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## **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

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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.