



### **CREDITS**

direction Andrea Piazza
with Giulia Amato, Monica Bonomi, Maria Canal
dramaturg Ciro Ciancio
set and costume design Andrea Piazza
light designer Luigi Chiaromonte
original music by IRMus Civica Scuola di Musica Claudio Abbado

produced by Teatro Out Off Milano with the support of Next Lombardia

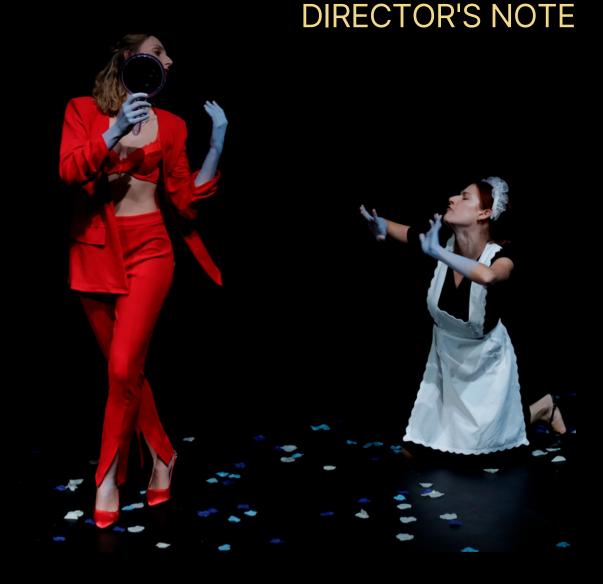
on stage from 2nd to 21st November 2021 atTeatro Out Off, Milano



### The Maids, or the difficulty of living in freedom.

Claire and Solange are two model waitresses in the service of a rich Madame, but every time the woman leaves the house the two girls start playing with the roles of the servant and the mistress. This daily ritual, consumed among Madame's clothes and jewels, is punctuated by the ticking of an alarm clock: before the clock rings (and the woman returns home), the servant must be able to kill the mistress. One day, however, the game does not stop and begins to overlap with reality.

Three women. Two of them are the servants, not so much because they are waitresses, but because they themselves cannot be otherwise; they would like a mistress with an iron fist to rebel against, but this mistress is not there, there are only them. The third woman is supposed to be the mistress, but is she really the head of her own life spent in a prepackaged social role?





Faced with the daily imposition of social and gender roles and the categorizations of ethnicity, sexuality and wealth, the question is no longer how to break the chains but whether we have the courage to overcome them. The three women written by Genet are animals raised in captivity who wait trembling in front of an open door: on stage we witness their painful impossibility of getting out of the limits that society has imposed on them and that they themselves consolidate action after action. To quote Janis Joplin, "It's hard to be free": in how many ways do we deny ourselves the possibility of experiencing freedom?



LINK COMPLETE VIDEO

### **REVIEWS**

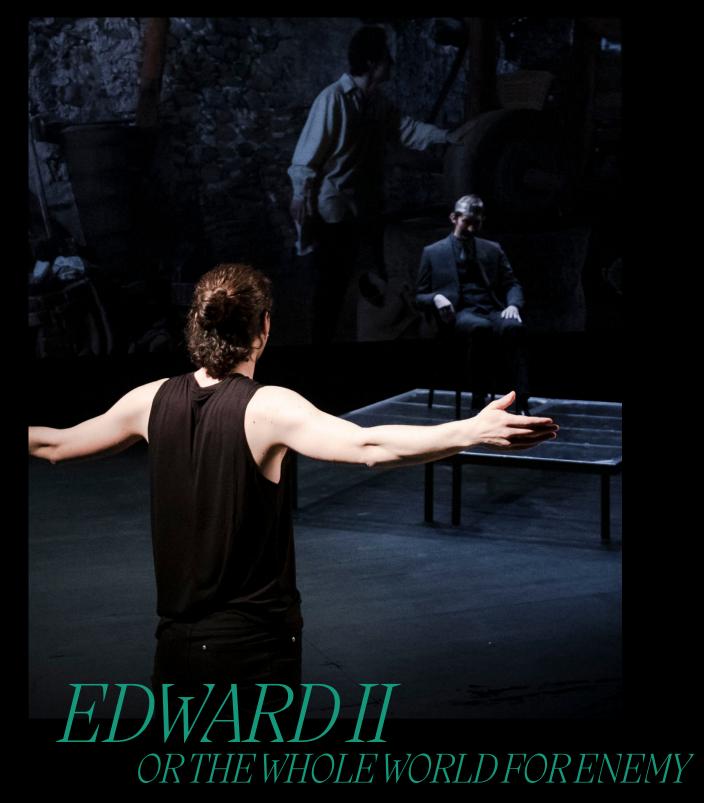
"The result is much more than convincing: it fully oozes the perverse ambiguity of the works of Jean Genet" Silvana Costa, *ArtTalks.net* 

"A new production at its national premiere, directed by Andrea Piazza, a recent graduate of Grassi Academy who's said to be very good"

Diego Vincenti, *Il giorno* 

"Three women for a perfect theatrical machine in which the play of the theatre in the theatre is revealed to uncover, in an extraordinary way, the lie of the stage" Laura Pacelli, Ciakmagazine.it





FROM CHRISTOPHER MARLOWE

### **CREDITS**

directed by Andrea Piazza
translated and adapted by Ciro Ciancio
with Giulia Amato, Fabrizio Calfapietra, Maria Canal, Emanuele Righi
film direction Daniele Zen
shooting and editing Camilla Zali
set and costume design Michele Corizzato, Cristina Molteni

a project by Ensemble Teatro produced by Teatro Out Off Milano in collaboration with Centro Teatrale MaMiMò Reggio Emilia with the support of Next Lombardia

on stage from 10th to 29th May 2022 at Teatro Out Off, Milano



Edward II or The Whole World for Enemy is an unprecedented multidisciplinary rewriting of Christopher Marlowe's masterpiece that highlights its searing relevance: a man, king not by his own will, would like only to live with the boy he loves, but reason of state, lifelong enemies, the queen and even foreign states oppose this choice.

Central is the breaking of a sexual and social taboo, but not only that: the fact that Edward chooses private happiness at the expense of the public good makes us question what it means to make a total and final choice today. Indeed, in a historical period such as ours, abetted by the pandemic, we find ourselves living a paradox: the words 'individual responsibility' and 'common good' are repeatedly called into question, while those who should and would like to lead the state live more and more by promises that are never kept and instances that are constantly changing. Is it possible to make a total choice today?



### DIRECTOR'S NOTE





# Ma fermatevi un momento;

LINK COMPLETE VIDEO

### **REVIEWS**

"A simple, well-done staging with ideas, starting with seeing Edward as a young man who has the whole world against him and is forced into fatal choices. And the result is there. See it"

Anna Bandettini, La Repubblica

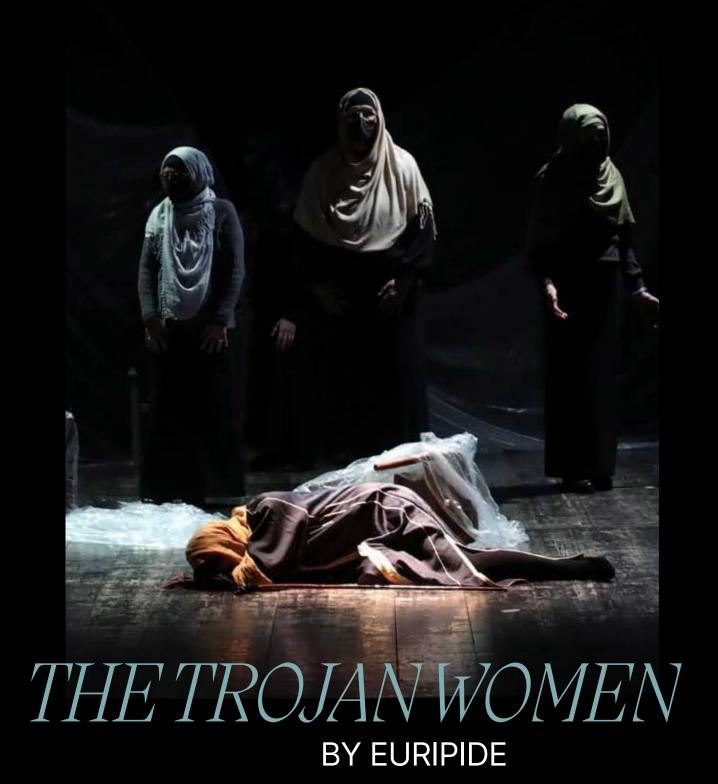
"Piazza builds a direction with such a sharp edge that one risks getting the blood out even with just the silences of the characters"

Danilo Caravà, Milano Teatri

"The staging is stripped down to the bone. The whole stage a camera obscura. An emptying and reduction of Marlowe's text that emphasize the shameless modern carnality of Edward's tragedy."

Federico Demitry, LikeQuotidiano





### **CREDITS**

translated, adapted and directed by Andrea Piazza original music and musical direction Patrizia Bernelich costumes Loredana Vallisa

a partecipative play created for LaFilo Società Filodrammatica Piacentina

with Anna Rosa Zanelli, Loredana Vallisa, Michele Dabergami, Flora Croce, Davide Grisoli, Sara Fulgoni, Selena Buzzetti, Paolo Dallatorre, Anna Signaroldi, Nora Passerini, Barbara Eforo, Monica Lombardelli, Assia Tozzi Condivi, Gianmarco Zanelli, Alessandro Glorioso, Fabrizio Moruzzi, Marcello Baggi, Giacomo Barbieri

with the participation of Coro Consonanze Piacenza

on stage the 21st and 22nd February 2022 at Teatro San Matteo, Piacenza



The sun rises on the beach of Troy in the aftermath of the sacking of the city. In tents, a group of women wait to learn their fate. Some will end up as slaves, others will be forced to join the victors, still others will be married; for some, death will come immediately. Hecuba, the queen of a city that no longer exists, guides them toward an uncertain future: these women are Andromache, forced to have her child killed, Cassandra, destined for rape, Helen, the girl hated by all, and many other nameless figures waiting.

Euripides' text is a tragedy of women and women alone, victims and survivors of a macho and patriarchal world filled with violence and greedy self-centeredness. The tragedy penetrates the drama of war through the eyes and hearts of its innocent victims and cannot fail to resonate with the many tragedies of our time, not least the fall of the fragile Afghan democracy in the hands of the Taliban, which from being a precise historical event becomes a symbol of the many violences that torture the world today in the name of nation, money, and revenge.









LINK COMPLETE VIDEO

### **REVIEWS**

"Troy can be any other city. And each of us any other Trojan.

The work of actualization carried out by the skilled young director is perfectly successful: Piazza has been able to give the classic a contemporary reinterpretation that is neither oppressive nor pathetic, but dramatically passionate."

Valentina Paderni, Libertà





Produced by Ensemble Teatro First study in collaboration with Festival Bonsa, Ferrara Off Interactiv project site specific realized with the collaboration of Teatro In Folio, Meda MB, and Regione Lombardia



[2021]

# SOITIS, SOITFEELS TO ME

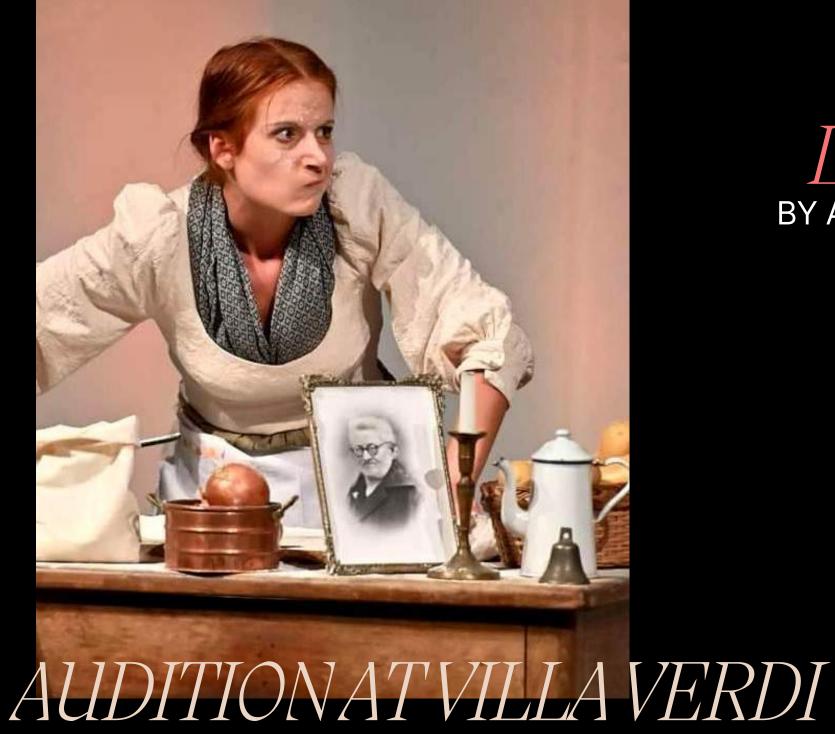


COMING INTO THE WORLD BY CIRO CIANCIO

[2021]



National premiere, in collaboration with PAV Fabulamundi Playwriting Europe



BY ANDREA PIAZZA

[2020]

Verdi Off, Festival Verdi, Teatro Regio di Parma





FROM CHARLES DICKENS

[2020]

Medium-length film commissioned by Museo Bagatti Valsecchi, Milano Produced by Fondazione Cologni dei Mestieri d'Arte

## UNCERTAINOUTLINES





DIRECTED BY GRAHAM VICK



Teatro Sociale di Como AsLiCo 2022, progetto 200.com

# CENERENTOLA GRAND DREAM HOTEL

DIRECTED BY DANIELE MENGHINI

Opera Domani 2021/22 AsLiCo





COMPLETE CV

Graduated with honors in Direction from the Civica Scuola di Teatro Paolo Grassi in Milan, his graduation project was premiered by Rai5 Rai Cultura and selected by the International Theatre Festival 2021 in Sibiu, Romania. He was assistant to Graham Vick in *The Magic Flute* at the 2018 Macerata Opera Festival, to Daniele Menghini in *Cenerentola* at OperaDomani 2021/22 and to Manuel Renga in AsLiCo's participatory opera project *Elisir d'amore* 200.com.

In 2019 he debuted at Milan's Out Off Theater with the national premiere of Csaba Székely's *I Regret Nothing*, in collaboration with PAV Fabulamundi Playwriting Europe. In 2020 he won with BR Franchi's *All You Can Hitler* the Festival Contaminazioni digitali Richiedo Asilo Artistico award and with *What the Deads Are* by Francesco Toscani he was a finalist for the Premio Scintille. Founder and director of Ensemble Teatro, in season 21/22 he directed *The Maids* by Jean Genet (prod. Teatro Out Off Milano) and the multidisciplinary project *Edward II or The Whole World for Enemy* by Christopher Marlowe (prod. Teatro Out Off in collaboration with MaMiMò Reggio Emilia). In the same season he debuted at the Castel dei Mondi Festival in Andria (BT) with *Coming to the World* and produced the participatory project *Trojan Women* for Società Filodrammatica Piacentina.

Author and director of musical theater shows for children, he has collaborated since 2020 with Orchestra Sinfonica di Milano, Verdi Off Teatro Regio di Parma and Piccoli Pomeriggi Musicali Teatro Dal Verme Milan.



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