



ORESTEA

ANAGOOR  
ORESTEA

AGAMENNONE / SCHIAVI / CONVERSIO

ANAGOOR

ORESTEA

AGAMENNONE / SCHIAVI / CONVERSIO

*On Aeschylus' Oresteia*

*dramaturgy* Simone Derai, Patrizia Vercesi

*translation from Greek* Patrizia Vercesi, Simone Derai

*line of thoughts* S. Quinzio, E. Severino, S. Givone, W.G. Sebald, G. Leopardi, A. Ernaux, H. Broch, P. Virgilio Marone, H. Arendt, G. Mazzoni

*with* Marco Ciccullo, Sebastiano Filocamo, Leda Kreider, Marco Menegoni, Gayané Movsisyan, Giorgia Ohanesian Nardin, Eliza G. Oanca, Benedetto Patruno, Piero Ramella, Massimo Simonetto, Valerio Sirnă, Monica Tonietto, Annapaola Trevenzuoli

*voice of the messenger* Pierdomenico Simone

*dance* Giorgia Ohanesian Nardin

*music and sound design* Mauro Martinuz

*sound assistant* Ludovico Dal Ponte

*Gustav Mahler's Kindertotenlieder n.1 played by* Massimo Somenzi

*set and costume design* Simone Derai

*costumes* Serena Bussolaro, Christian Minotto

*accessories* Christian Minotto, Massimo Simonetto, Silvia Bragagnolo

*mobile sculpture* Istvan Zimmermann e Giovanna Amoroso – Plastikart Studio

*video* Simone Derai, Giulio Favotto

*video / camera, cinematography, post-production* Giulio Favotto

*video / concept, editing, direction* Simone Derai

*light design* Fabio Sajiz

*technical assistance* Mattia Dal Bianco

*project assistant* Marco Menegoni

*assistant director* Massimo Simonetto

*direction* Simone Derai

*organization* Annalisa Grisi

*management and promotion* Michele Mele

*staff Centrale Fies* Ioana Bucurean, Maria Chemello, Laura Rizzo, Stefania Santoni, Virginia Sommadossi

*production* Anagoor 2018

*supported by* Fondation d'entreprise Hermès *within the framework of the* New Settings Program

*coproduction* Centrale Fies, Teatro Metastasio di Prato, TPE – Teatro Piemonte Europa, Teatro Stabile del Veneto

*with the participation of* Theater an der Ruhr

*with the support of* Compagnia di San Paolo

*technical sponsors* Lanificio Paoletti, Printmateria, 3DZ

*thanks to* Hellenic Ministry of Culture and Sports, Archaeological Museum of Olympia, Italian Cultural Institute of Athens, Lottozero  
/ textile laboratories, Guido Mazzoni and Donzelli Editore, Lorenzo Flabbi and L'orma editore

*the show lasts* 3h 35'

First part 2h, break 15', second part 1h 20'



The Greeks invented the idea that existence ends in nothingness, plunging the West into pain forever. Philosophy was born to remedy this pain that underpins the West: for us, everything that changes passes for an absolute end, a total annihilation that takes our breath away and renders us mad. The tremendous consequence of this madness is that every existence perceives the threat of annihilation and is ready to risk everything. Aeschylus, with his theatre, initially a space for practising philosophy, is the first in history to say no, to think no, an absolute no to this pain.

Nowadays, we lack the categories to help us to perceive the “shock of the sacred” that theatre-going Athenian citizens would have experienced during the Tragedies. Anagor confronts Aeschylus’ *The Oresteia* from this immeasurable distance.



## ORESTEA | A PHILOSOPHICAL THEATER. THE ERROR OF THE EXCHANGE OF VALUES

The king of Argos comes back from war, victorious and laden with riches. The Oresteia begins with a frightful chapter, Agamemnon, which does not hide the guilt of an unsacrificing power. A power that in order to achieve its objectives, is unafraid of renouncing the most precious things: happiness and the dearest of affections. The throne of Argos rises from a heap of the corpses of lost sons: the accumulation of riches obtained through conquest is paid in blood. A chain of bloody episodes emerges from an amassed and continuous violence that finds in an exchange value (gold for existence) its first driving force and its first primordial error. Founded on a culture of revenge, that furiously explodes within the breast of the family, these episodes form the plot of The Oresteia: a father kills his daughter, a wife kills her husband, a son kills his mother.

Aeschylus' theatre is a theatre of thought, a link between myth, feast and philosophical practice. It is theatre as practical and collective philosophy, that, like a two-faced Janus, from its auroral position, is able to look both at the night that precedes the rise of the city, and at the contradictions underlying the birth of politics. An open-eyed look at the horror, the error of exchange value, the irreconcilability of choices, the sacred that reveals its trajectories.





## ORESTEA | ON AESCHYLUS' ORESTEIA

Aeschylus represents a starting point in the history of Anagor, the port from which the company sailed, not the anchoring at the completion of its voyage.

The starting point of our journey, in search of a theatrical vocabulary to depict the ruins of the Western world, originates in a searing immersion in Aeschylus' poetry and philosophical system. The Oresteia is its incendiary summation, a foundational workshop which lasted from 2004 to 2008. Aeschylus is both the port of departure and the vessel from which we continue to observe the devastation of the world.

Nowadays, it is impossible to perceive the "shock of the sacred" that a theatrical event could evoke in a Fifth Century Athenian. Today it is not possible to leave an audience stunned in quite the same way. Nevertheless, while measuring the distance that separates us from the incredible artistic, religious and philosophical experience that ancient tragedy was, and while accepting the possibility of converting our mode of habitual thought, perhaps we can still grasp the necessity that links the search for justice to a metaphysical view of the world. Only by restoring its soaring metaphysical nature to this tragedy is it possible to accept the underlying questions of political foundation in a way which is not banal. Ours is not simply a reduction or adaptation but rather a work upon Aeschylus' tragedy The Oresteia.



## ORESTEA | PRESENTATION OF THE WORK | VIDEO, VOICE, BODY

In Orestea, as well as in previous Anagor's works, some LCD screens or similar devices contribute to the multiplication of perspectives and levels of interpretation. They offer to the eye of the spectators new figures in dialogue with the performers, defining the godlike or symbolic nature of these entities. They could enhance motions of feeling, enlarging details of a figure, of a movement, of an expression, of an object. The attempt is to ensure the theatre audience an experience and a vision similar to the cinematographic ones, in which the editing creates sudden, sometimes even simultaneous combinations, and causes a synaptic work through the sight and the hearing that allows the artist to move the viewer towards whichever direction he decides, the viewer himself still being free to understand and interpret the work according to his cultural and aesthetic standards.

The two-dimensional view, the frame that surrounds the figure, the close-up and the zoom-in on an anatomical or movement detail are all references to portraits and figures in art history.

Anagor's work has always been primarily figurative, even though it longs for the construction of a theatrical *image of thought*, being the performers' movement, gestures and voices the vehicle for the abstract.

The bodies of the performers (chosen because of their extraordinary gestural and vocal sensitivity) measure themselves and the space around them, resonate and struggle, so becoming testimonials of the immediacy of matter and the physical limits of the human beings.

Their gesture is never representative but iconic of the stasis of being.

The actor on scene simply is, he does not refuse his state of being, he does not act or pretend. Stasis is embraced by a lightness and intensity of the gesture founded on the listening.

The LCD video epiphanies and the rag simulacrum, next to the real-life performers and the attention given to the costume design, all contribute to the construction of this "theatre of being" which is Orestea. The elaborate tribal masques designed by Simone Derai are the aesthetic core of the costume design, connecting Greece (hence Europe) to its African and Semitic origins.

Electronic music, chant and speech are the warp to a weft that talks about language, its winnings and its failures. Speech is shift between confession, stream of consciousness, prayer and psalmody until the chanting voices soars.

Between the three chapters, the third and last is the most divergent from Aeschylus' text, encouraging an action that opens the scene wide towards the audience. Suddenly the fruition of the theatre room is altered, it changes, immersing the audience in an unexpected auditory and visual dimension. Everybody is invited to participate in the process.











The Anagoor company was founded by Simone Derai and Paola Dallan in Castelfranco Veneto in 2000, established from the very beginning as an experiment in collective work. Today, directors Simone Derai and Marco Menegoni work regularly with Patrizia Vercesi, Mauro Martinuz and Giulio Favotto, while other artists and professionals join them continually, enriching their growth and underscoring their nature as a collective. An ongoing workshop, open to professionals and amateurs, Anagoor is the hub of a creative process open to the city and its diverse generations where, in a strenuous attempt to generate a theatrical art of the polis, there is an ideal continuity between educational activities in schools, work within the territory, the call for community involvement, the company's productions. Anagoor's theatre responds to an iconic aesthetic that precipitates into various final formats in which the performing arts, philosophy, literature and hyper-media theatre engage in a dialogue, demanding however, strongly and by virtue of the nature of this art, to remain theatre.

Their productions include: \*jeug- (2008); Tempesta (2009), winner of a special mention at the Premio Scenario; Fortuny (2011); L.I. Lingua Imperii (2012), one of the winning productions at Music Theatre NOW 2015; Virgilio Brucia (2014); Socrate il sopravvissuto / come le foglie (2016) nominated for the Premio Ubu as Production of the year, *Oresteia / Agamennone Schiavi Conversio* (2018) selected by Fondation d'entreprise Hermès within the framework of the New Settings Program.

In 2012 the company approached musical theatre in the film-concert *Et manchi pietà*, followed by the direction of two operas: in 2013 *Il Palazzo di Atlante* by Luigi Rossi (1642), presented at the Sagra Musicale Malatestiana in Rimini, in 2017 *Faust* by Charles Gounod, a production of the Teatro Comunale di Modena, Teatro Valli di Reggio Emilia and Teatro Municipale di Piacenza and in 2019 *Das Paradies und die Peri* by Robert Schumann, a production of the Teatro Massimo di Palermo.

Anagoor has won many awards, including the "Jurislaw Korenić" prize to Simone Derai as Best young director at the 53rd Festival MESS (2012), the Premio Hystrio – Castel dei Mondi (2013), the Premio ANCT for innovative experimentation in theatre, the HYSTRIO prize for direction (2016) and the Premio ReteCritica.

Anagoor, which in just a few years has moved to the centre of attention of Italian and European theatre, has been attributed the Silver Lion for Theatre in 2018 at the Venice Biennale.

Since 2008 Anagoor has based its headquarters in the countryside around Treviso, at La Conigliera, a rabbit farm converted into an atelier and since 2010 it is part of the Fies Factory project at Centrale Fies – art work space.

## ANAGOOR | CONTACTS

ANAGOOR

Via dei Salici 18

31033 Castelfranco Veneto, TV

Mobile +39 3475180387

[info@anagoor.com](mailto:info@anagoor.com)

[www.anagoor.com](http://www.anagoor.com)

Promozione: Michele Mele

Tel +39 081 19355253

Mobile +39 347 2934834

[michelemele@anagoor.com](mailto:michelemele@anagoor.com)

Anagoor è parte del progetto

FIES FACTORY

Centrale Fies

Loc. Fies 1, Dro, TN

Produzione: Stefania Santoni

Tel +39 0464 504700

Fax + 39 0464 504733

[produzione@centralefies.it](mailto:produzione@centralefies.it)

[www.centralefies.it](http://www.centralefies.it)

