

Title || Pathosformel. Timidezza delle ossa (2007) - presentation
Author || Lorenzo Guerrieri
Translation from Italian || Edward Tosques
Published in || «Sciami», 2018 - www.nuovoteatromadeinitaly.sciami.com
Rights || All rights reserved. © Sciami 2018. Visit [term and condition](#) on sciami.com
Number of pages || pag 1 di 1
Language || ENG
DOI ||

Pathosformel. Timidezza delle ossa (2007)

With Daniel Blanga Gubbay, Francesca Bucciero, Paola Villani
And with the collaboration of Milo Adami
Produced by Pathosformel/Fies Factory One
Special Prize Ubu 2008
In collaboration with Sezione Autonoma – Teatro Comandini, Cesena
First performance: Milano, Premio Scenario, CRT Milano, 19 gennaio 2008
Encore performances:
Bruxelles, Festival Les Brigittines, 4 e 5 settembre 2009
Londra, London International Mime Festival, ICA Theater, 24 -26 gennaio 2010
Valencia (Spagna), Festival Veo, 19 e 20 febbraio 2010
Tolone (Francia), Hotel des Arts, La nuit des musées européennes. 8 maggio 2010
Porto (Portogallo), TdF (Teatro de Ferro), FIM – Festival Internacional de Marionetas, 24 settembre 2010
Cracovia, Materia prima Festival 19 -20 novembre 2010
Bruxelles, Nuit Blanche, 1 ottobre 2011
Tel Aviv, Clipa Theatre, 9 e 10 febbraio 2012

Pathosformel. Timidezza delle ossa (2007) - presentation

by *Lorenzo Guerrieri*

A tall, broad, white sheet is laid out on the stage, lit unevenly, in direct view of the spectators. It might be a screen, but instead it's a membrane hoisted to hide the bodies of the performers, which the spectators never see throughout the play.

When the electronic sound carpet begins to flow, amid constant trills, chirps and rumbles, dark shadows start to form on the white sheet, distorting it and outlining fleeting bas-reliefs: the two-dimensionality of the sheet suggests the texture of hands, arms, legs, ribs and faces, parts of the performers' bodies that seem bent on emerging from a milk bath, fossils in black and white that appear and move along the cloth before being swallowed up again in its whiteness.

The anatomy of the *performers* is thus decomposed, dismembered, reduced to bone fragments that appear and disappear in confused, ghostly outlines: the memory of a complete body seems to belong to a mysterious, unattainable past. The spectators follow the traces of this vanished body, a spine that moves along the cloth, arms that seek one another, touch and repel, or a mouth that gapes open. Slowly, there emerges the shape, still filtered by the white plastic sheet, of an almost whole body, soon destined to disappear into the mystery from which it had risen.

These fleeting "hieroglyphs" that write the scene tell of their tragic attempt to define themselves, the impossibility of durably declaring their presence and recomposing themselves. It is a "shy" attempt to emerge and a "rediscovery" of anatomical parts thus deconstructed that fire the spectators' imaginations and desires.