



MOTUS
MDLSX

MDLSX is an explosive sound device, a lysergic and solitary hymn to the freedom of becoming, to *gender b(l)ending*, to *being other* than the borders of the body, skin colour, sexual organs, being other than an imposed or acquired nationality, a belonging to a Fatherland. Rosi Braidotti in “On Becoming Europeans” talked of “an open belonging to Multiplicities”, a text that suggests a post-nationalist identity... And MDLSX aims at going beyond categories – the artistic ones, too. It is Silvia Calderoni’s road trip, who – after 10 years with Motus – experiments a Dj/Vj Set like format, in order to start an exploration around borders. Autobiographical bits and literary evocations come together, and MDLSX, by blurring fiction and reality, swings from *Gender Trouble* to *Undoing Gender*. We quote Judith Butler who, with Donna Haraway’s *A cyborg Manifesto*, Paul B. Preciado’s *Manifeste Contra-sexuel* and other bits of the kaleidoscopic universe of *Queer*, weaves the background of this “Monster-Performance”.

The change needed is so profound that it is impossible to say. So deep that says it is unimaginable. But the impossible is to come. And the unthinkable is due...
(“Feminism is not a humanism”, Paul B. Preciado)

WITH **SILVIA CALDERONI**
DIRECTED BY **ENRICO CASAGRANDE** AND **DANIELA NICOLÒ**
DRAMMATURGY BY **DANIELA NICOLÒ** AND **SILVIA CALDERONI**
SOUNDS **ENRICO CASAGRANDE**
IN COLLABORATION WITH **PAOLO PANELLA** AND **DAMIANO BAGLI**
LIGHTS AND VIDEO **ALESSIO SPIRLI**

PRODUCTION **ELISA BARTOLUCCI** AND **VALENTINA ZANGARI**
INTERNATIONAL DISTRIBUTION **LISA GILARDINO**

PRODUCTION **MOTUS 2015**
IN COLLABORATION WITH **LA VILLETTE - RÉSIDENCE D’ARTISTES 2015 PARIS**,
CREATE TO CONNECT (EU PROJECT) BUNKER/ MLADI LEVI FESTIVAL LJUBJANA,
SANTARCANGELO 2015 FESTIVAL INTERNAZIONALE DEL TEATRO IN PIAZZA,
L’ARBORETO - TEATRO DIMORA DI MONDAINO, MARCHE TEATRO
WITH THE SUPPORT OF **MIBACT, REGIONE EMILIA ROMAGNA**

BIO

The company Motus founded by Enrico Casagrande and Daniela Nicolò celebrates its twenty-fifth anniversary, an important one for this group that burst onto the scene in the Nineties with productions wielding great physical and emotional impact and has always anticipated and portrayed some of the harshest contradictions of the present day. Throughout the years, the group has created theatre shows, performances, installations and videos, conducted seminars and workshops, taken part in interdisciplinary festivals. They've received numerous acknowledgements, including three UBU Prizes and prestigious special awards for their work. Freethinkers, Motus have performed all over the world, from Under the Radar in New York, to Festival Trans Amériques in Montreal, Santiago a Mil (Chile), the Fiba Festival in Buenos Aires, Adelaide Festival in Australia or Taipei Arts Festival in Taiwan, as well as all over Europe. It has experienced and created hyper-contemporary trends in the theatre, performing authors such as Beckett, DeLillo, Genet, Fassbinder, Rilke or their beloved Pasolini, leading to their radical reinterpretation of Antigone in the light of the Greek crisis. The Syrma Antigónes project (2008) grew out of the idea of analyzing the relationship/conflict between generations, taking the tragic figure of Antigone as an archetype of struggle and resistance. The theme of revolutions in the contemporary world was finally eviscerated with Alexis. Una tragedia greca (Fall 2010) that had a long and successful world tour. This show was awarded the Critics' Choice Award as "Best Foreign Show for the 2011-12 Season" by the Québec Association of Theatre Critics (AQCT). That same year, Enrico Casagrande, on behalf of the whole company, was nominated artistic director of the 40th Santarcangelo Festival. Starting in 2011, Motus has engaged in a new research path entitled Animale Politico Project in order to intercept worries, impulses, images and projections of this "Tomorrow that makes everybody tremble", darting into an intricate panorama of revolutionary artists, writers, philosophers, comic artists and architects who have imagined the "Upcoming Near Future."

The Plot is the Revolution was the first Public Act, a moving encounter between "two Antigones", Silvia Calderoni and the mythical figure of political theatre, Judith Malina from The Living Theatre (July 2011). Nella Tempesta (May 2013) and Caliban Cannibal (October 2013) are a part of this itinerary interpolated by Aimé Césaire, which powerfully evoked the tragedy of emigration and created instant communities around the world.

For the first time, Motus in 2014 started working on the baroque dramattick-opera King Arthur (text by J. Dryden, music by H. Purcell) in the frame of "Sagra Musicale Malatestiana" (Rimini 2014). The music is entrusted to the Ensemble Sezione Aurea, directed by Luca Giardini. Since the Spring 2014 Daniela Nicolò and Enrico Casagrande have held the Atelier "Poétique de la scène" at La Manufacture - Haute école de théâtre de la Suisse Romande (HETSR) in Lausanne. Who does the Earth belong to? That was the question that closed Nella Tempesta. From that issue they embarked on a new project, asking: Who traces borders? The new itinerary (2015-2018) tackles the theme of border/conflict through various research processes. A path that starts from the tensions on the edges that we live inside our own bodies – about sex and gender – with the performances MDLSX (2015) and Raffiche (2016). Silvia Calderoni – their tireless protagonist – has worked with Motus since 2005 and is the winner of many awards that include "Best Italian Actress" honors UBU Prize, Elizabeth Turrone, Marte and Virginia Reiter Awards.

PRESS EXCERPT

Silvia Calderoni must be made of mercury, or some improbably liquid element that has yet to be discovered. Surely no body of mortal flesh could undergo the quicksilver transformations achieved by this remarkable performer in "MDLSX," a perceptions-scrambling work from the Italian revolutionary theater troupe Motus.

Ben Brantley – *New York Times* – 10th January 2016

Silvia Calderoni [...] who had accustomed us to creative gambles and excesses, has never been as reserved as in this performance, in which she really lays bare for the first time, without softening or ploys. [...] This beautiful show, inevitably solitary and unhappy...

Anna Bandettini – *La Repubblica* – 9th August '15

What strikes me, among other things, is the surprising dramaturgical and visual articulation to which this show, which in the end is only the solitary performance of a single performer, lends itself. [...] But the aspect of this show is that it seems to go beyond sexual issues; what it tackles, eventually, is the greater question of what to do with oneself, what place to find in this world that traps the complexity of the individual in rigidly defined categories.

Renato Palazzi – *Il Sole 24 Ore* – 6th September 2015

... the audience remains hypnotized, moved, surprised, not so much because of the undoubtable formal beauty of what we see on stage, but more because of the performer's extreme and radical courage. And also because of her talent, that brings together an almost animal spontaneity (since always one of her greatest gifts) and a quasi maniac control of each gesture and movement. [...] It isn't exhibitionism, on the contrary it is a radical embodiment (without the self-destruction that sometimes accompanies these kinds of performances) of one's own gender identity.

Wlodek Goldkorn – *L'Espresso* – 22nd July 2015

MDLSX is an experience not to be missed; a show that quotes queer studies, gender literature, but that also goes well beyond all this. Silvia Calderoni and her androgynous body, which becomes hypnotic and posthuman on stage, allows us to enter in a truly mythical dimension, while turning upside down our categories; as we leave, overwhelmed and grateful to MDLSX, we conceive what are the female and male dimensions in a way that can only be different, and together we remember that making politics can never happen without taking the responsibility of our own voice and the experience of our senses.

Christian Raimo – *Internazionale* – 21st July 2015

On that slope one slips towards a heart of darkness that tells the difficult conquest of one's own identity, outside of stereotypes and prejudice. That's how we can make theatre in a political way.

Gianni Manzella – *Il Manifesto* – 25th July 2015

Motus works on today's open faults in a dense historical and cultural fabric, as they try to rethink the tools and the practices of theatre. [...] The traits of Silvia's character dissolve in a theatrical character, whose gender is fickle, because this is that to which the actor has been submitted, since the dawn of time. [...] Motus and Silvia Calderoni remind us with disconcerting power that, once in character, the actor is neither male nor female.

Jean Louis Perrier – *Mouvement* – 4th August 2015

Silvia Calderoni with her androgynous body, her expressive power, her biography and her own story at the show's service [...] so much generosity and so much research to identify the right ways and the right forms to give back to words and gesture their human authenticity, even when they are brought to the extreme. [...] We are in front of a performance that goes beyond what it represents, when it gets to the deepest human truth precisely by virtue of the most artificial of fictions.

Sandro Avanzo – *Linus* – September 2015

MDLSX, in other words a rich, visionary and overwhelming atlas of an unexpected sexuality.

Gianfranco Capitta – *Il Manifesto* – 19th September 2015

A work on borders, music, the body, a gunky self, the image projected on a round on the back wall, that re-evokes and unveils details -like in glorious Rooms- that deviates, brings elsewhere, a giving oneself between truth and fiction, between waste and calculation, that asks of the audience to let themselves go on fire, to succumb, to

put order back in those strong sensations, those just as strong conceptual stimuli, those existential slaps, those uncertain borders.

Massimo Marino – Doppiozero.com – 23rd July 2015

Motus, yet once again, does something you do not expect. They use narrative, the form of a novel metatheatrically woven with some video autobiographical bits of Silvia's, punctuated by a musical playlist.

An organless body [...] that refuses the patriarchal culture as a logos and searches for a new posthumanity.

Laura Gemini - L'incertezzacreativa – 12th July 2015

The will to go beyond the limits imposed by definitions is translated on the formal level in a show that is performance, theatre and Dj-set at the same time. Silvia Calderoni rules the stage as if it were – and maybe it is – her natural territory. [...] MDLSX opens a discourse that transcends the sexual sphere in order to introduce wider questionings: What does it mean to be white, or black? To belong to a historically determined reality? What does it mean to be marginalized in a society that considers you a "Monster" because it doesn't know how to classify you? In the end, definitions reveal themselves as tight, suffocating, because we are all made of different halves (as the English subtitles on stage suggest); in the same way as our body is held together by a very fragile balance of female and male hormones, so does our interiority contain in itself all definitions and their opposites. The awareness of being one eventually appears an illusion. [...] We remain petrified during this show, not by Medusa, but on the contrary by a siren; this is the last image that Silvia Calderoni offers, the image of a mythological creature whose insidious call keeps on following us outside the theatre.

Sarah Curati - PaperStreet.it – 18th July 2015

MDLSX makes everybody clap, it leaves everybody truly moved and vigilant, because Silvia Calderoni is incredibly talented, in that body and in that crystal-like voice of hers, because it is a show that leaves a sensation of hope and liberation in the mind.

Valeria Marchi - AtpDiary.com – 3rd August 2015

Brave and extreme. Overwhelming and cheerful. Dramatic and ironic. In one word wonderful. [...]

Motus go beyond words, beyond studies and scientific analyses, bringing back the question to its own true dimension: that of humanity and of respect of the other.

Alessandro Agosti- Il Giornale di Vicenza- 31st August 2015

I fell in love with a glossy lyricism that shines with fluorescent reflections, fleshy and inebriating colors; it seduced me with an exploded and embracing intimacy that subjugates distraction, gags it and forces it to watch.

Lucia Medri - Teatro e Critica – 4th September 2015

A "performative solo" at high emotional temperatures and of very precise visual experimentation.

A universal story, MDLSX is told as a soliloquy of sweet desperation, to the sound of an empyrean music (...) and dream-pop lights. MDLSX is a work that cancels the distance between performance and the performer's private life. Conducted by an enormous sensitivity, it wants to give back an intimate yet never self-pitying outlook, which becomes a universal reflection of a subjective and critical datum such as sexual identity, through the telling of difference not as a sickness but as an added quality.

Angela Bozzaotra – Nucleoartzine.com – 8th September 2015

I went to see a show, but it was a Dj-set. I watched a Dj-set, but I didn't dance. I went to see a show, but it was an epiphany. I watched the epiphany, and I didn't know how to react. I always remained seated in my chair.

Stefano Casi - Casicritici.Wordpress.com- 14th September 2015

Speaking into a microphone, directors Daniela Nicolo and Enrico Casagrande have no qualms about Calderoni's back turned completely to us. Even her back is interesting. A large triangular piece of space-age looking fabric compromises the scenic design. It is molded and shaped throughout the piece, morphing into a mermaid costume toward the end. Its Motus' keen light design choices, here by Alessio Spirili that make them stand out in the crowd. There's intense color, blacklight, and a wonderfully executed light beam with surgical-precision-placement, enough to make any of us squeamish about our own genitalia. Designers of the world, take note of Motus.

Keith Paul Medelis – www.theasy.com – 11th January 2016

Throughout the performance, Calderoni will transform over and over again without ever resting in a place of gender resolution...Calderoni straddles this line with easy virtuosity, in a performance bold, complex, and honest.

Dan O'Neil – Culturebot – January 2016

Theatergoers are likely to leave MDLSX exhilarated.

Jonathan Mandell – New York Theater – January 2016

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