



Alessandro Maida



Synopsis



Hot winds lash and erode a planet reduced to a rocky desert, only the falling of stones and the shattering of rocks resonate in the silence.

One being, perhaps the last of the human race, survives through a special symbiosis with stones, sand and boulders.

Nomadic soul in pain with animalistic traits, but profoundly human, he wanders in search of treasures with which to share the present, of fossils to reclassify, evidence of a past he does not know.

2084 is the point of convergence of languages and poetics, such as manipulation, dance, narrative, balancing and theater, carefully dosed to chart a course that, with gentle irony, leads us to a serene acceptance of the end of the world.

Accepting the apocalypse
Praising the ephemeral



Ever since I began to manipulate stones, even before the idea of this show took shape, the conviction dawned on me that the stone was, for me, nothing more than the archetype par excellence of **memory**: to grasp it, to clutch it is simply to hold the weight of time and who knows how many other stories tied to it over millions of years.

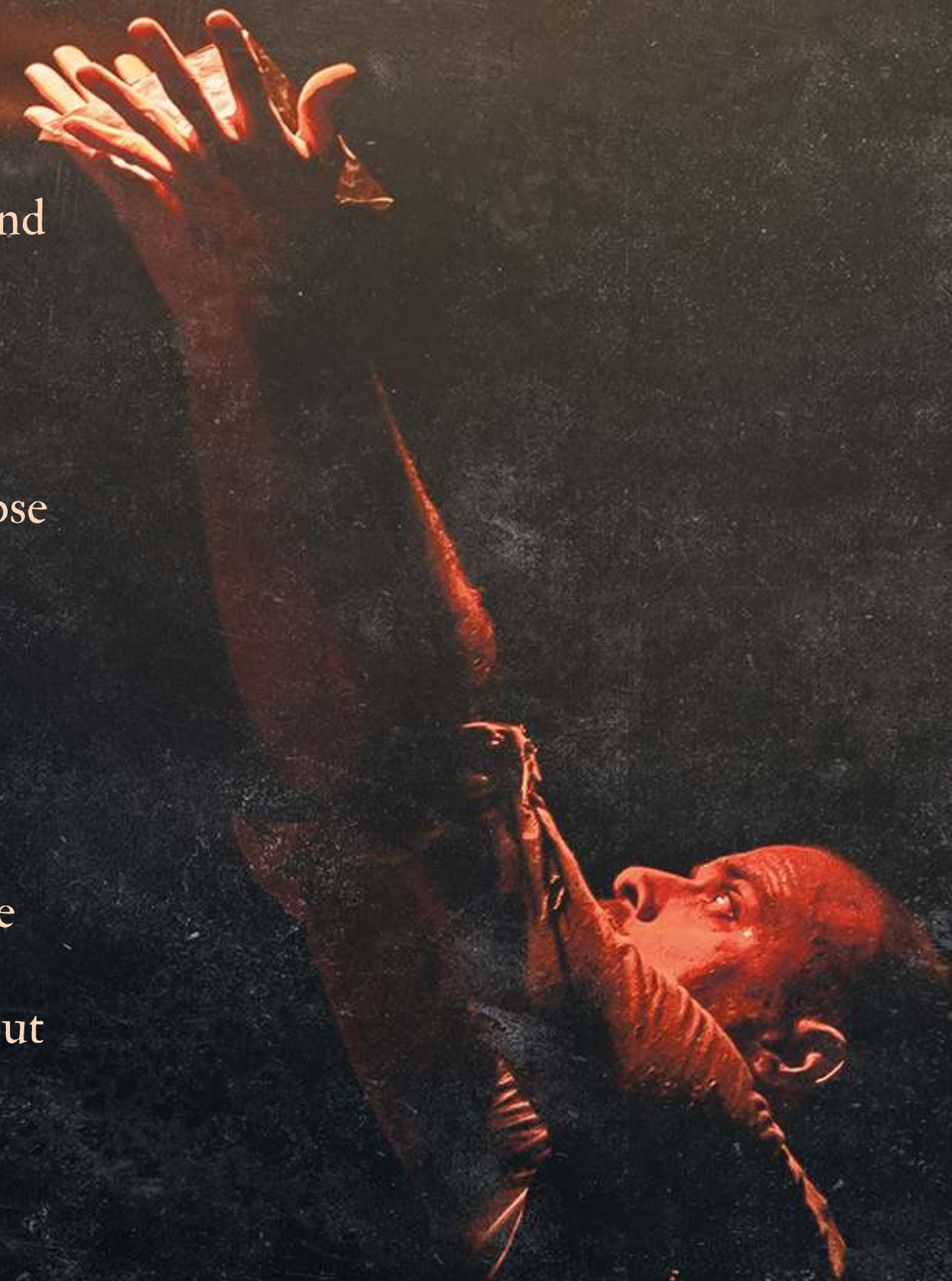
I then began to wonder reflexively about the **future**, about the imperishable trace of history and also how we will in turn be **fossils** on which someone will brood thinking about that past.

But what does the future hold for our species?

And this refrain, this constant nagging related to a foreseeable (and perhaps inevitable) collapse linked to environmental catastrophe, disappearing water, desertification, these images, direct consequences of an anthropocentrism that goes hand in hand with neo-capitalism, how much this "inventory of today"-as Bill Mckibben put it-are we able to visualize clearly?

"Imagine living on a planet, not our reassuring and now taken for granted earth, but a planet with melting poles and drying forests, the sea rises and becomes corrosive. A planet swept by winds, battered by blizzards, scorched by heat. An inhospitable place, and again, the Holocene is coming to an end and the only world humans have known suddenly falters. I'm not talking about what will happen if we don't act sooner rather than later, nor do I want to warn you about some future threat, I'm taking an inventory of today." (Bill Mckibben, Terra)

So if tomorrow is already today and the future is already past, how can we prepare for it?



Planning the conquest of Mars, building an extra-luxury bunker, cryogenizing or searching for a place sheltered from any cataclysm, I do not consider them solutions, rather convenient strategies to drive the real problem back elsewhere without addressing it. But if all we are left with are bunkers and a journey thousands of miles away, and if then even these alternative plans fail, what would be the **last vestiges** of our species?

And it is at this point of convergence between global as well as artistic urgencies, between materials, narratives and memories that the purpose of this show is realized.

Human beings have always lived in the **obsession with apocalypse**, and despite the certainty of their own transience, they continue to plan and build their future and live with the specter of the end of the world.

What tension does the constant vacillation between the meaning of existence and its total denial create?

The symptom of this deadly truth, is the crisis?

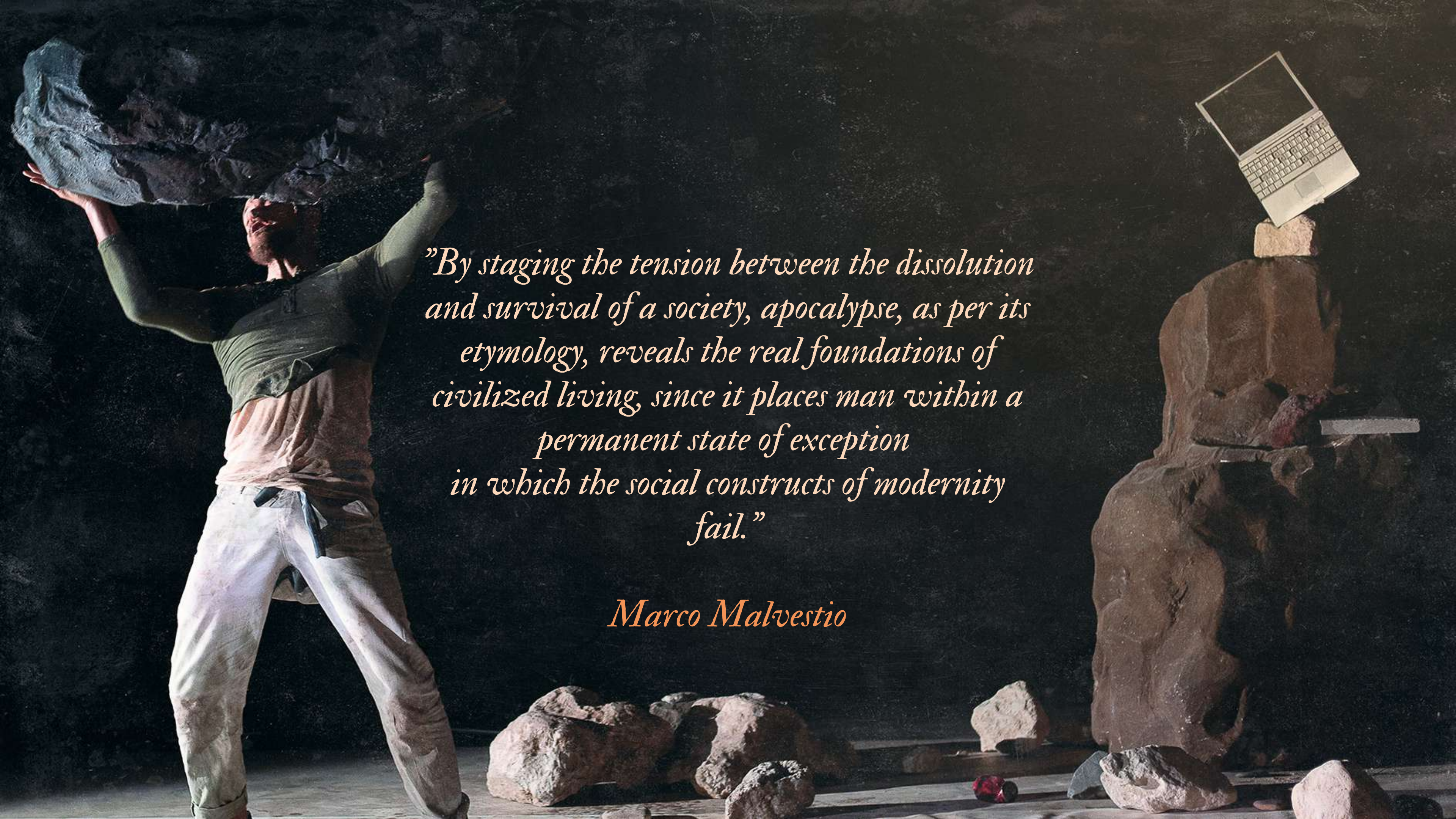
When the crisis becomes apparent, **what is left to do?**

Go on, still continue to plan for a long future and to make and unmake, work, build, sell, buy enduring with awareness that a random detail can bring everything down. Nevertheless, do not stop **balancing the impossible** and persevere in the great praise of the **ephemeral**.



How to stage
2984?

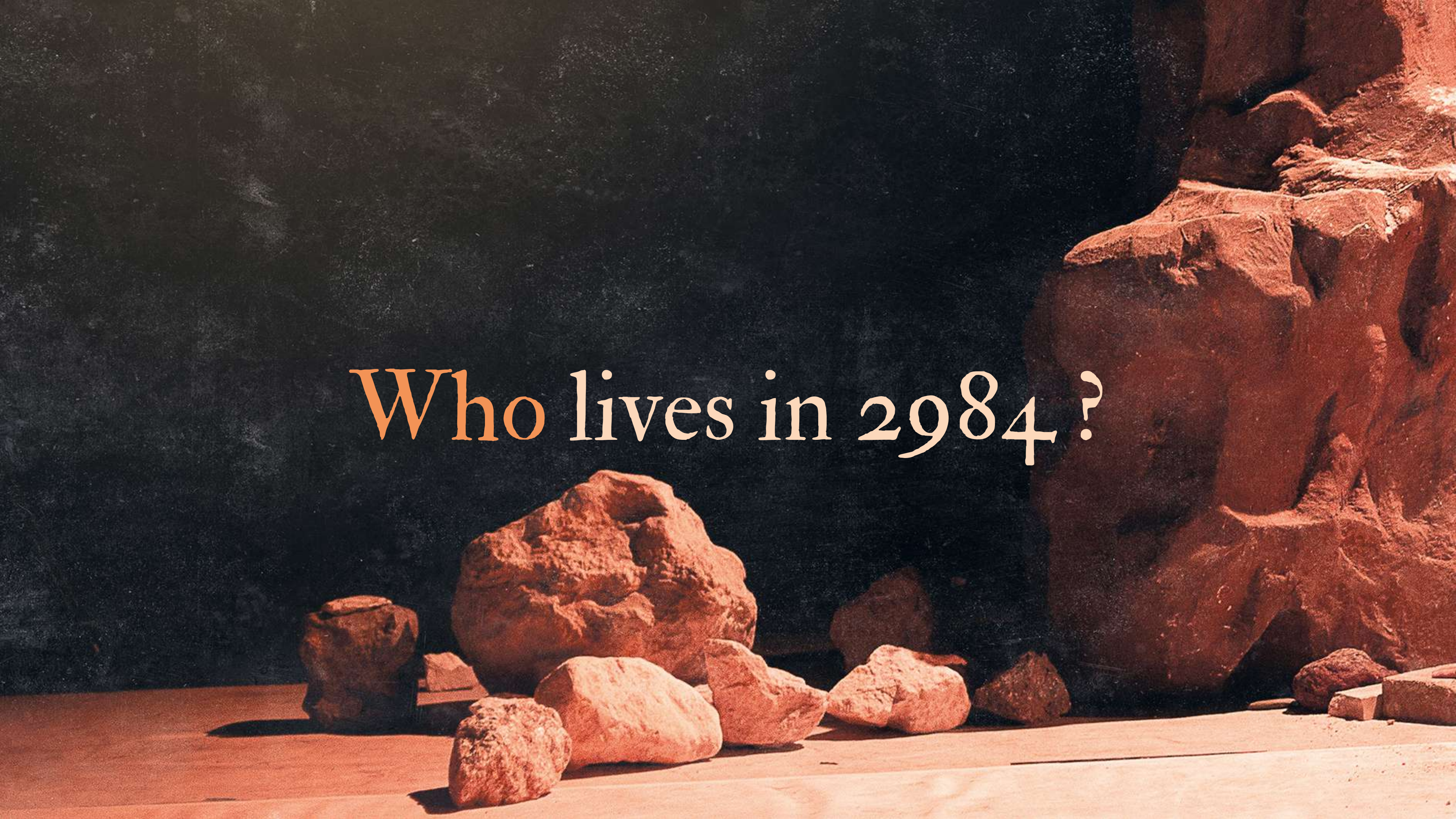




"By staging the tension between the dissolution and survival of a society, apocalypse, as per its etymology, reveals the real foundations of civilized living, since it places man within a permanent state of exception in which the social constructs of modernity fail."

Marco Malvestio

Who lives in 2984 ?



Stonoj



Enfant Sauvage, abandoned or lost at a young age in the immense rocky desert, grows up adapting to live on nothing, his **only companions in play** and nonverbal dialogue being **stones and rocks**.

He learns to recognize the most nutritious and mineral-rich stones and feeds on them, in a selective process similar to that which led us to agriculture. Without consciously intending it, he begins to retrieve objects from the past that seem useful to him for his survival.

A complex process made by a simple mind, we could almost say a fool, in our eyes, endowed with a single intelligence, that of survival, but full of inconsistencies, clumsiness, stubbornness.

He is alone, and we do not know whether he suffers from this loneliness or it will be the events that unfold before him that make him realize the very **concept of abandonment**.

Light



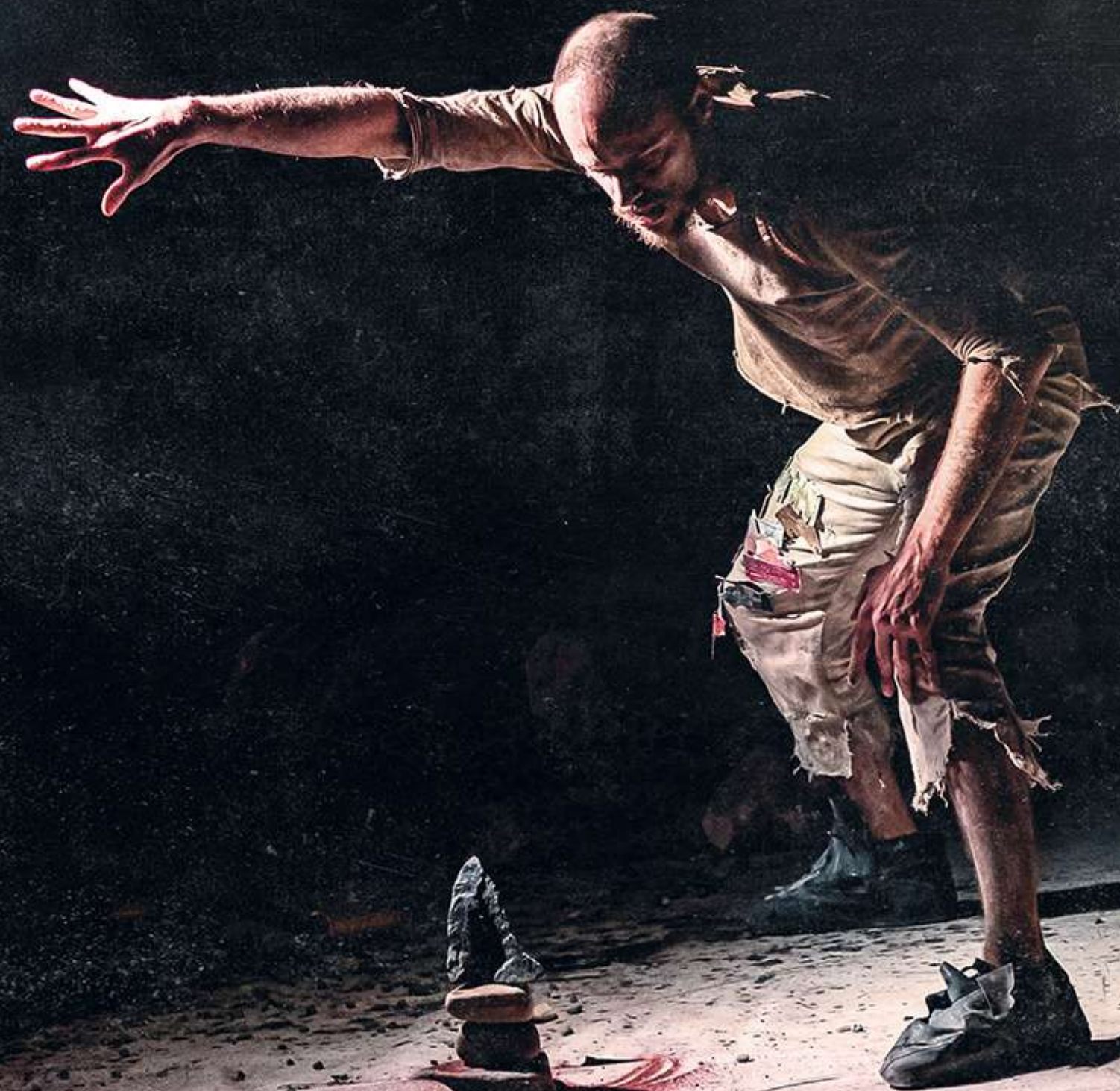
The lighting composition plays a key role within the show.

On stage, a bulky film crane, with a spotlight operated through a pulley system, recreates an environment bordering on documentary reportage.

Light is the second "actor" in the show; firstly it plays the sun and the moon, in a temporal framework that evokes the passage of time: a sunrise, a sunset, the night.

At the same time it becomes an active part of the show by interacting with the actor and, taking on an ambiguous role, a guardian angel or a technological remnant of the past still functioning, a probe that has remained in operation since time immemorial.

The Operator

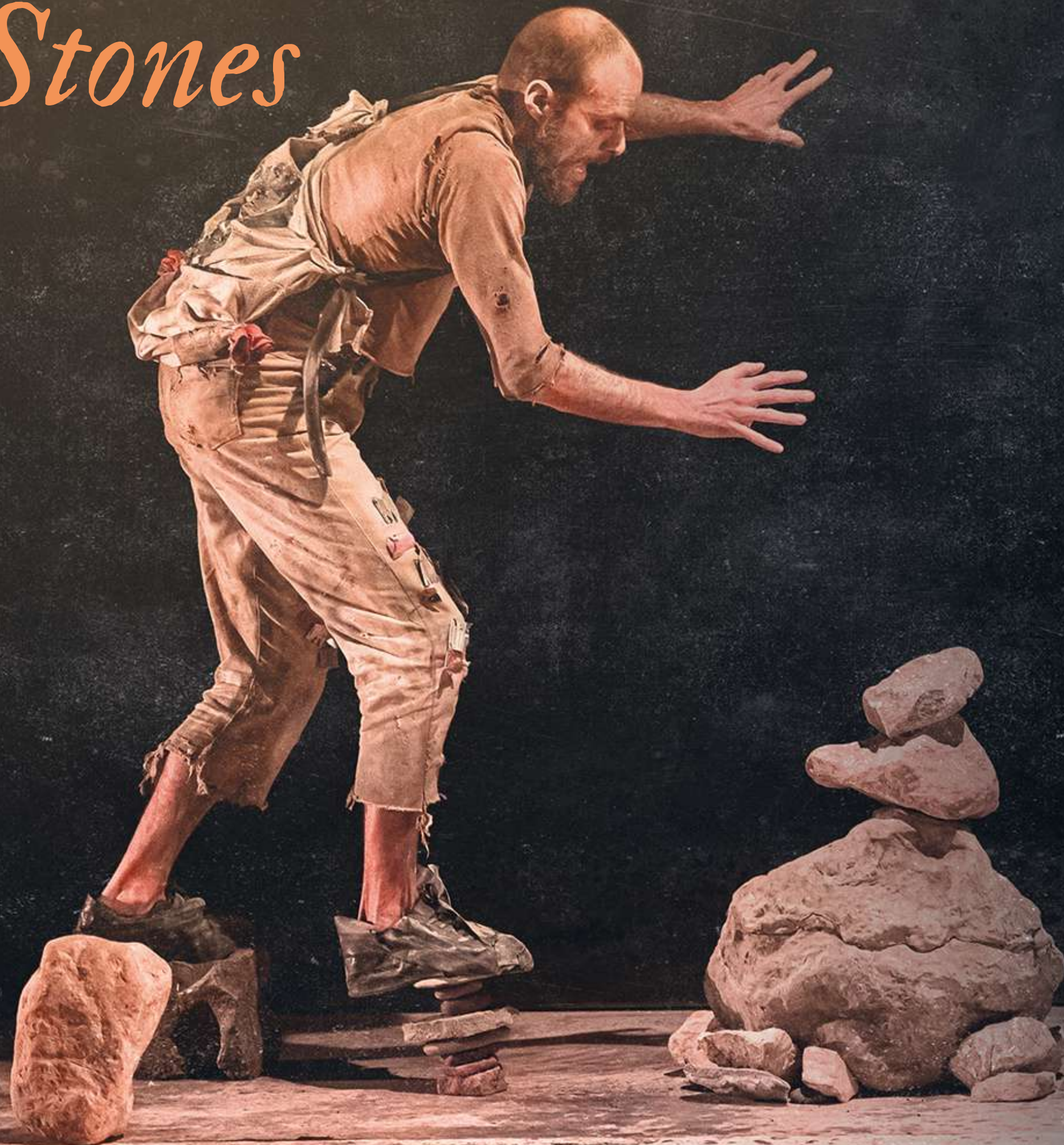


The light maneuverer, ever present in the darkness and at the same time imperceptible, moves at the edge of the narrative space, like an operator behind the camera..

It is in this unconcealed contrast , between action and technique, that a rupture is created, like a fissure through which the audience witnesses and observes what in turn is observed and framed by the operator/technician on stage.

The manipulation of light in turn becomes performance to emphasize a kind of fiction within fiction, as if to create a formula that transcends the strict codes between theater and reality.

The Stones



Stone, the preponderant material in the play, a symbol of connection with the earth and introspection, is a living metaphor for the endless flow of time.

Within the dramaturgical writing, stones mark and provoke the succession of events and are custodians of mysterious ancient fossils that reveal to the protagonist signals of the past.

The stones, gravel the pebbles on stage come from different places where I have passed through or lived in the past 3 years and carry personal memories that make them unique in my eyes, with a specific conformation, a specific personality, allowing me an intimate dialogue with them.

i.

A blacksmith is shown in profile, focused on pouring molten metal from a ladle into a mold. The scene is set in a dark, industrial forge. The bright orange-red metal being poured creates a strong contrast against the dark background. In the foreground, a large, dark, circular object, possibly a piece of machinery or a mold, is visible. The overall atmosphere is one of intense heat and craftsmanship.

The sound of 2984

The sound of the wind and the falling or breaking of stones and boulders, are a constant background of the performance, making explicit the condition of fragility and instability of the planet and representing the perpetual state of threat in which the protagonist lives, everything is perpetually on the verge of crumbling, to this very concrete sound carpet is added the music, composed by Pino Basile, the result of a specific research of sounds and "notes" coming from the stones themselves, which is described in this way by the author himself:

"Putting the stone at the center as a starting point pushes me to deconstruct thought and intentions, which usually start from the musical instruments that surround me and that I usually use for musical creation, and try to dig into the concrete and conceptual world that the stone suggests.

On a conceptual level, stone is an element that holds important meanings related to time, and memory.

knowing that even a small stone is the sedimentation of historical events that took place even millions of



years ago is of such strong evocative power that to think of releasing all the sound vibrations it has witnessed for me is a real abstraction.

That said, and keeping that in mind, the concrete work of 'listening' to the stone can begin, a listening that will undoubtedly start with the lithic sonorities that only a stone can produce, in all the facets and types that come my way.

I will try to strike them, rub them, chip them, intone them and probably even make them sing, in a kind of "lithophonic" chorus. All following principles of sonic actions and gestures rather than traditional compositional and formal logics.

All actions will be recorded, sampled and organized with technological means that have nothing to do with the ancestral memory of stones but will allow us to immortalize some sound processes trying at least to stop time and make it available to the performative research work of Alessandro Maida.



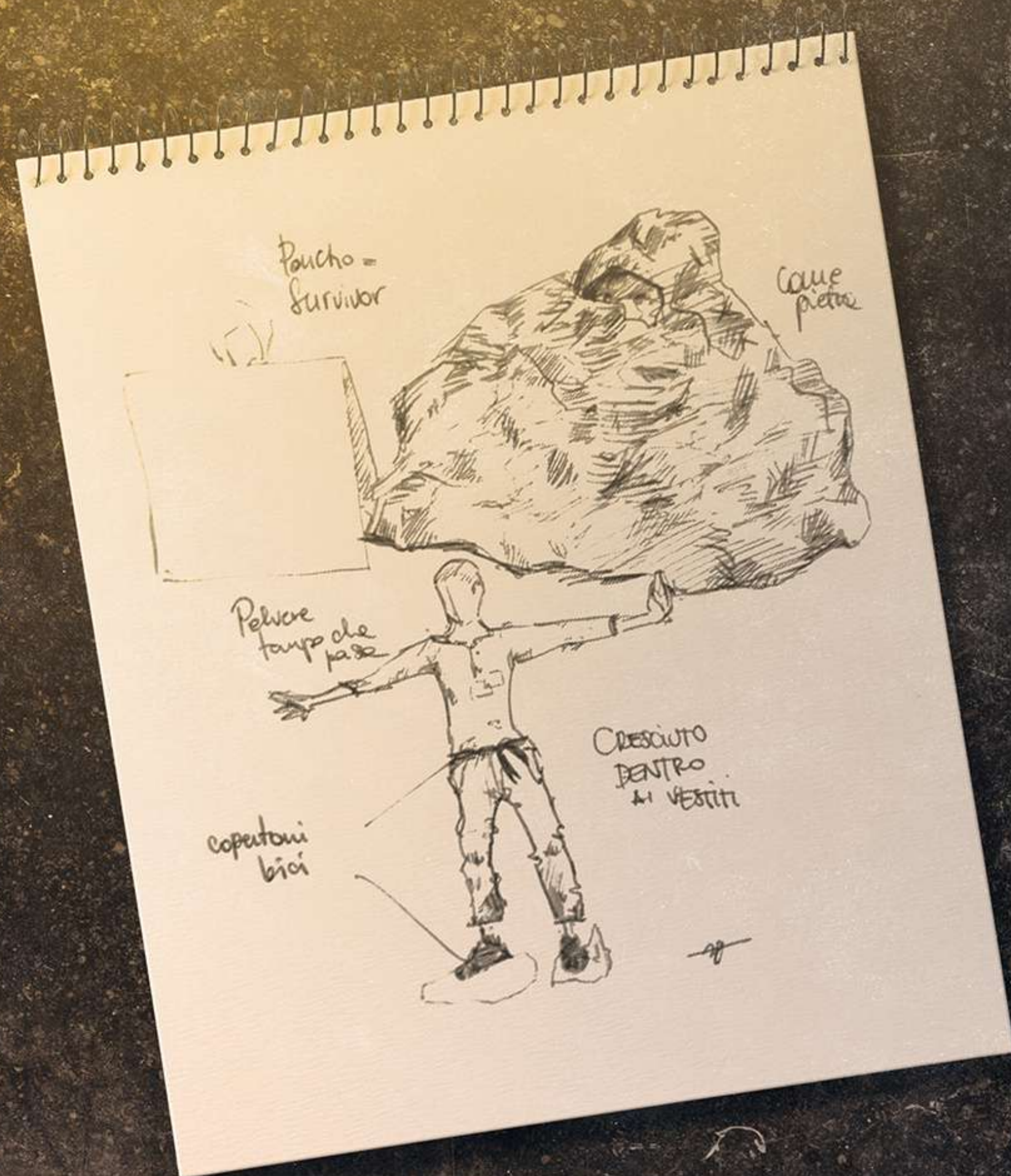


Clothing of 2984

The reflection on clothing was the most spontaneous with respect to the other elements, an abandoned boy what could he have worn if not what he found over time or what was left on him at the time of abandonment?

We imagined rags, pieces put together as best we could, all very tightly because this being grew in it

All using plastics as much as possible because they are more difficult to biodegrade: shoes made of inner tubes, patches made of credit paper, and bags collecting objects made of synthetic materials.



Credits



Genre-----*Multifaceted performance*

Age-----*8 years and older*

Duration-----*60 minutes*

Conception, writing and interpretation-----*Alessandro Maida*

Lighting creation and interpretation-----*Flavio "Enzo" Cortese*

External Eye-----*Giorgio Bertolotti*

Artistic Consulting-----*Roberto Magro*

Musical direction and composition-----*Pino Basile*

Set design-----*Francesco Fassone e Jessica Koba*

Costumi-----*Augusta Tibaldeschi*

Consulenza antropologica-----*Giorgia Russo*

Bibliography



- *Apocalisse* - Gianfranco Ravasi - 1999
- *Appunti da un Apocalisse* - Mark O'Connell - 2020
- *Armi Acciaio e Malattie* - Jared Diamond - 1997
- *Breve Storia del Futuro* - Jacques Attali - 2009
- *Collasso* - Jared Diamond - 2006
- *Crisi* - Jared Diamond - 2019
- *Impronte degli Dei* - Graham Hancock - 1994
- *La Fine del Mondo* - Ernesto De Martino - 1977
- *La Horde du Contrevent* - Alain Damasio - 2004
- *La Nube Purpurea* - M.P. Shiel - 1901
- *La Scimmia Nuda* - Desmond Morris - 1967
- *Raccontare la fine del mondo* - Marco Malvestio - 2021
- *Ragazzi Selvaggi* - Lucien Malson - 1964
- *Terra* - Bill McKibben - 2010

Production

MagdaClan Circo

Show accompanied by **Solo But not Alone**, winning project of Boarding Pass Plus Circo (Quattro4, Milan-Chapter, Circo all inCirca-Udine, Dinamico Festival-Reggio Emilia, MagdaClan-Piedmont, Berlin Circus Festival-Germany, Cirkorama-Croatia, Cirkusfera-Serbia, Cirqueon-Czech Republic, Erva Daninha-Portugal, INAC-Portugal)

Show accepted in residence at:

L'Elba del Vicino - Rio Marina (LI), Dinamico Festival - Teatro MaMiMo - Reggio Emilia, Manicomics - Open Space 360° Theater - Piacenza, Surreal Residence - Flic Circus School - Turin, Teatro della Tosse - Resist and Create 2023 - Genoa, Teatro Asioli - Correggio, Mon Circo - Municipality of Montiglio Monferrato and Municipality of Cunico (AT).



Where and when

Work in progress

September 26, 2020 - Eco Museo della Pietra da Cantone - Cella Monte (AL)

April 23, 2022 - Rassegna Mon Circo - Montiglio Monferrato (AT)

June 03, 2022 - Festival Cirko Balkana - Zagreb - Croazia

June 19, 2022 - Terminal Festival - Udine (UD)

July 19, 2022 - Festival L'Arte della Terra - Meda (MB)

September 17, 2022 - Dinamico Aperto - Reggio Emilia (RE)

2023 Tour

January 22th - Stagione Spazio FLIC - Turin - Naional Prewiew (IT)

Januay 28-29th - Fuori Asse Focus - Triennale Milano Teatro - Prima Nazionale (IT)

May 19th - Rassegna Rido, Sogno, Volo - Teatro Open Space 360° - Piacenza (IT)

June 22th - Terminal Festival - Udine (IT)

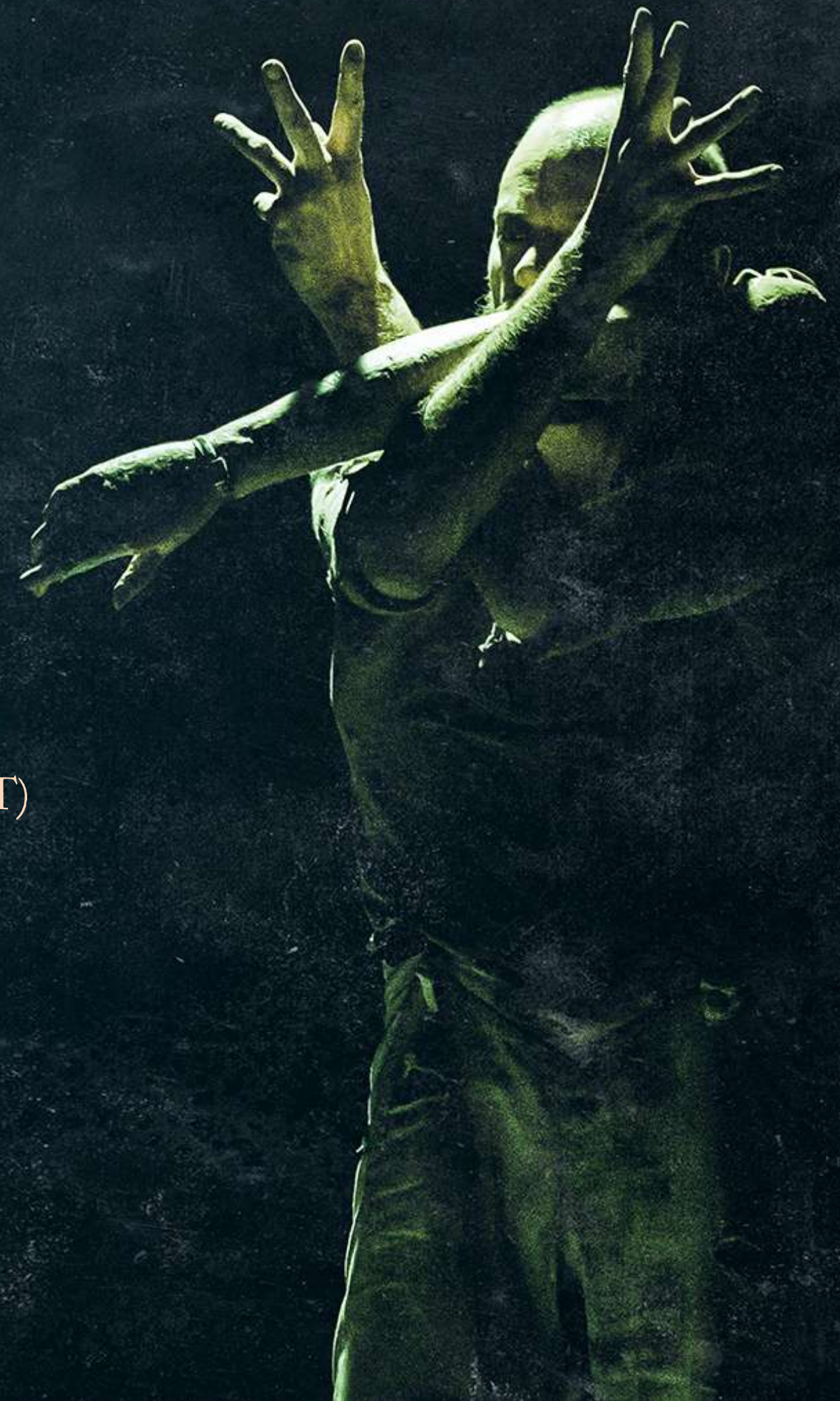
July 27th - Brocante Festival - Val Colvera, Friuli (IT)

July 30th - Piemonte Dal Vivo - Exilles (IT)

Spetember 3th - Move Fest - Kosice (SK)

October 5-6th - Cirko Balkana - Belgrad (SRB)

Decembre 2-3th - Città di Circo - Bologna (IT)



Contacts



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Fine

