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Pathosformel. La più piccola distanza (2008)

With Daniel Blanga Gubbay, Paola Villani

And with Danilo Morbidoni, Alberto Napoli, Francesca Quadrelli

produced by Pathosformel/Fies Factory One

co-produced by Centrale Fies, con il sostegno di Santarcangelo Festival 2008 / 38° edizione; L'arboreto – Teatro Dimora di Mondaino

Special prize Ubu 2008

First performance: Modena, VIE festival Modena, Teatro delle Passioni, 17 ottobre 2008

Encore performances: Cracovia, Materia prima Festival, 17-18 novembre 2010

Drodesera, Apap Lab, 7 settembre 2012

Drodesera, SkillBuilding – Drodesera 2014, 24 luglio 2014

Pathosformel, La più piccola distanza (2008) - presentation

by *Lorenzo Guerrieri*

On an empty stage, at different heights and regular distances, sixteen fine steel cables are stretched between one wing and another. In the wings, unseen by the audience during the performance, the performers (Daniel Blanga Gubbay, Paola Villani, Danilo Morbidoni, Alberto Napoli, Francesca Quadrelli), by pulling the cables, can make them slide along special pulleys.

The cables form eight parallel trajectories. When the performance begins, these trajectories begin to be crossed by one, two, three red squares, which appear on one side, run along their paths and disappear on the other side. The bright, solemn music produced by a harmonium and a violin, creates, together with the movement of the squares, the atmosphere of the performance. The red squares, a total of eight, move from one side to the other at different speeds, along the eight parallel lines, like medieval musical notations that come alive between the lines of a pentagram.

The performance completely excludes human presence, focusing on the slide along their fixed trajectories of these pure square forms. The spectators are encouraged to imagine, behind the crowded passage of the squares, the plots of possible stories, of possible biological or social mechanisms, such as the motions of molecules or the flux of a crowded city. Sometimes the solitude of a square is highlighted, sometimes two squares, one on top of the other, slow down, seem to seek each other out and impossibly want to touch before continuing along their way, their “small distance” taking on something tragic and their slowing down suggesting a sentimental yearning.

The tunes of a harmonium stretch out and the light rises and falls. The squares continue to slide by, suspended and ethereal, elementary, absolute neoplastic figures moved by invisible puppeteers, continue along their trajectories, and every now and then, slowing down next to each other, seem to see and desire each other.