

PICCOLA COMPAGNIA DELLA MAGNOLIA

Trilogy of individual



HAMM-LET

STUDY ON VORACITY

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Trilogy of individual - First creation

Dramatic elaboration based on | **Hamlet - Shakespeare**

With contributions from | **Muller, Larfogue, Pasi, Moscato**

Dramatic composition and direction | **Giorgia Cerruti**

With | **Davide Giglio, Federica Carra, Giorgia Cerruti**

Music by | **Nyman, Armstrong, Morin, Transiberian Orchestra, Portishead, Rita Pavone, Mia Martini**

Sound effects | **G.u.p.**

Lights design | **Riccardo Polignieri**

Scenography and costumes | **Claudia Martore and Alessandro Di Blasi - Atelier PCM**

Graphics | **Fabio Sgorlon**

Pictures and video | **Alessandro Mattiolo**

Created by | **Piccola Compagnia della Magnolia**

Coproduced by | **Théâtre Durance / Scène Conventionnée and Corte Ospitale di Rubiera**

Supported by | **Sistema Teatro Torino e Provincia**

The work is played in Italian. English or French subtitles available.



the stubborn hope of tearing forms from formless

PHOTOS

VIDEO

For a long time PCM had been feeling the need to work on Hamlet in order to look into two specific aspects: on the one hand– the most strictly technical one – it was urgent to measure up with the Shakespearean verse, trying to understand how to "tell" it on the stage, respecting its metric and musicality and going through the English language, and then coming back to the Italian one. A research that meant to convey the plasticity, intelligibility and evocative power of the dramatist's verses, so as to throw a bridge between the ancient and the modern time, which is so restless and poetic. On the other hand, the interest in Shakespeare was focused on Hamlet's personal history, which creeps into the most triumphant events in the kingdom of Denmark. Hamlet as a Man, and the feeling of Love when it oscillates between pulsations of love and defect of possession. Hamm-Let/Study on Voracity becomes a play about Love when Love is kind, ruthless, voracious, when it is in its early stage and seems to last forever, but then a betrayal denies its existence; when Love becomes wild and incestuous lust, when you can laugh for love and feel immortal; when Hamlet is the fruit of a Woman and by her he is devoured, when we should never speak of love as words betray, and the intellect crystallizes our human sentiment in an inevitable way. Starting from the inexhaustible masterpiece by Shakespeare and going through Muller's cruel language, Hamm-Let / Study on Voracity tells about Hamlet-Gertrude-Ophelia, three characters that cancel each other because of love, eliminating their double, the arduous part of themselves that infected the other and now is turning against the protagonists like an infernal machine, devouring the relationships between a mother and a son and between two lovers.

Behind the revenge tragedy, the research on Hamlet revealed an unsolved issue in Hamlet's soul towards the Woman, magnified by him, so as to become a puppet, and immediately denied up to the point of causing her death . Only in this way Hamlet "digests" the woman and can at last die as an intellectual, giving voice and a name to the silence that covers him.

The work during the rehearsals is loyal to the word and pursues new opportunities to contain Shakespeare's verse while at the same time aiming at an aesthetic effect that enshrouds Müller's cold text. Therefore, it is the words that shape the actors' faces and bodies, that govern them according to their music, that make them poetic. The musical score can become an electronic obsession influencing the actions of the actors on the stage, or a heartbreaking air accompanying Ophelia towards water or even Gertrude who, as a bulimic, devours her lavish lunch on Hamlet's lifeless body under the notes of the Italian singer Mia Martini. The suggestions concerning the environment, the costumes and the ambience come from the Japanese theatre and from baroque, but also from a sacred world, as if Hamlet's kingdom was a ruined cathedral in a pile of rubble of overflowing femininity. The Company's work on anti-naturalism and artifice as a deviance from verisimilitude is expressed by the actors ' tense bodies , their distorted voices and broken gestures in combination with the research on costumes and make-up, thus providing access to a poetic and cruel play, where you can sink into living flesh, where the emotion always conveys the meaning.

*"Between good and evil, there must be a watershed, perhaps even a wall. But when the wall is besieged from side to side by an indistinguishable tidal, when nothing is clear in ideas, when blind pressure is too strong, the wall and the moral break down: only something that we are obliged to call aesthetic survives. An obscure knowledge of primary perceptions concerning life and death, the stubborn hope of tearing forms from formless. This feeling is maybe the only glimmer of hope that can illuminate our recent history, making it understandable." **Heiner Müller***



reviews

LA MARSEILLAISE – AVIGNON OFF [...] An amazing theatre performance by Giorgia Cerruti, Davide Giglio, playing the role of Hamlet, is worthy of mention.

LA STAMPA – OSVALDO GUERRIERI [...] A quick , flashing raid into the myth of the irresolute prince of Denmark offered by Giorgia Cerruti, Valentina Tullio and Davide Giglio with a vigorous interpretation and neurotic and desperate gestures ...A good piece of work, committed and dense of poetic themes, greeted with prolonged applause in the end.

KLP – BRUNO BIANCHINI [...] The narrative frame is managed in a masterly manner. (...) use of simple and effective stage stratagems. ...between baroque and kabuki, with a style that is strongly oriented towards the oriental tradition, Shakespeare also meets Nekrosius. A final emotion that will stir applause of authentic appreciation.

WWW.NOIDONNE.ORG – MIRELLA CAVEGGIA [...] All is a thrill in Hamm-Let, the interpretation of the Shakespearan Hamlet, both impertinent and pertinent, offered at Piccola Compagnia della Magnolia, a promising and talented theatrical group, that like a chick out of its broken egg-shell, came out impetuously of the Festival delle Colline torinesi, greeted with applause from the audience.

TEATROTEATRO.IT – ROBERTO CANAVESI [...] With Hamm-let Piccola Compagnia della Magnolia from Turin makes an interesting raid into the theatrical universe of the great Bard. [...] Desecrating, grotesque, visionary. [...] Logic conclusion, the deserved applause for Giorgia Cerruti, Davide Giglio and Valentina Tullio, the three pieces of an expressive mosaic of undoubted strength capable of dispensing, in not just a few moments, poetry and emotion.



on tour

FESTIVAL DELLE COLLINE TORINESI - Turin (IT)

FONDAZIONE TOSCANA SPETTACOLO - Massa (IT)

NUOVE SENSIBILITÀ - SCUOLA PAOLO GRASSI - Milan (IT)

THÉÂTRE DURANCE - Chateau Arnoux (FR)

THÉÂTRE NOUVELLES GÉNÉRATIONS - Lyon (FR)

SHAKESPEARE FESTIVAL - Gyula (HU)

PRO CONTRA FESTIVAL - Szczecin (PL)

ITF SKUPI FESTIVAL - Skopje (MK)



Piccola Compagnia della Magnolia

Piccola Compagnia della Magnolia is a troupe, an independent company directed by Giorgia Cerruti. Since 2004 the ensemble has carried out a rigorous and passionate investigation in between theatrical codes and research with a contemporary perspective of their own way of doing theatre, turning to the classic work or experimenting with original writing, pursuing a synthesis between formal research and emotional density, preserving a sacred time inhabited by poetic figures. Magnolia creates its own works through a research that has its fulcrum in the actor and in the composition of the image. The Company performs its own shows in Italy and abroad (France, Russia, Macedonia, Poland, Hungary,...) acting in Italian and in French, or with subtitles in English.

Currently, alongside the creation work, the Company also deals with theatrical pedagogy, leading high-level training courses for young actors in Italy and Europe and organizing high-profile seminars for actors, hosting international masters of the contemporary theatrical scene, including Oskaras Koršūovas and Jean-Jacques Lemêtre.



"Our research, which is long and difficult but fascinating, seeks to deny some cinematographic approaches that do not belong to the theatre, recovering what it should have for convention: the artificiality of a ritual moment that is stranger to daily routine; a different time, in which the audience and actors meet to search for real in fiction".

Giorgia Cerruti

reviews

LA MARSEILLAISE – AVIGNON OFF ...A superb theatrical work of Giorgia Cerruti and a remarkable acting play of Davide Giglio in the role of Hamlet. **ALFONSO CIPOLLA – LA REPUBBLICA** ...Magnolia is one of the few young companies that looks into consciousness : it knows and respects the long theatrical tradition which came first and avails itself to go on. **EMILIO NIGRO - TAMBURO DI KATTRIN** "...Grotowski with Nouvelle Vague contaminations. Artaud in a straightjacket, he can express himself so freely. Giglio is a "party animal". Shockwave. So dermal. **GIULIA MURONI - PAC PANEACQUACULTURE** ...Giorgia Cerruti skilfully masters the art of acting: she is not a performer, she is an Actress. **MARIA DOLORES PESCE - DRAMMA.IT** ...We can see how the audience was drawn, rationally but especially emotionally and passionately , and was involved by this beautiful work, which doesn't forget the ironic detachment, and which, through the same irony, defends us from the power and the harshness of feelings, as it defends Buoursicot from his fall, providing each one with a unique key of knowledge. **BRUNO BIANCHINI - KRAPP'S LAST POST** ... Between Baroque and Kabuki, in a stylistic code strongly oriented towards the Oriental tradition, where Shakespeare meets Nekrosius. **OSVALDO GUERRIERI - LA STAMPA** ... Interpreted with a deep understanding by Davide Giglio, who is a bit of a father and a bit of a clown, a bit an executioner and a bit a victim. **ALFONSO CIPOLLA - LA REPUBBLICA** ...High calibre of acting ability; a rhythmical researchable to segment and harmonize to tiny words and gestures; the absolute rigour never ending in itself; the sensibility for tragedy transformed into grotesque; the essential scene that lives thanks to actors and director's touch. **RENZO FRANCBANDERA - PAC** ...Piccola Compagnia della Magnolia is already a well-established theatrical group that finds its place between the most fecund and interesting companies in North-West of Italy. **MARIO BIANCHI - EOLO** ...A brave example of connection between tradition and research of novelty. **GIULIA MURONI - PAC PANEACQUACULTURE** An excellent acting test, ambitious and successful: Cerruti is able to turn her explosive femininity in the masculine energy and presence of the Western male, who perceives himself as dominant, whereas Giglio is disturbing and uncanny together, characterized by ambiguous traits. (...) A rich performance, sometimes overload and redundant in its growing proliferation of signs but able to return multiple perspectives and semantic nuances and biographical rigor, taking the responsibility to suggest something. **MARIA DOLORES PESCE – DRAMMA.IT** ...An intensive show, rich in suggestions and emotions that takes one to the bottom due to the developing acting techniques of Giorgia Cerruti. **GABRIELLA ZENO - KRAPP'S LAST POST** ...A very strong Cerruti's style that connects Grotowskian style with an interesting contribution from Oriental artistic knowledge. **EMILIO NIGRO - TAMBURO DI KATTRIN** ...Competence, devotion to work, mastery of the subject and pure talent. A theatre of art. **GIULIO BAFFI - LA REPUBBLICA** ...Seven actresses on stage, in a surprising team play, for imagines ripped off cruel paintings of dismal warfs, in a delirium of mind. **ELENA SIRI - TEATRO.ORG** ...Piccola Compagnia della Magnolia, in a national cultural landscape in ruins, in a non-meritocratic country, it continues to produce wonderful shows.

our creations

THE BALCONY directed by Giorgia Cerruti

THE HOUSE OF BERNARDA ALBA directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes

THE ARCHITECT AND THE EMPEROR OF ASSYRIA directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes

QUIJOTE/CERVANTES directed by Giorgia Cerruti

MONTSERRAT directed by Giorgia Cerruti

MOLIÈRE or The Imaginary Invalid directed by Antonio Díaz-Florián - co-produced by Théâtre de l' Epée de Bois/Cartoucherie de Vincennes, Teatro Stabile di Torino

HAMM-LET / Study on Voracity Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia

OTELLO / Study on the Corruption of the Angel Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia, Festival delle Colline Torinesi

TITUS / Study on Roots Trilogy of Individual - directed by Giorgia Cerruti - co-produced by Théâtre Durance / Scène conventionnée, Corte Ospitale di Rubiera, Sistema Teatro Torino e Provincia

ATRIDES / Metamorphoses of a Rite directed by Giorgia Cerruti - co-produced by Festival Printemps d' Europe/Lyon, Festival Benevento Città Spettacolo, Sistema Teatro Torino e Provincia.

ZELDA / Life and Death of Zelda Fitzgerald Bio-graphies Project - directed by Giorgia Cerruti

1983 BUTTERFLY Bio-graphies Project - directed by Giorgia Cerruti - co-produced by Festival delle Colline Torinesi

ADAGIO NUREYEV / Portrait of an artist Bio-graphies Project - directed by Giorgia Cerruti - produced in collaboration with Sala Ichos and Residenza Drama

MATER DEI (creation 2019) directed by Giorgia Cerruti - coproduced by Armunia; with the sustain of Residenza IDRA and Teatro Akropolis within CURA # Residenze Interregionali 2018

POINGS (creation 2019- mise en espace) - di Pauline Peyrade - with the sustain of Fabulamundi / Playwriting Europe (International call).

HERETIC FAIRY TALES | The Utopia Rooms (upcoming creation 2021) - directed by Giorgia Cerruti , with Fiumara d'Arte Atelier sul Mare

Vidéos

1983 BUTTERFLY

MATER DEI

ZELDA

HAMM-LET



Repertoire

Bio_Graphics Project

1983 BUTTERFLY

ZELDA/ Life and Death of Zelda Fitzgerald

Contemporary dramaturgy

MATER DEI

1983 BUTTERFLY

Upcoming creations

2021 creation

HERETIC FAIRY TALE

The Utopia Rooms

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