

Compagnia Dello Scompiglio

# round midnight

idea by Cecilia Bertoni  
in collaboration with Carl G. Beukman

*performers* Olivier Boréel, Eleonora Chiocchini,  
Katia Frese, Sara Leghissa, Valerio Sirna





## Compagnia Dello Scompiglio **round midnight**

Male or female?

Pink or blue. Weakness or strength.

Purity or courage. Peace or war ...

From birth, expectations associated with one of the two colours are projected upon each of us, becoming a second, synthetic, skin that make us hold our breath.

Do you remember when you first realised that you belonged to one gender or the other and therefore could or could not do certain things, move in a particular way, perform particular gestures, have certain conversations, make certain choices?

Did you learn those lessons well?

When you are alone, do you slip out of this skin?

If you want, let's meet at midnight and dance together until beyond ...

*suitable for adult audience only*

The most recent work of the Company is **round midnight**, created by Cecilia Bertoni in collaboration with Carl G. Beukman, in which five performers – using body, voice and movement, in chorus and solo – suffer the socio-cultural conventions of gender as violence and attempt to sabotage these impositions and discover what lies outside the boundaries. The performance premiered in May 2016 as part of the *Assemblaggi Provvisori* season.

• IN DISTRIBUTION



## Compagnia Dello Scompiglio **round midnight**

*direction, scenery, video, costume design*

**Cecilia Bertoni**

*music, sounds and noises*

**Carl G. Beukman**

*assistant director*

**Mauro Carulli**

*performers*

**Olivier Boréel**

**Eleonora Chiocchini**

**Katia Frese**

**Sara Leghissa**

**Valerio Sirna**

and with Mauro Carulli (il Dottor Sadico)

*texts*

Friedrich Nietzsche, Arthur Rimbaud and the performers

*costume making*

**Rosanna Monti**

**Patrizia Bosi**

*technical crew*

**Paolo Morelli**

**Alice Mollica**

*scenery and prop making*

**Cipriano Menchini**

**Paolo Morelli con Alice Mollica**

*video camera and editing*

**BAM with Cecilia Bertoni**

*make-up video*

**Giulia Avarello and the performers**

*promotion*

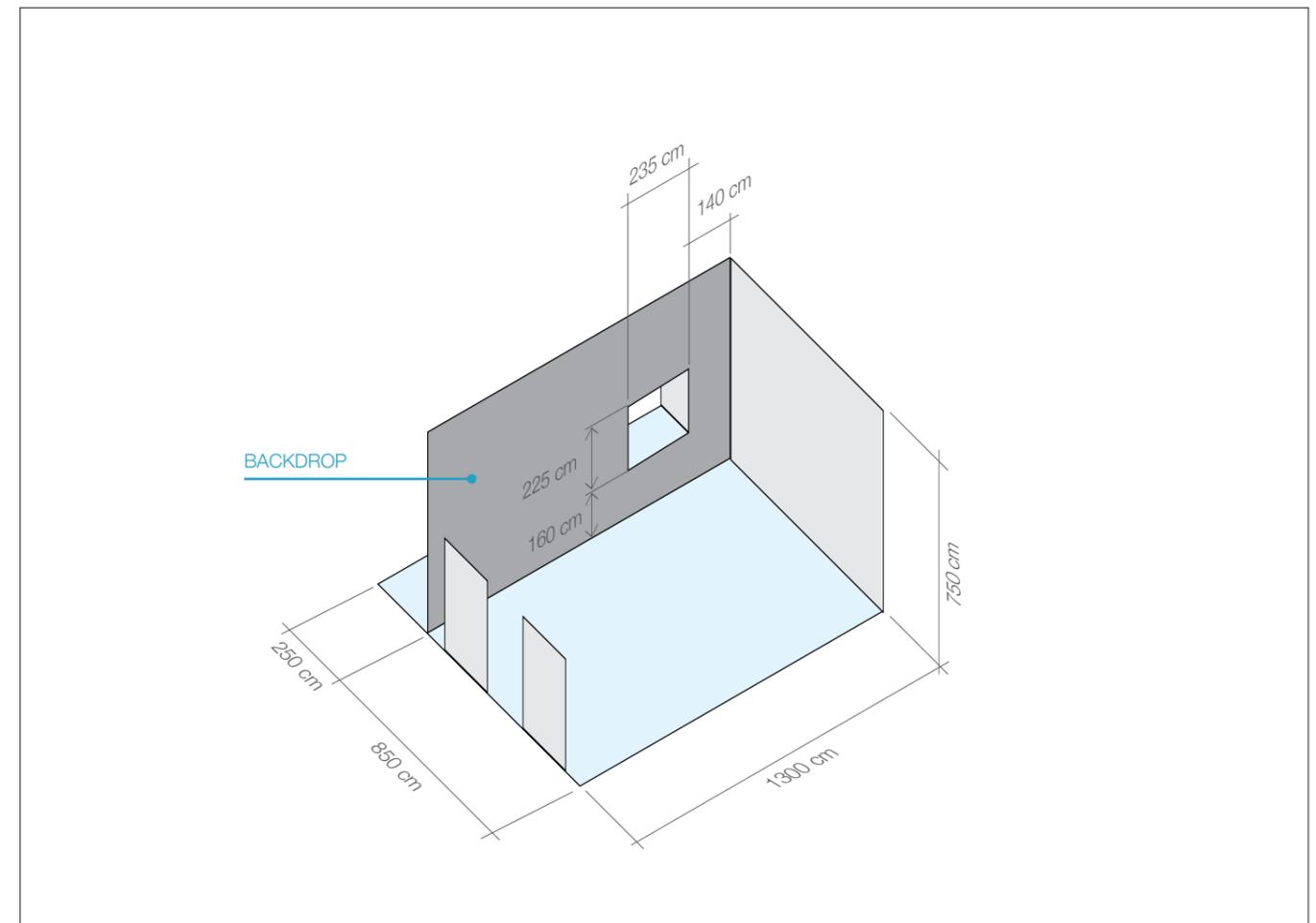
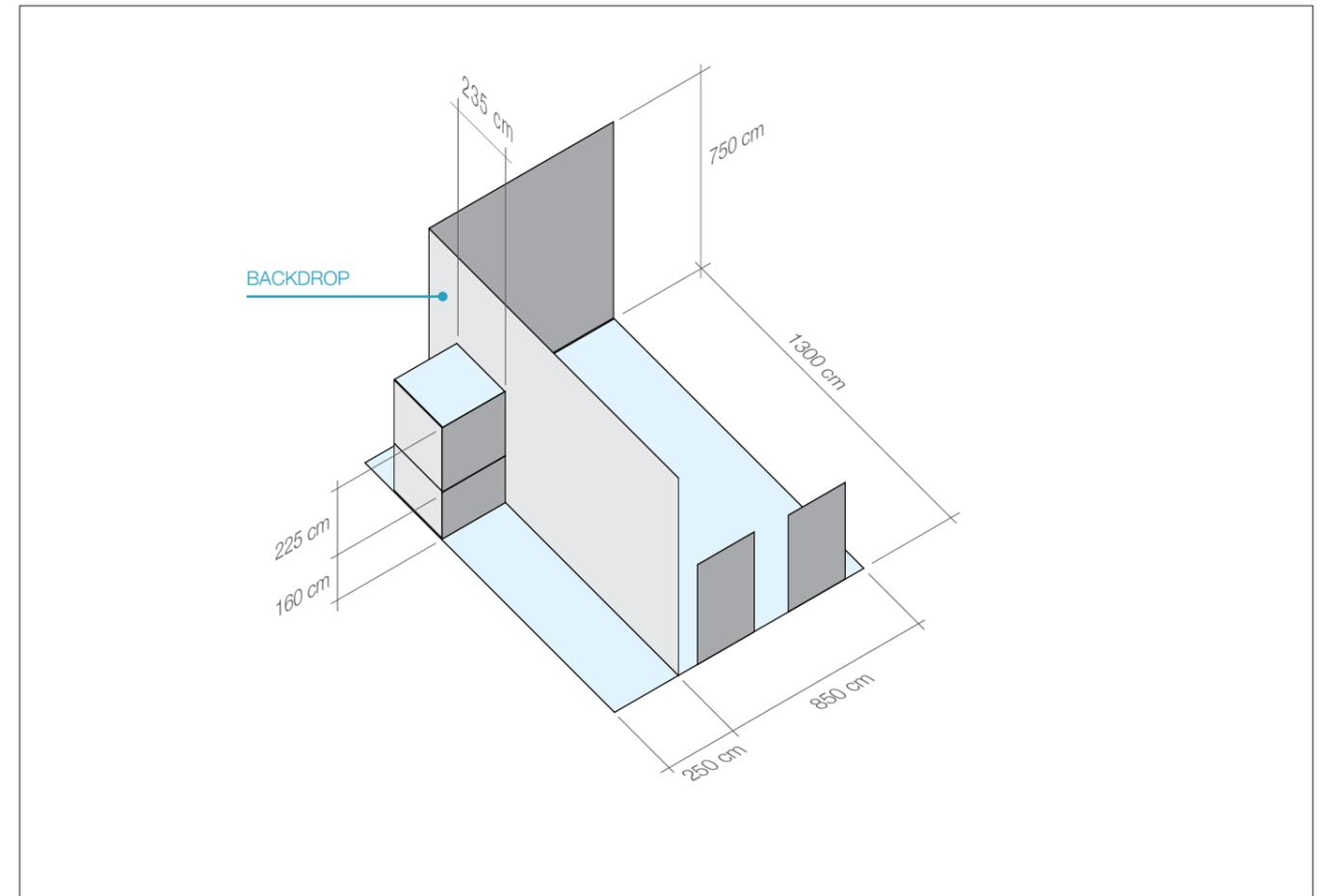
**Anna Estdahl**

*year of production 2016*

*duration 50 min*

*the performance has not been registered with S.I.A.E.  
(Italian Society of Authors and Publishers)*

*an Associazione Culturale Dello Scompiglio production  
curated by Michela Giovannelli*



## Minimum technical requirements

*width* 13 m

*depth* 11 m

*height* minimum 7 meters to the truss

-

*stage - level (water use)*

*audience - higher than the stage (at least 60 cm)*

*possibility of hanging lights and video projectors*

-

*The depth must take in account of the scenic room*

*that has to be set up by our personnel behind the backdrop.*

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*A place adjacent in order to put the pump and water heater for rain.*

-

*We need to put an hoist on the grid.*

*Total blackout of the space.*



## Contacts

### Promotion

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### Compagnia Dello Scompiglio

c/o Associazione Culturale Dello Scompiglio

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*Technical Director*

Paolo Morelli

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[www.delloscompiglio.org](http://www.delloscompiglio.org)

**round midnight**

[www.delloscompiglio.org/cultura/produzioni/produzioni-compagnia/round-midnight.html](http://www.delloscompiglio.org/cultura/produzioni/produzioni-compagnia/round-midnight.html)

## Compagnia Dello Scompiglio /Productions



There are currently seven productions by the Company.

*Porta Girevole* is a performance on the theme of suicide, inspired by texts by Sarah Kane, directed by Claire Guerrier and performed by Cecilia Bertoni. A co-production with Unsafe-Company (Basle) and Compagnie Crème Renversée (Paris).

The show, which premiered in February 2006 at Walzwerk Münchenstein (Basle), was performed in Italy at the Teatro Furio Camillo in Rome, at the Ravello Festival, at the Montepulciano Festival and at the Teatro della Limonaia in Sesto Fiorentino (Florence), as part of the "Dinamiche Scomposte" season by Company Blu.

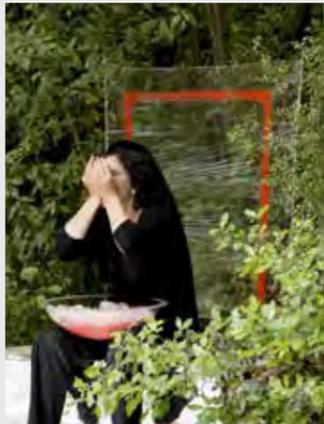


*Atto Semplice*, by Cecilia Bertoni, Carl Beukman and Serena Gatti, performed in June 2011 at the MaMa Spoleto Open, and again at the Contemporary Festival in Prato and at the SPE – Performance and Exhibition Space at the Tenuta Dello Scompiglio, is a performance of physical theatre that revolves around unveiling, awakening and behaviour. On stage, on a pedestal, like an island, stands a motionless woman, perhaps a statue, listening. Through action, the woman rediscovers her living body, and all its hidden parts. The action takes her back in time and space.



Three shows, *Tesorino, perché hai perso?* (2006-2009), *Riflessi in Bianco e Nero* (2010) and *Kind of Blue* (2011-2013) make up the *Trilogia Dell'Assenza*, (*Trilogy of Absence*), performed in its entirety in May 2013 at the Tenuta Dello Scompiglio. The performance addresses and confronts the theme of winning and losing, its relationship with time, and in all its dynamics, in and out of reality. The question is addressed from different perspectives and develops in different spaces and places of the Tenuta Dello Scompiglio.

*Tesorino, perché hai perso?*, a composition by Cecilia Bertoni, Carl G. Beukman, Serge Cartellier, Claire Guerrier, Saskia Mees, was born and developed around the ironic absurdity of winning and losing, how one or the other excessively influences our self-esteem, and our idea of success in our culture. The performance, as a work-in-progress, was finalist at the Tuttoteatro.com *Dante Cappelletti Prize* at the Valle Theatre in Rome in 2006 and was premiered in 2009 at the Teatro della Limonaia in Sesto Fiorentino, as part of the "Dinamiche Scomposte" series. It was then performed at the Teatro Furio Camillo in Roma.



*Riflessi in Bianco e Nero*, conceived and directed by Cecilia Bertoni, with music and sounds by Carl G. Beukman, is a promenade performance in four parts: *L'Attesa*, *La Perdita*, *Il Cimitero della Memoria* (group exhibition), and *Il Funerale del Tempo*. The performance unfolds along a route that leads from land to water, from aerial suspension to the concreteness of a hole that collapses into the ground, focussing on loss, time and memory.

In *Kind of Blue*, last part of the *Trilogy*, conceived and directed by Cecilia Bertoni, performed by Mauro Carulli, and music and sounds by Carl G. Beukman, the director examines the physical and mental obsessions of the performers that took part in the preceding shows of the Trilogy, and the connection they have with the creative act. The show was performed at the Fabbrica Europa Festival in Florence and at the Ambulatorium Theater space in Berlin.

• IN DISTRIBUTION



*Nannerl, sorella di Mozart*, by Cecilia Bertoni and Carl G. Beukman is a musical theatre show in which the director and performer, embodies the artist Nannerl (1751-1829), a child prodigy who was unable to express herself in an era in which women had no right to become composers. Musical direction and electronics by Carl G. Beukman; percussion by Antonio Caggiano. The performance was premiered in June 2014 at the European Music Festival at the Tenuta Dello Scompiglio, and performed again in May 2016, as part of the series *Assemblaggi Provvisori*, which focussed on individuality in relation to and/or in conflict with gender

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