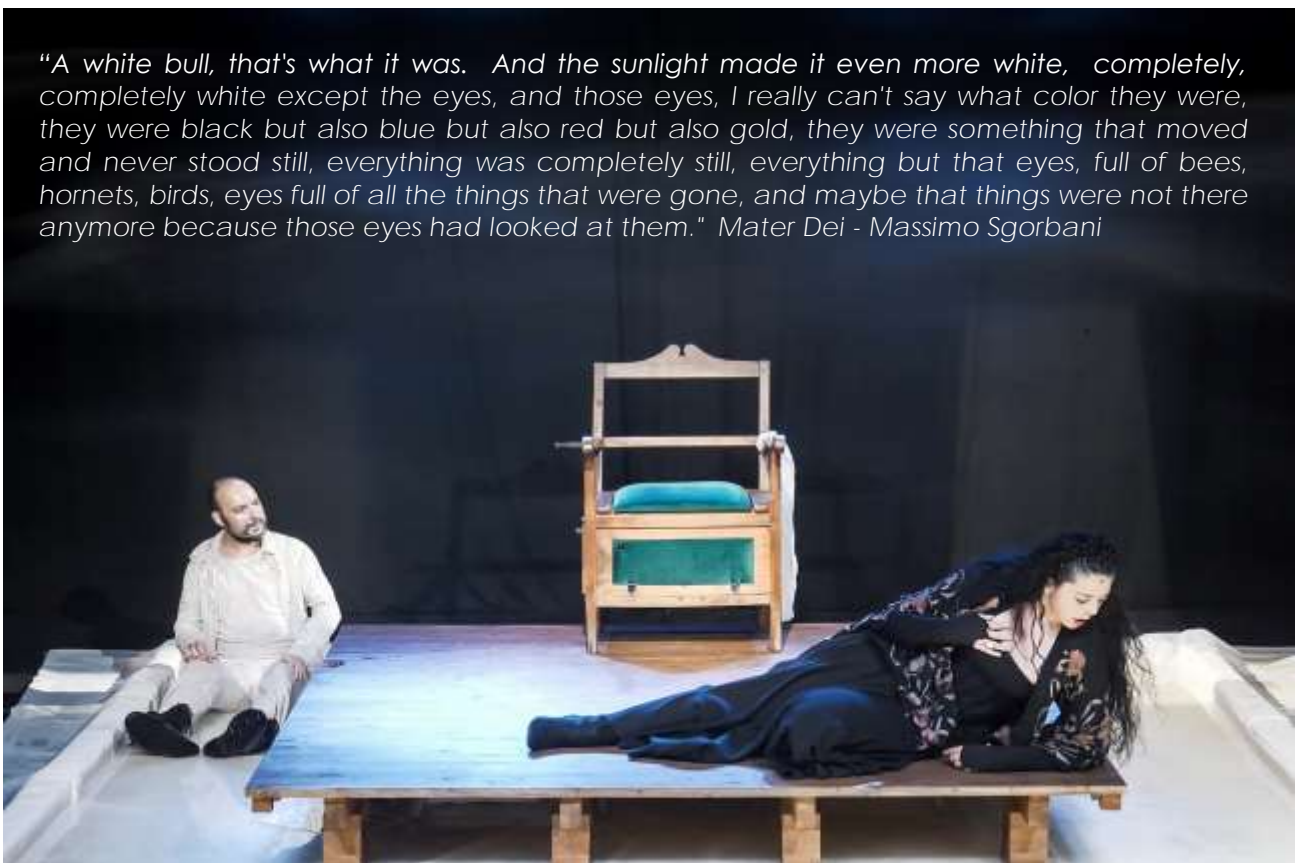


The fusion between the dramaturgy of Massimo Sgorbani and the artistic identity of Piccola Compagnia della Magnolia comes true in the name of some common denominators. In its artistic path, the Company has often proposed themes and linguistic forms that share many affinities with Mater Dei: the re-elaboration of the myth (Atridi / Metamorphosis of the Rite), the theme of the mortality of love ("Hamm-Let / Study on Voracity ") and of the hyperbolic passion typical of blood ties (" Titus / Studio sulla Radici "), and - above all - the mixing between tradition and research in the name of the contemporary.

Magnolia has always investigated family relationships and love as unbridled and incestuous lust, desire as an exercise in violence and as a search for sublimation of the ego between rebirth and self-destruction.

To study the roots (familial and cosmogonic) means for Magnolia to study blood, primary relationships of kinship, relationships without mediation, the ritual and the myth, the interaction of the part with the whole: the bond between children and parents, the bond between brothers, the connection between the limbs (hands, tongue) and the whole body. Mater Dei arises - thematically and stylistically - in continuity with this research.

"A white bull, that's what it was. And the sunlight made it even more white, completely, completely white except the eyes, and those eyes, I really can't say what color they were, they were black but also blue but also red but also gold, they were something that moved and never stood still, everything was completely still, everything but that eyes, full of bees, hornets, birds, eyes full of all the things that were gone, and maybe that things were not there anymore because those eyes had looked at them." Mater Dei - Massimo Sgorbani





WHO WE ARE



Piccola Compagnia della Magnolia

Piccola Compagnia della Magnolia is a troupe, an independent company directed by Giorgia Cerruti. Since 2004 the ensemble has carried out 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, preserving a sacred time inhabited by poetic figures. Magnolia creates its own works through a research that has its fulcrum in the actor and in the composition of the image. The Company performs its own shows in Italy and abroad, acting in Italian and in French, eventually with subtitles in English.

Currently, alongside the creation work, the Company also deals with theatrical pedagogy, leading high-level training courses for young actors in Italy and Europe and organizing high-profile seminars for actors, hosting international masters of the contemporary theatrical scene, including Oskaras Koršuvos and Jean-Jacques Lemêtre.

Giorgia Cerruti and Davide Giglio founded the Company 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.

"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 the actors meet to search for real in fiction". Giorgia Cerruti



REVIEWS



LA MARSEILLAISE – AVIGNON OFF ...A superb theatrical work of Giorgia Cerruti and a remarkable acting play of Davide Giglio in the role of Hamlet. ALFONSO CIPOLLA – LA REPUBBLICA ... Magnolia is one of the few young companies that looks into consciousness : it knows and respects the long theatrical tradition which came first and avails itself to go on. 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. GIULIA MURONI - PAC PANEACQUACULTURE ...Giorgia Cerruti skillfully masters the art of acting: she is not a performer, she is an Actress. MARIA DOLORES PESCE - DRAMMA.IT ...We can see how the audience was drawn, rationally but especially emotionally and passionately , and was involved by this beautiful work, which doesn't forget the ironic detachment, and which, through the same irony, defends us from the power and the harshness of feelings, as it defends Buoursicot from his fall, providing each one with a unique key of knowledge. BRUNO BIANCHINI - **KRAPP'S LAST POST** ...Between Baroque and Kabuki, in a stylistic code strongly oriented towards the Oriental tradition, where Shakespeare meets Nekrosius. 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. RENZO FRANCABANDERA - PAC ...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. MARIO BIANCHI - EOLO ...A brave example of connection between tradition and research of novelty. GIULIA MURONI - PAC PANEACQUACULTURE An excellent acting test, ambitious and successful: Cerruti is able to turn her explosive femininity in the masculine energy and presence of the Western male, who perceives himself as dominant, whereas Giglio is disturbing and uncanny together, characterized by ambiguous traits. (...) A rich performance, sometimes overload and redundant in its growing proliferation of signs but able to return multiple perspectives and semantic nuances and biographical rigor, taking the responsibility to suggest something. 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. GABRIELLA ZENO - **KRAPP'S LAST POST** ...A very strong Cerruti's style that connects Grotowskian style with an interesting contribution from Oriental artistic knowledge. EMILIO NIGRO - TAMBURO DI KATTRIN ... Competence, devotion to work, mastery of the subject and pure talent. A theatre of art. GIULIO BAFFI - LA REPUBBLICA ...Seven actresses on stage, in a surprising team play, for imagines ripped off cruel paintings of dismal warfs, in a delirium of mind. ELENA SIRI - TEATRO.ORG ...Piccola Compagnia della Magnolia, in a national cultural landscape in ruins, in a non-meritocratic country, it continues to produce wonderful shows.

CREATIONS



THE BALCONY directed by Giorgia Cerruti

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

THE ARCHITECT AND THE EMPEROR OF ASSYRIA directed by Antonio Diaz-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 Diaz-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 / Portrait of an artist Bio-graphies Project - directed by Giorgia Cerruti - produced in collaboration with Sala Ichos and Residenza Drama

MATER DEI directed by Giorgia Cerruti - coproduced by Armunia; with the sustain of Residenza IDRA and Teatro Akropolis within CURA # Residenze Interregionali 2018

POINGS (upcoming creation 2019- mise en espace) - di Pauline Peyrade - with the sustain of Fabulamundi / Playwriting Europe (International call).

HERETIC FAIRY TALES / THE UTOPIA ROOMS (upcoming creation 2022) - directed by Giorgia Cerruti

Video

1983 BUTTERFLY

ZELDA

HAMM-LET



Repertoire

Bio_Graphics Project

1983 BUTTERFLY

ZELDA/ Life and Death of Zelda Fitzgerald

Trilogy of Individuals

HAMM-LET / Study on Voracity

Upcoming creations

POINGS

Creation 2019

HERETIC FAIRY TALES / THE UTOPIA ROOMS

Creation 2022 Vulnerable Project_1

PRODUCTION

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