



a theatrical art project by
OPERA DEL ROSSO
WEBSITE

(Who shall I tell
my sadness, my sorrow,
my horror, greener than ice?...)

<<You've been thinking too much.>>

A solemn answer: <<Yes.>>

POEM OF THE END

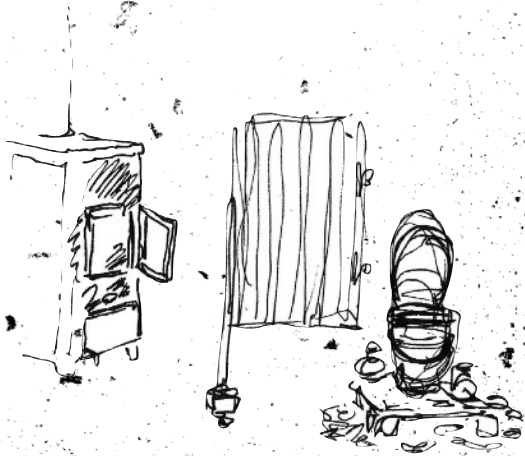
Written in Prague in 1926 by Marina Tsvetaeva, **The Poem of the End** is the cry of pain after the end of love, the chronicle of emotions, thoughts, the author's life during the splitting period with her lover Constantin Rodzevic.

Marina writes to Constantin << If you would stay with me, you could teach me how to live in the simplest sense of this word. Without you and outside of you, I will not make it.>>

Rodzevic will abandon her.

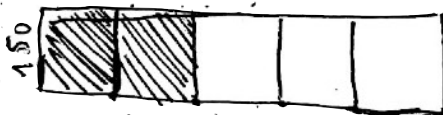
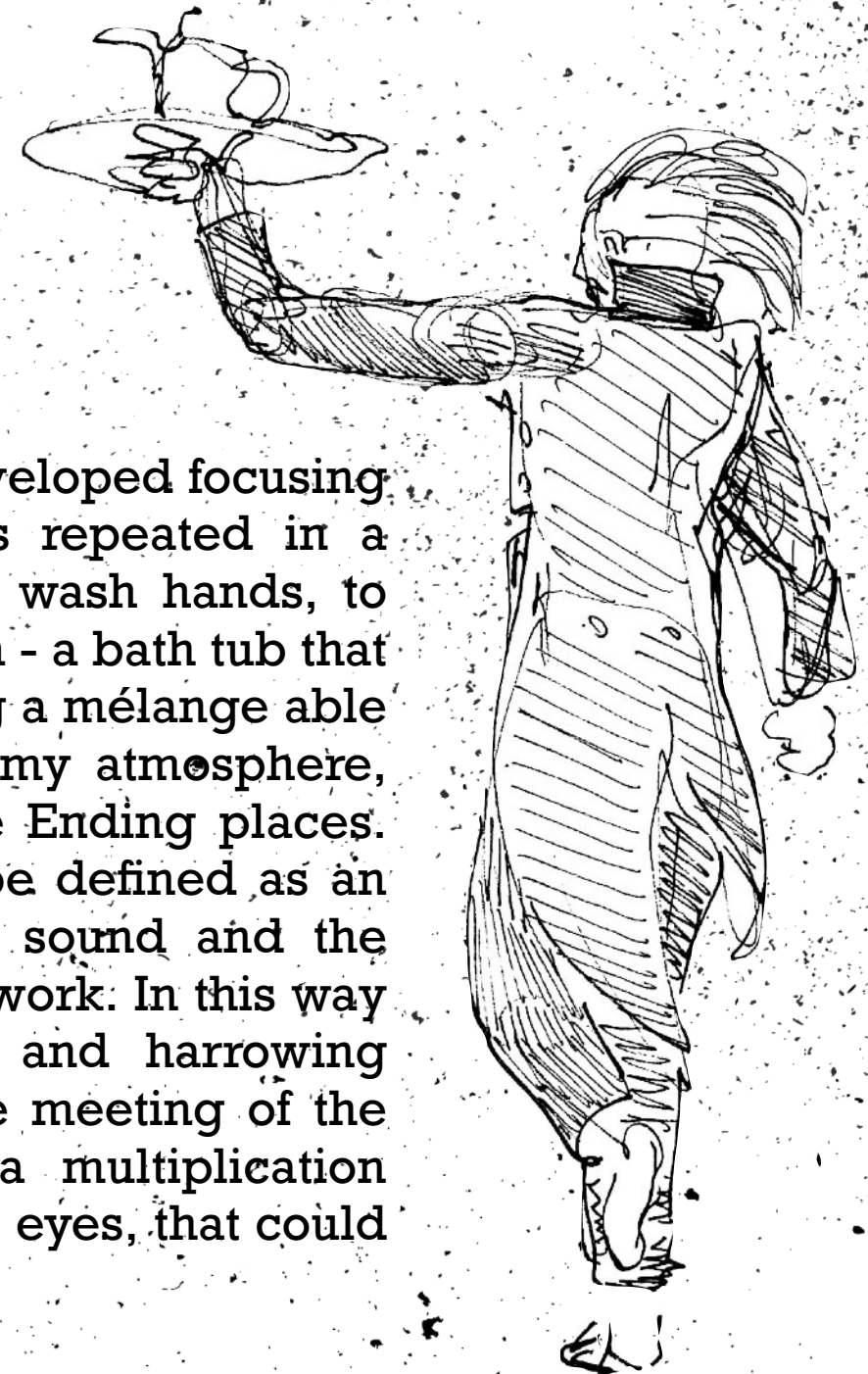
The text is a transposition of the poetic of the End, which from the latest images impressed in Cvetaeva's mind, from those trivial dialogues before the inevitable conclusion - an evening at the cinema, the discussion about the way to act at parties, a walk between the market stalls, the smell of coffee, the lightness of his tears - it amplifies outside the personal dimension of the individual and spills over until it acquires a fatalist and apocalyptic hint.





Battiti al mobile per fare - Trascuro
 soffocare il cuore
 Kupper la fine offesa
 con la
 Braccio d'andare

Opera del Rosso's research about Poem of the End developed focusing on the juxtaposition of a series of simple gestures repeated in a mechanical way - to look outside of the window, to wash hands, to touch hair - to visual plugs with symbolical connotation - a bath tub that walks quadruped, an icy and distant cyclops - creating a mélange able to traslate the spectator through a boneless, soft, slimy atmosphere, typical of those timeless, suspended moments of the Ending places. Opera del Rosso's work on Poem of the End could be defined as an installation environment. For this reason the space, sound and the atmosphere component is absolutely important in the work. In this way Poem of the End could be lived as an intimate and harrowing experience, where the atmospheres evoked from the meeting of the physical, musical, spatial partiture could trigger a multiplication mechanism of the poetic significance in the observer's eyes, that could also shock its meaning.





SPACE

A fundamental aspect, as well as an essential requirement for the performance is the darkness, the total immersion of both the space and the audience in a shadow.

Poem of the End is created to live in concrete and real spaces - an abandoned wreck, an ancient and crumbling space, a worship temple, a cellar, a warehouse - where, through very few, specific elements - a frame, a toilet - it could express the inner crack of the poet in the space of the action, scenography of the Poem.

For this reason, the will to realize Poem of the End in specific and meaningful places, the light is self managed in the action: construction light, lantern, matches, soft hot lights in contrast with the frozen atmosphere of the performance.

As in an ancient ruin, the crumbling house. The space is inhabited by: debris, rubble, dead leaves, what remains from an old time. And so on: worn-out sieves, a rusted mallet, a pewter tray, some coins founded in the forgotten corner of any room.

SOUND



The **sound** and **musical** composition created by the composer *Giacomo Vezzani* is activated at the beginning of the performance as a worn-out tape. It's the memory, the souvenir that rewinds obsessively and traces its history all alone.

The **poetic verses** are pre-recorded into fragments. They overlap mixed into the sound scenario, they repeat, they slam on the skull slowly becoming incomprehensible, then again limpid as in a last revelation.

It is not necessary to understand the text in order to comprehend the performance.

The sound is hegemonic and omnipresent, it immerses constantly the scene in a mellifluous and dreamy state. A heavy silence, then a storm into the night, the wind howling and whistling, tape rewind, migrating birds fly away leaving behind a restless buzz, lost memories are found dead into the ice, a hammer slams, tape rewind, headache, tape rewind.

FIGURES

While the spectators enter the space, two figures are careless already on the scene. The performance is **voyeuristic**: the interaction between the different figures and the relationship between the spectators and the figures are almost non existing. The feeling for the spectators will be to spy through a keyhole.

SHE (*Ian Gualdani*) towers while sit on a toilet in a nightgown. **HE** (*Giacomo Dominici*) wears a frac, is a cold specter or the echo of her thoughts. Only in *Chapter IV* of Poem of The End, HE multiplies in other figures with his eyes and clothes.

The way HE performs on scene is transposed and symbolic, but modifies indirectly the way SHE performs.

Marina wrote about her poem: << The pain is now blown up, tears will erupt >>.





POEM OF THE END

Poem of the End is a **progressive** performance: the development of our work resolves around the fourteen chapters of Marina Tsvetaeva's poem organized into fragments that could be performed **divided** as well as **united**.

This approach generates a productive structure that allows us to study the new chapters meanwhile we present the completed ones.

At the moment Opera del Rosso already realized *Chapter I*, *Chapter II* and *Chapter III* with *Ian Gualdani* and *Giacomo Dominici*. *Chapter IV* is realized for open air spaces and there are three others performers: *Davide Arena*, *Simone Poccia* and *Emanuele Marchetti*.

from Marina Tsvetaeva
dramatic composition Giacomo Dominici, Ian Gualdani
directed by Ian Gualdani

sound design Giacomo Vezzani
scenography Giacomo Dominici
with Giacomo Dominici, Ian Gualdani (Chapters I-II-III)
and Davide Arena, Simone Poccia, Emanuele Marchetti (Chapter IV)

organization by Maria Lucia Bianchi

co-produced by
MAT - Movimenti Artistici Trasversali
Teatro delle Forche
Shinehouse Theatre
Teatro nel Bicchiere Festival

residency programs

廢墟 Tacheles, Tapei
SPAM! Rete per le Arti Contemporanee, Porcari
Teatro delle Forche, Massafra
Centro Culturale Il Funaro, Pistoia
Teatro nel Bicchiere Festival, Scansano
Festival Multidisciplinare Fabbrica Europa, Firenze
GADA Centre of Contemporary Art, Firenze