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## Bestiale improvviso, 2010

*ideation* Diana Arbib, Luca Brinchi, Maria Carmela Milano, Pasquale Tricoci, Roberta Zanardo  
*choreography in collaboration with* Cristina Rizzo  
*sound and live processing* Dario Salvagnini  
*live video processing* Diana Arbib, Luca Brinchi, Pasquale Tricoci  
*body* Teodora Castellucci, Roberta Zanardo, Cristina Rizzo  
*costumes* Maria Carmela Milano  
*3D elaboration* Alessandro Rosa  
*cello* Viola Mattioni  
*production* Santasangre 2010  
*co-production* Romaeuropa Festival, Centrale Fies, Festival delle Colline Torinesi, Fabbrica Europa  
*organization* Elena Lamberti  
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## Bestiale improvviso (2010) - presentation

by Mauro Petruzzello

*Bestiale improvviso\_sovrapposizioni di stato* is the most complex play staged by Santasangre. It came to light after a two-year gestation, through experiments (*Sincronie di errori non prevedibili* and *Framerate 0*) and hypotheses. The casts: in *Prima ipotesi* Cristina Rizzo and Roberta Zanardo; in *Seconda ipotesi* Teodora Castellucci and Roberta Zanardo; and in *Terza ipotesi* Cristina Rizzo, Teodora Castellucci and Roberta Zanardo. *Bestiale improvviso* boasted the presence of all three performers on stage. Roberta Zanardo was a core member of Santasangre, Teodora Castellucci was a founding member of the Dewey Dell company and Cristina Rizzo was one of the leading exponents of the new Italian dance. The play's subtitle, *Sovrapposizioni di stato*, referred to the long labor of scientific probing used in composing the work, recalling quantum physics, according to which the state of a system is not unique and determinate, but is simultaneously the superposition of all possible states for that system. The field of inquiry consisted of transforming matter, and in particular nuclear energy, fission and fusion reactions: the spontaneous fusion of stellar energy and the reckless kind produced by man which generated the hydrogen bomb. In contemplating such energy one feels a mixture of wonder and anxiety, the same feeling that theater tries to instill. The array of languages – body, light, video, sound – combined seamlessly in Santasangre's style. The spectators who entered the hall where *Bestiale improvviso* was staged found it full of a kind of smoke/fog that could be the sign of water, the constituent element of ice in *Framerate 0*, here transmigrated into another state. Yet the smoke/fog did not obstruct sight; if anything, it allowed the spectators to look forward into a new, dreamlike and nuanced dimension. Behind an opaque tripartite panel that, like a fourth wall, closed the stage, indistinguishable masses moved. Then this barrier was lifted to reveal gleams, glimmers and flashes of light. The light that dissolved/recomposed the space was generated by projectors whose use changed its sign: not to create images, but to produce a special quality of light. When the three performers appeared on stage they were swathed in flesh-colored suits which did not fail to define their female forms. Their movements passed through the light but did not seek it out, often creating with it a sort of counterpoint. They were mechanical movements that at times became fluid, traceable to an animalistic, primordial sphere. Of particular interest was its sonic dramaturgy, multifaceted in its development of timbre: string instruments, a deep rhythmic framework provided by percussions and voices. All sounds underwent a morphing that emphasized the procedural nature of the chemical reactions, the play's inspirational motif. The powerful sound distortion went toward a search for a "third sound" arising from the reaction between the other two. The core of the play had a strongly percussive matrix, an almost techno quality, that amplified the sense of speed, of mechanical nature and the power of explosion and fusion. Even the pre-recorded voices underwent a process of modification, taking on a sometimes animalistic valence.