

Sets and costumes for *I giganti della montagna* by Luigi Pirandello, 1989

Project and directing by Carlo Quartucci, music by Salvatore Sciarrino, produced by La Zattera di Babele.

First performance: Erice, Teatro Gebel Hamed, 15-23 July 1989.

Other performances: Rome, Teatro Valle, 21-30 December 1989.

“Looking at a scene doesn’t necessarily mean observing it.

No doubt we continually find ourselves observing something or other: a face, the sky, an object, even silence. However looking at a scene means seeing it with one’s eyes shut, forgetting it – and thus being observed by it – which is what happens to all those who find themselves in a *normal* state (for example at the theatre, or in a museum) rather than in an *accidental* state (in life, for example).

A scene (this one here, for instance) hastens materials and figures, one atop the other, which are deposited – without some immediate reason, but rather for their own, age-old necessity – on the uncertain horizon of the representation, sighted before being formed or after being formed as a work.¹ It is the *truth* of the theatre (of the work of art): images that appear – the ‘arsenal of apparitions’ as Pirandello himself once said – ‘take on a life of their own’, statues in the garden of visions, inanimate mechanisms in a weightless universe” (G. Paolini, “Guardare una scena...”, 1989, revised version of the English translation published in L. Cherubini, “Giulio Paolini / Spettacoli teatrali”, in *Sipario. Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, exhibition catalogue, Rivoli, Castello di Rivoli Museo d’Arte Contemporanea [Milan: Edizioni Charta, 1997], p. 265).



¹These remains, or signs, evoke the traces of some of my works (fifteen, the same as the number of characters that inhabit the stage): *Tertium non datur*, *Dal “Trionfo della rappresentazione” (cerimoniale: l’artista è assente)*, *Éclat*, *Scene di conversazione*, *Signore e signori...*, *L’autore? Un attore!*, *Théâtre de l’Odéon*, *Osservatorio*, *Il tempio della Sibilla*, *Intervallo*, *Abat-jour*, *Senza titolo (senza figura)*, *Les instruments de la passion*, *Künstler-Theater*, *Sipario*.

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