

MOTHER OF HEARTS

MELARANCIO THEATER COMPANY



*by and with Tiziana Ferro e
Vanni Zinola*

*direction and mouvement
Mariachiara Raviola*

*cave chapel
Antonio Catalano*

*In collaboration with
Maurizio Agostinetta*

*sound landscapes
Paolo De Santis*

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*seamstress
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The project



With Mother Of Earth, the Melarancio Theater Company carries on its dialogue with infants; a project begun in 2006 with the show "Piè di Pancia".

Ours path has been in search of forms of expression for a theatre of the senses which leads back to the direct physical experience of knowing, a theatre made of matter and contact, an immanent theatre, intentionally built around people and objects presents, a theatre that seeks welcoming environments and is aimed at a small audience, telling the story of "all and every child" and

also of all and every man.

A theatre, then, in tribute to simple things, to natural revolutions, to spontaneous emotions common to all. Thus the themes closest to infants are interwoven: the forces of life and of being alive, the arising of primary needs and desires, learning to nourish oneself, discovery of the senses, the budding of emotions that accompany affective growth, the living knowledge of things, all generate awe and wonder.

The show

What can the belly of the world teach us?

It swells, breathes, creates spaces, evokes curiosity, frightens.

The children sit on the soft folds of the roof of the world, gathered in a cave chapel.

An ancient rite, foretold by the life-beat of the nature goddess, awaits them.

A propitiatory and initiatory game, the discovery of the wonders that hide behind appearances, is played in an evocative, magic place.

Inside the cave chapel that archaic dialogue is recreated, whose fabric is knowledge and continuous discoveries and which governs the relationship between man and the earth and provides the nourishment indispensable to survival.

It is a dialogue which, for every child, takes form as the natural passage from the intimate relationship with his natural mother who bore him from the womb, toward an aperture on a vaster scenario made of interactions with surrounding realities and of the discovery of new, pressing necessities: nourishment, growth, finding a place for one's own fragile body.



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A passage from the small, individual mother toward the big, collective mother who nurtures all things in a rapport of dialogue, of dependence and exploitation.

The small foot which, in the show 'Piè di Pancia', looked upon life and, from the maternal womb and began its great adventure, has now grown and has taken its first steps; is a child who lives, plays, looks about himself, nourishes himself, wants to discover and know, touch and experiment and is ready to receive the teachings that a generous nature has never, since the beginning of time, failed to furnish. A primordial man, curious and naive, willing to learn and re-learn, observe, invent and concede to wonder, to the amazement of his senses, to the wonder of things to see, to smell, to eat.

'Mother of Earth' with simplicity and poetry wishes to narrate the force of a vital rapport, dynamic and conflicting, between mankind and the universe that hosts him; a rapport of abundance and dearth, of solidarity and exploitation. Spontaneous gestures, ritual movements and an expressive, non verbal, onomatopoeic language carry the evolution of our story interlaced with the ebb and flow rhythms of the changing seasons, of night and day, of hunger and thirst, of work and rest, of desire and pleasure.

Experimentation

An ample phase of experimentation and workshops in infant schools preceded the show 'Mother of Earth'. A quest for a way to narrate to young children, hence bearers of a uniquely personal story, the tale of the survival and the development of mankind on earth and his relationship with nature.

As our principal theme we took 'food; vehicle of transmission of life, knowledge and tradition through the centuries'. Together with the children, we played at recognising the type and origin of the foods that represent their nourishment; we touched, sniffed and ate. We told one another stories, memories and fantasies. We confronted ourselves with the images that fed back after having watched parts of the show; sometimes returned to us in more 'essential and clear', more ritual forms.

The children and teachers of the schools: S. Callisto (Pocapaglia), Henzel and Gretel (Tetti Francesi), Thumbellina (Rivalta Torinese), and the infant schools under the direction of Moggio Udinese all joined our game with great seriousness and allowed us, right from the very



beginning, to share an adventure, which the collaborative spirit of the Children's and Youth Theatre Foundation of Turin, the theatrical company Stilema Uno and ERT Friuli Venezia Giulia very ably collocated in places perfectly suited to our research and confrontation.

We warmly thank our friends at Casa degli Alfieri who, with their generous dialectic hospitality, contributed in the germination of many creative ideas.



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The Cave Chapel Of Wonders

Inflatable chapel, painted and ambiented by Antonio Catalano

“Wonder, there’s something that interests me; to rehabilitate our vision to wonder.

If infancy is not truly an age of life, but a way of looking at the world, wonder is that way, that way of looking. Amazement, simple amazement at the simple thing we all see each day; but of which we’re no longer able to see the soul, only the shell, only the form.”

*I cried a seed yesterday evening
It's there on the ground like a prayer
A prayer given to the earth
To make good salad grow
And when you see a round apple
Remember it's the seed that counts
It's there the work begins
There that a path is marked
A path that leads afar
With the Mother of Earth holding your hand*

(Antonio Catalano)

Once again, Catalano’s universes wish to suspend our every day way of looking at the world and refocus on something elementary: a fallen leaf, a passing cloud, a slight emotion, and there, try to comprehend the world with the eyes; no longer the eyes of a child or of an adult but with the eyes of an ageless person.

The Cave chapel of the wonderstruck is a magic, suggestive place, a place for reflection on simplicity, on nature, on the everyday things that men are no longer able to marvel at.

Mather Of Heart Technical Card

Space free of clutter: 9 mt x 9 mt

Minimum height: 4 mt

Current request: 3 kw 220 volts

Target: children from 3 to 7 years old; Kindergarten, First Cycle of Primary Education, Public Joint

Duration: 45 minutes.

People (max 70) are received into the cave-chapel.



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