

[Title](#) || Claudio Remondi and Riccardo Caporossi - Biography
[Author](#) || Viviana Raciti
[Translation from Italian](#) || Flora Pitrolo
[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 2
[Language](#) || ENG
[DOI](#) ||

Claudio Remondi and Riccardo Caporossi - Biography

by Viviana Raciti

Claudio Remondi and Riccardo Caporossi are one of the most fertile and lasting duos in contemporary Italian theatre, who have relentlessly worked on the research of new theatrical languages as well as on the training of young artists and actors. For over 40 years they have worked together on their pieces, of which they are both actors and directors.

Claudio Remondi was born in 1927. Between the late 1950s and early 1960s he started a company, 'Il Leopardo', in which he worked with Leo De Berardinis, Rino Sudano and Carlo Quartucci; he dealt with some of Ruzante's texts (he directs *La Moscheta*, 1959), Ionesco (he performs in *Les Chaises*, 1962, directed by Quartucci), and Beckett (in 1964, again with Quartucci directing, he acts in *Waiting for Godot*). In 1967 he opened a space in the Roman district of Monteverde also called 'Il Leopardo', continued to work with Quartucci and, in 1968, acted at Turin's Teatro Stabile in Rozewicz's *Witnesses*. In 1969 he played Sancho Panza with Gigi Proietti in his *Don Quixote* for TV¹. It was in Rome, in 1969, that Remondi met Riccardo Caporossi, who had completed a degree in architecture at La Sapienza, University of Rome, and whose background was predominantly in architecture and visual arts. The duo's different backgrounds gave way to their creation of a personal language which 'develops a kind of writing with images directly onto the stage'.

From 1970 onwards, Remondi and Caporossi were the responsible directors of the company 'Club Teatro: Rem & Cap Proposte', which had a venue in Via Sant'Agata dei Goti. In the same year they became eligible for funding from the Ministry of Arts and Culture in the live performance section, and obtained a certain consensus from Italian criticism.

The duo's first collaboration took place in 1970, when the two worked on a version of Beckett's *Happy Days*, which never got permission to be staged due to the copyright protecting Beckett's works, which didn't allow the main character to be played by a man. In 1971 they worked together on *Carico*, a street piece of Quartucci's which gave birth to the itinerant / street theatre company *Camion*². After the disappointment of *Happy Days*, the two decided to start writing their own dramatic texts: they made *Térote* (1972), followed by *Sacco*, written between 1972 and 1973 and warmly welcomed to the stage in February 1974, greeted by very favourable criticism both in Italy and abroad. After *Sacco*, other works followed: *Richiamo* (1975), *Rotòbolo* (1976), and *Cottimisti* (1977), performances through which the duo further developed and refined its dramaturgical and scenic methods; the mechanisms, the duo's 'machines' became more and more present on stage, and traditional theatrical categories were thrown into upheaval: time, space, characters, words, and even the relationship with the audience³. *Cottimisti*, shown in 1977 in a moment in which political debate in Italy was still very intense, still displayed a sense of wanting to stage a social 'message', although that message appears in a minor form: what appears most important is the will to confront the traditional space of the theatre.

Pozzo (1978) is a piece which concentrates chiefly on space: it's the place (a damp cave underneath the Trastevere theatre) which generates the show and the actions between the characters, and it's the space that opens up a scared dimension already hinted at in previous works. After *Ominide* (1979), described as 'a mental space in which the very physical environment takes upon itself the past of the authors who have written it and made it into a playing space'⁴, Remondi and Caporossi started work in 1980 on a series called *Progetto Branco*, which includes the performances *Branco* (1980), *Ritiro* (1981) and a film, *Traccia*, directed by Caporossi. These are works which continue to insist on the tension between the double and the unit, between the single agent (in *Ritiro* we bear witness to a spiritual isolation) and the community (there's a group on stage in *Branco*). The year 1981 was a very fertile one: the group staged Sophocles' *Antigone*, rewritten with a score focusing on the visual and sonic elements of the script, and *Teatro*, a piece about the theatre, full of suggestions and impressions about what the theatre is but led by an extremely synthetic, minimal script.

In 1983 the performance *Bosco* travelled to the Pompidou Centre in Paris; afterwards, the two made *Caduta* (1984), a piece intended as a radiophonic project, and later, in 1985, they presented *Spéra*, which 'in spite of being one of their quietest works, contains the presence of the word, which isn't present on stage, but you can feel her, pushing to emerge'⁵. The following year is the year of *Améba*, a performance again dominated by the theatre's visual component: here the main character is the idea of the 'object', which engages the other characters in a series of 'struggles' whose main aim is to keep them alive. Later in 1986 the duo presented *999.999*, the outcome of a workshop conducted with third year students from the Piccolo Teatro Drama School in Milan, organized by its director at the time, Renato Palazzi. For the first time here the performance's structure was determined during the rehearsal process rather than *a priori*, constructed through the very practice of the workshop – the show hence marks the beginning of a specific pedagogy which is indicative of Remondi and Caporossi's later work throughout the 1990s.

In 1988 the duo conducted another collaboration with drama academies (the Paolo Grassi and the Accademia dei Filodrammatici in Milan, the Galante Garrone school in Bologna and La Bottega in Florence) to produce *Passaggi*, loosely based on Beckett's short piece *Enough*. After this, the two were engaged in the extremely simple scenic apparatus of *Rem &*

¹ A. Pizzo. *Materiali e macchine nel teatro di Remondi e Caporossi*. Naples: I.U.O, 1992. p. 14.

² *Ibid.*, pp. 15-16.

³ S. Galasso. *Il teatro di Remondi e Caporossi*. Rome: Bulzoni, 1998. pp. 115-17.

⁴ *Ibid.*, p. 204.

⁵ *Ibid.*, p. 288.

Title || Claudio Remondi and Riccardo Caporossi - Biography

Author || Viviana Raciti

Translation from Italian || Flora Pitrolo

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 2 di 2

Language || ENG

DOI ||

Cap (1988), ‘a moment of pause in Remondi and Caporossi’s pathway, a sort of ruthless showdown with themselves. The two authors demonstrate that the path they have been following thus far ends here: they can’t go any further’⁶. It’s no surprise then that the following piece presented at Teatro Argentina in 1989 is entitled *Quelli che Restano* (‘Those who Remain’), and it acts as a watershed between a ‘generously spent energy’ of the past years and the aphasia typical of the duo’s actions.

Having lost their public funding, but also as they were in the process of discovering a new and exciting mode of making and transmitting the craft of making theatre, Remondi and Caporossi embarked on a triennial project with young actors. The project is a triptych entitled *A Passo D’Uomo* and was presented at the Santarcangelo Festival: *Coro* (1990), the first piece, concentrates on the duo’s classic themes but also inserts a metatheatrical element given by confronting the texts of Euripides’s *Alcestis* and Pirandello’s *Six Characters*; *Leggenda* (1991) is a piece of theatre in the shape of a maze, which concentrates on the difficult and articulated work of telling the story of itself; finally, *Personaggi* (1992) closed the cycle at the Duse in Bologna rather than at Santarcangelo.

In 1993 the performance the duo made was entitled *Attesa*, and again this is a reflection which finds its starting point in Pirandello’s *Six Characters*. In 1994 another three year project took off, entitled *Isole* and made up of three performances: *Senza fine* (1994), *Mondo Nuovo* (1995) and *Romitori* (1996). The second piece, shown at the Teatro Ateneo in Rome, contains the duo’s usual themes but also marks a change of style: ‘the presence of a proper text which carries the plot – with a story, characters, dialogues – completely modifies the duo’s approach to theatrical language as developed thus far.’⁷

After a three year hiatus, during which Remondi and Caporossi applied themselves to a series of workshops and educational projects in Tuscany and Emilia Romagna (notably at the Corte Ospitale in Rubiera, at the Metastasio in Prato and in Arezzo and Parma in collaborations with the local councils), they reappeared with a project called *Giovani e Vecchi: L’Utopia di Rem & Cap* (‘Young and Old: the Utopia of Rem & Cap’). This involved another three pieces, *Olio* (1999), *Aion* (2001, based on some of Heraclitus’s fragments), and *Forme* (2002, again developed from Luigi Pirandello). In 2002, returning to the Metastasio Theatre in Prato, they produced the piece *Sotterraneo* and, in 2003, the company made the shows *L’Officina di Rem & Cap*, *Ritratti* and *Me & Me*, a performance about the presence of the double, seen both as contrast and as complementarity.

In 2005 Remondi and Caporossi returned to their first unstaged piece, Beckett’s *Happy Days*, which was once again halted by the Beckett Estate; but this time, unlike in 1970, the two chose to craft their own piece from their original intentions, entitled *Altri Giorni Felici* (‘Other Happy Days’). All along the duo continued with their workshop activity, and in 2006 they staged *Scarto*, a reflection on the loss of beauty which finds its scenic counterpart in the presence of a rubbish bin on stage, ‘the metropolitan litter bin, the place of abandon, of daily ritual’⁸. In 2008 a strange turn occurs, with *Orchestra in Sciopero*, a performance in the form of a concert which reassembles all the songs sung during the duo’s 30-year production. In 2009, they make *Dolore Perfetto*, in which ‘stories are told, big stories and small, and in all of these stories the imagination draws out situations, cases and conflicts where the characters impose themselves with strength into a dramatic and humorous vision’. In 2012 *Mendel* was made for the MAXXI Museum in Rome, a piece directed by Caporossi.

In 2013 Claudio Remondi passed away, but Caporossi continued to lead the company’s work: in 2014 he staged a reading of Saint Augustin’s *Confessions* entitled *Memoria del Tempo*, *Tempo della Memoria*, and again in 2014 he organised *Mura* in collaboration with the Napoli Teatro Festival, loosely based on the concept of Plato’s cave. The company’s most recent production is *Acqua* (2015), a dramaturgy composed of literary and poetical texts about water, presented at the Diosilla cascade in the Natural Reserve of Monteranno.

⁶ Ibid., p. 343.

⁷ Ibid., p. 460.

⁸ Programme notes for *Scarto*, accessed at www.rem-cap.it.