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Nanou group, Motel Project (2008-2011)

PRIMA STANZA (2008)

by and with Marco Valerio Amico, Rhuena Bracci
sound Roberto Rettura
light design Fabio Sajiz
scenes in collaboration with Antonio Rinaldi
produced by Nanou Ass. Cult.
co-produced by Fondo Fare Anticorpi
with the support of Cantieri, Centrale Fies, L'Arboreto – Teatro Dimora di Mondaino, Città di Ebla, Teatro Fondamenta Nuove
First performance: Ferrara, Teatro Comunale, December 8, 2008

SECONDA STANZA (2010)

by Marco Valerio Amico, Rhuena Bracci
with Marco Valerio Amico, Rhuena Bracci, Marco Maretti
sound Roberto Rettura
light design Fabio Sajiz
scenes Antonio Rinaldi
produced by Nanou Ass. Cult.
co-produced by Fondazione Pontedera Teatro, Fondazione Fabbrica Europa, ZTL-Pro
in collaboration with Palladium – Università Roma Tre
with funding by Regione Emilia-Romagna Assessorato alla Cultura
with the support of Cantieri, Centrale Fies, L'Arboreto – Teatro Dimora di Mondaino, Ravenna Teatro, Città di Ebla
First performance: Firenze, Teatro Cantiere Florida, May 8, 2010 (Festival Fabbrica Europa).

ANTICAMERA (2011)

by Marco Valerio Amico, Rhuena Bracci
with Marco Valerio Amico, Rhuena Bracci, Marco Maretti
sound Roberto Rettura
light design Fabio Sajiz
scenes Giovanni Marocco
produced by Nanou Ass. Cult.
co-produced by Armunia, Schloss Broellin
funded by MIBAC, Regione Emilia-Romagna Assessorato alla Cultura
with the support of Cantieri
First performance: Castiglioncello (LI), Tensostruttura, July 9, 2011 (Festival Inequilibrio).

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by Sergio Lo Gatto

The *Motel project* involves four years of work by the Ravenna group and performs a trilogy made up of three “rooms” (*First Room*, *Second Room*, *Ante-room*). The “rooms,” also presented separately, aren’t to be considered as three sequential episodes of a story, but rather as three “temporal units.” The “Motel” is treated conceptually as a non-place symbol. The project seemingly shifts a small group of characters from room to room, and their behavior and interaction are nevertheless not contingent on any actual identity or dramaturgy.

In the *First Room* the stale sentimental relationship between a man and a woman is portrayed as a monotonous round of the same never resolved issues. This glacial environment, which the light design emphasizes in an ascetic black and white, is generated by a table – fulcrum of the action – which is actually a box.

In the *Second Room* the floor is green, and we see reddish-purple armchairs and a couch, a table and furnishings in a setting that suggests the atmosphere of 1940’s detective films. There are frequent moments of darkness, while a careful light design frames sections of furniture and body details, without ever lighting up faces. Something violent seems to happen, some bloody mayhem the characters all seem to be in on.

In the *Ante-room*, a flashback takes place and the daily setting is once again tinged with surreal colors: the action takes place largely around and under the box of the *First Room*, which now contains a kind of claustrophobic miniature parlor.

The three non-sequential dimensions contain a sort of *wunderkammer* of nanou group imagery, focusing on an aesthetic provocation which guides its research toward the creation of a special sort of attention on the part of spectators, who become actively involved in reconstructing a picture. The pace of the action is discontinuous. The faces of the performers are almost never shown, thanks both to a light design that only illuminates certain parts of their bodies and to a choreography of distorted

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poses and long sequences in which the performers turn their backs on the spectators.