

zione. Illusione compatibile, o ancora: l'illusazione del vero.

Così le figure danzanti e i corpi riversi, personaggi stremati, il cui solo ruolo è di godere l'assurdo privilegio del riflettore, indifferenti anche agli echi più verosimili, abbandonati ad ornare (a chiudere?) la cornice-proscenio di *Comédie Italienne*, sono la consapevole considerazione di un limite. Non sarò dunque spettatore di un'intenzione (di un'immagine) della quale non sarò mai stato autore».

Giulio Paolini, dal programma di sala.

La Mandragola

di Niccolò Machiavelli. Regia di Mario Missiroli. Scene e costumi di Mario Missiroli e Giulio Paolini. Musiche di Benedetto Ghiglia. Interpreti: Riccardo Peroni, Rinaldo Clementi, Guerrino Crivello, Paolo Bonacelli, Claudio Gora, Pina Cei, Cesare Gelli, Viviana Larice, Alessandra Musoni. Produzione Teatro Stabile di Torino. Stagione 1983-1984.

La scena è costituita da capitelli, colonne classiche, frammenti di statue in gesso sparse sul palcoscenico fra strutture ancora una volta classiche (archi, timpani, colonne) rea-



Comédie Italienne, 1983



Comédie Italienne, 1983

lizzate in plexiglass e inclinate secondo deformazioni prospettiche. Sul pavimento sono tracciate in nero sagome di colonne doriche. «Quando Mario Missiroli mi chiese di suggerirgli una "visione" che potesse essere abitata, per esempio, dalla vicenda della *Mandragola*, mi sentii subito incoraggiato a sviluppare un progetto al quale già stavo attendendo. Se ho detto "per esempio" è proprio perché la richiesta, più che per una scena, era indirizzata ad uno spazio che potesse essere "visitato" dal testo.

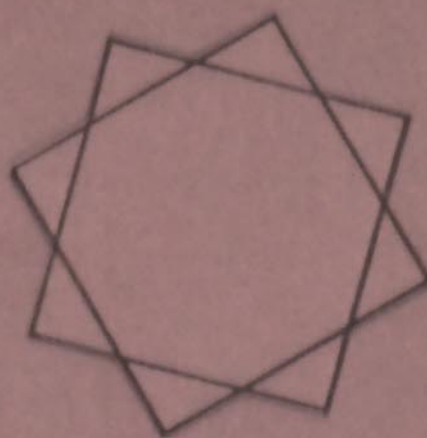
In effetti, gli attori si ritrovano qui a percorrere un luogo presidiato da corpi estranei: i frammenti disseminati lungo tutta l'estensione del piano virtuale del palcoscenico (un tempio inghiottito nel buio che si annuncia nell'allucinazione del suo riflesso) sono le rovine di tutti i calchi apparsi nelle mie opere precedenti.

Hierapolis (è il titolo del progetto), se anche riuscirà a mostrarsi ospite discreto della parola, di certo continuerà a nascondere la nozione del suo stesso silenzio». Giulio Paolini.

a cura di Alessandra Mammi

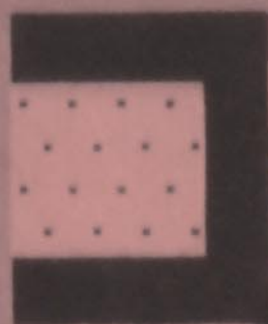
Castello di Rivoli - Museo d'Arte Contemporanea

*Balla
De Chirico
Savinio
Picasso
Paolini
Cucchi*



Sipario

*Balla
De Chirico
Savinio
Picasso
Paolini
Cucchi*



CHARTA

Malibran, Venice, June 1984

Cinema della Vittoria, Erice, December 1985

Music: Giancarlo Schiaffini

Performers: Carla Tatò, Willi Colombaioni, Elsa Piperno, Valeriano Gialli, Antonino Manganaro, Giancarlo Schiaffini

In *Genazzano*: Carla Tatò, Roberto Lerici, Joan Jonas, Yves Ollivier, Antonino Manganaro, Lawrence Weiner

"Ulysses (the spectator) facing the characters awaiting portrayal. Orchestra is the attempt to stage the idea of a completed representation, shown in all its impossibility.

The fact that the performance is not completed, that is, it cannot be presented for viewing or hearing as something suited to the spectator's intellectual synthesis, is established by those very premises from which it arises.

In 1978, in an exhibition installed at the Museo Pignatelli Cortes in Naples, I showed a piece that was presented as a silent assemblage made up of six chairs, upon which 'portraits' of six Homeric characters were aligned; these were designed to recognize the figure of Ulysses. Thus who, if not the spectator, was called to the stage? Evidently No one could be certain of his or her own role. Now that we are really in the theater, the chances of this happening no longer seem likely. Here then, around Penelope (the costume is the uninhabited shell of the theater cavity itself, the suffocated clamor of – all – that which is not happening, organized by the acrostic rule that dictates the succession, Laertes, Anticlea, Telemachus, Eumaeus, Antinous.

Penelope's wait, complementary to our own, is entrusted to the void destined to reveal the cardinal points of the tragedy: a word without voice is the memory of an unknown latitude, populated by absences that force us to bear witness."

Giulio Paolini

1981

Comédie Italienne

Castello Colonna, Room Martino V, Genazzano, October 17

Ninfeo del Bramante, Genazzano, September 10, 1983

Stedelijk van Abbemuseum, Eindhoven, February 1984

Biennale di Venezia - Arti visive e teatro, Teatro Malibran, Venice, June 1984

Nouvelle Biennale de Paris - Section son, Grande Halle de la Villette, Paris, March 29, 1985

Castello di Rivoli, Rivoli - Turin, September 21-27, 1985

WienerFestwochen, Messepalast, Vienna, May 25-26, 1985

Text: Roberto Lerici, from *Omero*, Virgilio, Saffo, Archiloco, Polifilo

Play fragment: Giulio Paolini, Carlo Quartucci

Music: Giovanna Marini, Massimo Coen, Giancarlo Schiaffini

Performers: Carla Tatò, Piero Brega, Willi

Colombaioni, Massimo Coen, Giancarlo Schiaffini

Dancers from the company Teatro-danza contemporanea

"Recall of beauty (vision of deception?), exclusive (impracticable?) is the path that seems to lead us to the *Embarquement pour Cythère*.

Painting that describes the indescribable (for this reason it is difficult to recall), celebrates the splendors of painting without delighting in them. Ecstatic glance and critical memory, models the figure of the void in full relief. Masterpiece that surpasses itself (in the two existing versions), image that unites revolution and discretion. Superior synthesis of the implicit (seeing watching) steals the interpretation's space. Compatible illusion, or even: illustration of the true.

Thus the dancing figures and supine bodies, exhausted characters, whose only role is to enjoy the absurd privilege of the reflector, indifferent even to the most likely echoes, abandoned to adorn (to close?) the stage-frame of the *Comédie Italienne*, are the conscious consideration of a limit. Thus I will not be an observer of an intention (an image?) for which I will never have been an actor."

Giulio Paolini, (Program note to *Comédie Italienne*, Venice, 1983)

1983

La Mandragola

Production by Teatro Stabile, Turin

Teatro Civico, Vercelli, November 10

Teatro Carignano, Turin, November 18

Teatro Carignano, Turin, October 10, 1984

Text: Niccolò Macchiavelli

Director: Mario Missiroli

Music: Benedetto Ghiglia

Sets and costumes: Mario Missiroli, Giulio Paolini

Performers: Riccardo Peroni, Rinaldo Clementi, Guerrino Crivello, Paolo Bonacelli, Claudio Gora, Pina Cei, Cesare Gelli, Viviana Larice, Alessandra Musoni

"When Mario Missiroli asked me to suggest a 'vision' that might be inhabited, for example, by the events of *Mandragola*, I immediately felt encouraged to develop a project I had already been thinking about. If I said "for example," it is precisely because the request, more than for a scene, was directed at a space that could be 'visited' by the text.

In effect, the actors find themselves passing through a space presided over by extraneous bodies: fragments disseminated along the entire extension of the virtual plane of the stage (a temple swallowed up in the darkness that is heralded in the hallucination of hits reflection) are ruins of all the casts that appeared in my earlier pieces. Even if *Hierapolis* (the title of the project) manages to appear as the discrete host of the word, it will clearly continue to hide the notion of its own silence."

Giulio Paolini



Comédie Italienne, 1981.

Fotografia / Photo Paolo Pellion, Torino

La Mandragola, 1983