



Tuesday 26 October, 8.30 pm
Wednesday 27 October, 8.30 pm

ASPETTANDO MANON (WAITING FOR MANON)

A son's relationship with his mother



"To be able to love each other, you just need to nod in silence. One hints at their deep discomfort, the other nods. Silence is a fundamental component of this story.." from "La Morale del Centrino" (The Moral of the Doily) by Alberto Milazzo

Number 72 viale Ortigia sees a ritual of happiness which is coveted, yearned for, but mostly missed. Is Manon happy? A question which provides the spark for the narration, articulated again and again around the wait, the expectation of the encounter, the wait for happiness itself. But who is Manon? At number 72 Viale Ortigia in Palermo, where she lives, the lady known as Manon, alone upholds principles squandered by the rest of the world, as if they were an undeserved inheritance, or so she believes. Nobody knows of the existence, at number 72 Viale Ortigia, of this bastion of morality, which adds weight to Manon's belief that she is right and the world is moving closer to Armageddon. The relationship of a son with his mother, the life of a son, his happiness and the forging of the self which clashes with the ancestral yoke of mothers.

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In collaboration with

dramaturgy: Alberto Milazzo and Luca Mazzone
actor: Giuseppe Lanino
scene, direction and soundscape: Luca Mazzone with Giuseppe Lanino
costume tailoring: Teatro Libero
lighting design: Fiorenza Dado and Gabriele Circo
video: Pietro Vaglica, with the kind collaboration of Marta

Biography

Luca Mazzone

Born in Palermo in 1981, he began his musical education at an early age, with advanced studies of the violin and the piano, in parallel with a growing passion for theatre and dance, attending various shows during the Incontro azione festival in Palermo, organised by Palermo's Teatro Libero.

After having obtained his violin degree, under the former system, as well as a degree in Philosophy with the highest grades and citations, he continued with his musical career, earning a master's degree at Fiesole's School of Music, and as a member of the Ogi, the Italian Youth Orchestra, performing both in Italy and abroad (South America in 2004 with Gabriele Ferro and Salvatore Accardo). In the early 2000s, he founded a number of chamber music groups with which he participated in initiatives supported by European projects for the dissemination of classical music. At the same time, he continued his specialisation in violin at the Russian Academy of Higher Learning of Portogruaro, headed by Pavel Vernikov. In 2005, his collaboration with the Teatro Libero became more regular, as organiser and production manager, before becoming their Head of external relations. Meanwhile, he also gained valuable experience as part of the organisational team at the Edinburgh festival Fringe venue of the Aurora Nova Venus Theater. In the same year, he was assistant director for the productions of Teatro Libero. From 2005, he also curated and prepared the programme for the "Present/future" event for young Sicilian and Italian companies, aimed at generating visibility for young theatre and dance companies; and which, over its thirteen years, has become an international festival, boasting several collaborations with European partners and thus, promote the mobility of artists. As a programmer, every year he takes part in several showcases and festivals, with a focus on the performative scene. In 2009 he began working on a creative path aimed at new European dramaturgy, promoting translation projects of the most significant contemporary European playwrights (Joel Pommerat, Lars Noren, Mike Bartlett, Caryl Churchill, etc), taking care of the staging and, alongside it, working as a playwright and director to projects based on a reinterpretation of the imagination and tradition aimed at children and young people, with the aim of creating texts and shows suitable for audiences of all ages: (Pippi & Chef, Cenerentola -Cinderella -, Pinocchio by Pommerat, Come Hansel and Gretel - Like Hansel and Gretel -, Il Visconte dimezzato - The Halved Viscount - by Italo Calvino, Il lupo sentimentale - The Sentimental Wolf -), all as original playwrighting. Furthermore, he also edited several publications of contemporary plays published by Teatro Libero's publishing house: Theatrum Mundi Edizioni. He follows several learning projects on approaching theatre and theatre literacy in schools, regional PON and POR projects, with the aim of bringing the new generations closer to contemporary art theatre.

To participate in the proposed events at the Teatro San Materno, you must have a valid COVID passport or a negative tampon and present an identity card.

INFORMATIONS

Reservation +41 (0)79 646 16 14

Online: www.teatrosanmaterno.ch

Tickets

Fr. 25.- (Fr. 20.- students, AVS, member of Associazione e-venti culturali, Club Rete Due and participants to the Circolo Teatri del Locarnese Girino; free entry young people until 16 years old and journalists Teatro San Materno is accessible to wheelchairs (non-electric) and people with disabilities)