

NUMBERS



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OLD TESTAMENT PENTATEUCH

from the fourth book of the Old Testament

Creation

Francesco Pititto, Maria Federica Maestri

Dramaturgy, imagothury

Francesco Pititto

Direction, installation, shells

Maria Federica Maestri

Music

Andrea Azzali

Actor

Marcello Sambati

Performer

Tiziana Cappella

Technical care

Alice Scartapacchio, Giulia Mangini

Project care

Elena Sorbi

Organization

Ilaria Stocchi

Press office, communication

Elisa Barbieri

Promotion, graphic care

Alessandro Conti

Production **Lenz Fondazione**

Duration *50 minuts*



O R O G R A P H Y

HOLY SCRIPTURES

4-YEAR DRAMATURGICAL AND VISUAL CULTURE PROJECT 2021_2024

Lenz's research on sacred texts began in 2021 with Creation, a work inspired by Genesis and contemporary visions on the origin of matter and the Universe, the infinitely small and the infinitely large of the fundamentals of life, so far known.

Through the language of theater, the only art form to represent, in the image and likeness of man and woman, the complexity of living and life in front of other human beings, the project in place focuses on the fourth book of the Pentateuch and the Bible, to culminate the last year with the REVELATION and the GNOSTIC APOCALYPSES, a reflection/ action on the revelation and the possibility of truth of things.

The title "Numbers" was given to this book by the translators of the so-called Seventy - Greek translation of the Hebrew Bible, written presumably between the third and the first century B.C. -, for the two censuses described in the book: the first, two years after the exit from Egypt, the second near the river Jordan, in the fortieth year. Like the rest of the Pentateuch, it was written by Moses himself.

The text describes the suffering, disillusionment, revolts of the people of Israel wandering in the desert, after the flight from Egypt and the various tests to which it is subjected to to demonstrate its fidelity, faith and adherence to the divine promises of a new land to be inhabited.

The census in different moments of the long period of exile documents the generational change between the fugitives of the beginning of the exodus and those, although still on the run, predisposed for age and desire of permanence to war, necessary against other peoples in order to conquer, finally, the promised land.

THE PROPHETIC QUANTITY AND THE WATER

FRANCESCO PITITTO

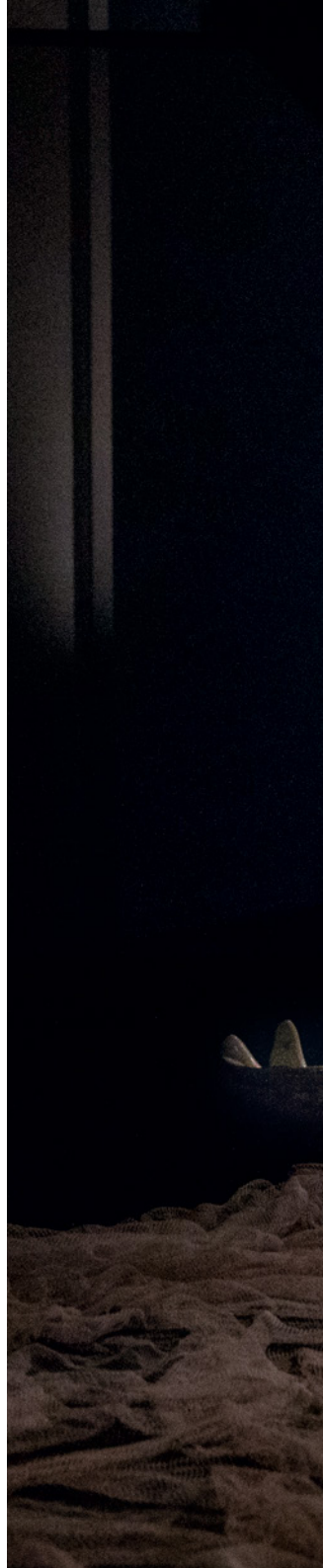
Several are the imposing images contained in the chapters, the cloud over the tent of God, the silver trumpets, the red heifer, the bronze serpent, the donkey, the consequences contained in the new laws. Images and situations that represent different affinities with our present, so precarious on principles, on respect for the earth, afraid of diversity and inclined more to close than to open to the risk of the new.

The two pillars of dramaturgy, however, address in particular the question of quantity as the sum of individuals united by a prophetic mission - between conquest and the promised land - and that of water, a vital element for the achievement of divine and human goals, conscious and unconscious representation of this element.

For Jung, water was a metaphor for the unconscious. In the study of symbols related to the psychology of deep water is given great importance: it is an indispensable element to life but does not nourish, is a fundamental symbol of all unconscious energy and therefore is also dangerous when it is presented by crossing the banks that are its own (psychosis).

The word majim, "water", resounds over 580 times in the Old Testament, as the Greek equivalent hydor returns about eighty times in the New.

About 1,500 verses of the Old and over 430 of the New Testament are "soaked" with water, because in addition to the words mentioned there is a real constellation of realities that revolve around this precious element, starting from the dangerous jam, the "sea" or from the more domestic Jordan, passing through the rains (with different Hebrew names, whether autumnal, winter or spring), springs, rivers, streams, canals, wells, cisterns, celestial reservoirs, flood, ocean and so on.







Not to mention the verbs related to water such as drinking, drinking, thirsting, quenching, pouring, immersing (the "baptizing" in New Testament Greek), washing, purifying. To the thirsty people, who murmur for their lack of faith, God responds with the wonder of the spring that sprang from the rock.

Even the research on the images generated by the writing of the original text of Lenz - imago-turgia - and vice versa the verses regenerated by the images refer mainly to water, its lack, its force to determine the landscape, including the landscape of humans and nonhumans. Then the quantity dried up and restricted in an individuality, in a solitary being - the only biped in the picture - in a reciprocity of opposites that create a void full of presence, as if all of humanity had imploded in that one living being.

The place lent to the image text, to the visual dramaturgy, is a dry beach of the Po, where heat and heat outline perspective shapes and air waves that move the contours. The Poet lives alone in that landscape.

NUMBERS of Lenz is only ideally referred to the Book of Numbers, the fourth book of the Old Testament. The numbering of beings, the census that lists and calls bodies to be re-known, the wanderers in the desert as witnesses to the trial of pain and redemption are new matters of reflection, after Genesis, a new focus on the sense of contemporary theater and the meaning of representation.

I N S T A L L A T I O N

ARCHIPAINTS IN THE SACRED AND DESECRATED SPACE

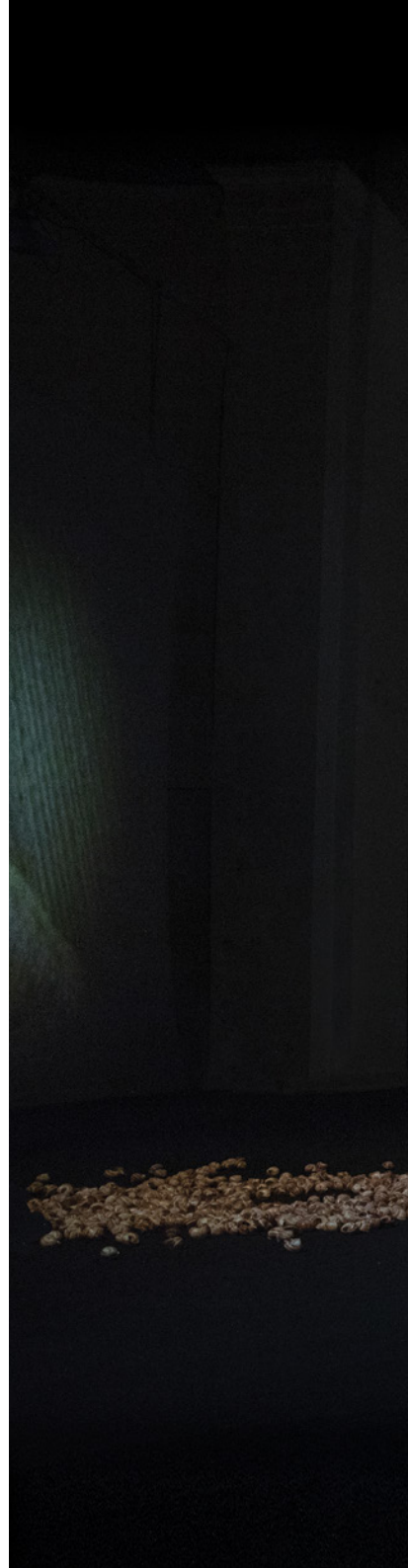
THE BOUNDARY OF GOD IN THE LIMIT OF ELECTRIC SIGHT

MARIA FEDERICA MAESTRI

The church of San Ludovico, originally called the church of San Paolo because it is annexed to the homonymous monastery, is a place of Catholic worship deconsecrated by the baroque and neoclassical forms, located in the village of Parmigianino 2 in Parma; at the end of the twentieth century is used as a municipal art gallery. The church, originally dedicated to Saint Paul, was erected in 985 by the bishop of Parma Sigefredo II who placed the relics of the Christian martyr Saint Felicola.

The building was rebuilt in 1584 and was reconsecrated on 29 June 1604. Suppressed the adjoining monastery of Benedictine nuns, the church and the parish were closed by Bishop Caselli on 25 June 1810. Duchess Maria Luigia decided to obtain from the church the palatine chapel, destined for the religious functions of her court: the title of the church, in honor of the saint whose name the duchess bore (Saint Louis, King of France) was changed to Saint Louis and the temple was reopened on 6 February 1816. The façade of the church was rebuilt by the architect Antonio Bettoli, while the interior was redesigned in 1817 by Nicolò Bettoli.

After 1860 the church was deconsecrated and in the early twentieth century the building was used as a power plant. Since the 1990s, the former church has been open to the public: it is used as an exhibition space for temporary exhibitions and other cultural initiatives promoted by the Municipality of Parma. The building also housed the funeral monument of Count Adam of Neipperg, morganatic husband of the Duchess, made in 1831 by the sculptor Lorenzo Bartolini (now in the basilica of Santa Maria della Steccata).





NOTICE AND RELIVE THE TRACES OF THE HERE

REVEALING THE REMAINS OF THE SACRED
REINSTALL THE FUNERAL MONUMENT
REFLUTTING THE VOLTAGE OF THE POWER PLANT

OCCLUSION OF THE CHAPELS AND APSE

The painting-apparition occludes the vision of the space of the Eucharistic mystery and synthesizes the transitory manifestation of the living nature of death. Electric sliding of the limit, disappearance of the horizon: chromatic reflection of tiny promised lands.

FUNERAL NATIVITY

The cradle lean shroud perforated-cloud-tent of Moses together femmineo-bandage envelope of Miriam the leprous sister - the only voice/ body of biblical woman - is post-marble vibration of the neoclassical and sentimental funeral monument (of the nineteenth century fallen into silence and oblivion) Maria Luigia's loving dedication to her morganatic husband.





PLATONIC STOUP

In the banquet denutrient the shell torn to the seabed, homophilic lover forever separated from its other half - calcareous and hard - contains unique and broken the liquid pearl for the baptism of the old dowser, neoTiresia from the withered tits of eliotiana memory.

EXPOSURE OF DOMES

The concavity of the golden vaults reflected in the shells of gastropods - one in multiple and perpetual replica - contains the content of the only saving act performed by the fertilizing concave hand of the fleshy valva of the Christian martyr (the church erected in 985 A.D. preserved the relics of Santa Felicola, the holy martyr who did not want to marry and sacrifice herself to idols).

THE LOST ALTAR

Depleted of his celebratory table, desertification of the word-body and blood of Christ, the cultic space becomes an anti-sacrific enclosure and room of worship of the animal, a space of drunkenness, of reinvigoration of the old Aaron, of claiming the physical over the metaphysical. The calf, motionless and dripping with fake gilding, is the king of the amusement park. Solid and vitrified memory of the holocaust, of sacrifice and of pain is an ode to joys without any otherworldly tomorrow. Idol of the withered member reaches out to the faithful and infidels with the warm tongue of the dream. The skeletal awakening of his skull engenders a return to my present.

SOUND COMPOSITION

ANDREA AZZALI

The work of constructing the sound fabric of the work is defined through the analysis of two main elements, present in the dramaturgical writing.

The first part is developed through samples of the opera *Moses und Aron* by Arnold Schönberg. These samples taken without narrative continuity are reworked and structured in parallel to the text and the dramaturgy. The processing consists in the use of different algorithms (granulators, filters, distortions) that increase the semantic placement and the space-time of the text, a sound elsewhere of different nature that introduces new forms of relationship between rhythm and word, between music and image.

The second is inspired by the biblical text. In the fourth book NUMBERS of the Pentateuch the people in exile are recorded, the quantity is defined in order of necessity, the people is divided by age and gender in the perspective of the war for the promised land. Through a numerical game, these different values and weights give rise to a series of numbers, new numbering, which generate sound frequencies.

These frequencies are then inserted into a serial sequence which is the basis of the composition. The sound material - the mass of sounds and vocal returns - is generated through the use of sinusoidal wave generators, treated with filters and then reassembled, alongside the scenic context and performative action.





LENZ FONDAZIONE

Since 1986 Lenz, with the artistic direction of Maria Federica Maestri and Francesco Pititto, cultivates a project recognized as one of the most original in the Italian and European research theater, characterized by a radical aesthetic and by a complex signpost system in constant resonance with classicism - on the one hand - and with the philosophical tensions of the contemporary - on the other.

Lenz's plural language is articulated in a unique set of layered elements, such as the dazzling scenic-installation grammar, the exegetical fidelity to the word, the imago-turgia as an additional level of expressive depth, the visual and sound technographs, the digital hybridizations.

Translation, dramaturgical rewriting, imago-turgia are curated by Francesco Pititto while the theatrical composition, stage installations and shells are by Maria Federica Maestri. Lenz's contemporary and inclusive performing language is based on a rigorous theatrical practice, exalted by the exceptional character of the performers, part of an ensemble of performers with psychic, intellectual and sensory disabilities.

Based in Lenz Teatro, located in an evocative space of industrial archaeology in the outskirts of Parma, Lenz Fondazione collaborates with national and international institutions in performative-visual and site-specific works capable of enhancing the





landscape-monumental heritage. Since 1996 Maria Federica Maestri and Francesco Pititto have been in dialogue with the international contemporary art scene, through the Natura Dèi Teatri festival, of which they are the curators.

MARCELLO SAMBATI

Poet, director and playwright.

He is the founder of real and utopian theatrical venues: creator in 1980 of Dark Camera and the Furio Camillo theatre in Rome.

It has collaborated with artists of the national and international contemporary scene, published and staged theatrical texts and poetic syllogisms including *Eros, Liebe* (Dark Camera 1991), *Carta dei respiri e Tavolette Apule* (I Quaderni del Battello Ebbro 1996 and 1998), *Prometheu e L'Opera delle farfalle* (Flore & Faune 1998 e 2000), *Natura Requiem e Tenebre* (La Camera Verde 2009 e 2010), *Esitazioni* (Empiria 2016), *Apparire, Essere* (Spazio Oscena 2017), *Margine e Meraviglia: la scena corporea di Marcello Sambati* (Editoria & Spettacolo, 2018).

Of 2022 is "Atlas of the imaginary actor" (Kurumuny), dramaturgy of shadows and voices of the alchemical breath of the earth.



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Four-year project on Sacred Scripture
Compositions and images by Maria Federica Maestri and Francesco Pititto

2021 THE CREATIONS | 2022 NUMBERS | 2023 APOCALYPSE | 2024 GNOSTIC APOCALYPSE

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LENZ TEATRO Via Pasubio 3/e Parma | T. (+39) 0521 270141

☎ (+39) 335 6096220 | info@lenzfondazione.it | www.lenzfondazione.it

