



Created and directed by **Daniele Finzi Pasca**

With **Pablo Gershanik**

Director's words

At the root of all our research that has taken us around the world during the last 38 years is the certainty that there are stories that can heal. The theatre acts like a medicine, searching for magical architectures and structures where the evocation of real or imaginary events produce benefits, pleasure, emotion, catharsis. We've met shamans in Russia, Mexico, Canada, Peru, Brazil, India, Bolivia, Nepal, Ethiopia and Chile and each time we have tried to gather fragments of ancestral wisdom.

The fear of the dark, the loss of a family member, the wounds of love produce painful sores that only certain stories can heal. Over the years we have created shows on watermarked paper in which elements of this research were imprinted. Using lightness and adapting ourselves to it we have developed stories where illness and healing have always been present; from "Icaro" to "Così si tirava il destino", from "Nebbia" to "Donka" to arrive at "Per Te".

I met Pablo many years ago in Mexico and we formed a profound friendship. I took him with me to Canada and he became an integral part of the Company when I made the new version of "Brutta Canaglia la Solitudine". In Buenos Aires a few years ago he told me about one of his projects and over the years I have seen it develop and grow, marvelling at the subtlety of the intent and the poetic nature of the result.

This new creation will allow us to get back to the roots of our way of thinking about theatre made up of closeness with the public, the search for empathy, levity and enchantment. It will also be a way to reflect on all the work done over the 38 years of continuous playful creation.

52 is the number of a street that does not exist in the plan imagined by visionary urban planners. It's the reconstruction of a night where a father, doctor and rugby player is murdered by a group of assassins, is also the description of a method that, on one hand, Pablo discovered and, on the other, we and the Company have invented to create stories that heal.

This project will allow us once more to meet medical and architectural friends; with them we will reflect on beauty, anamnesis, cartography, radiography and finally the construction of models and maquettes representing dreams and emotions hidden in secret corners and folds.

Daniele Finzi Pasca, December 2020



“I wonder what it means to reconstruct a tragedy. Would it mean returning to the nightmare’s initial fragment to arrange the splinters of that pain? Or retelling the story, kneading it, reinventing it and sharing it until the poison has dissolved? The absence, the hole left behind of someone’s passing, the lead and gunpowder, the joy and the life frozen by the green falcons. A city on the dissection table: La Plata in 1975 as the scene of this journey in search of Mario, my father, of the story that binds us forever as a foggy and fragmented mirror of other stories, many, indelibly marked by that time of bullets and wings.” – Pablo Gershanik



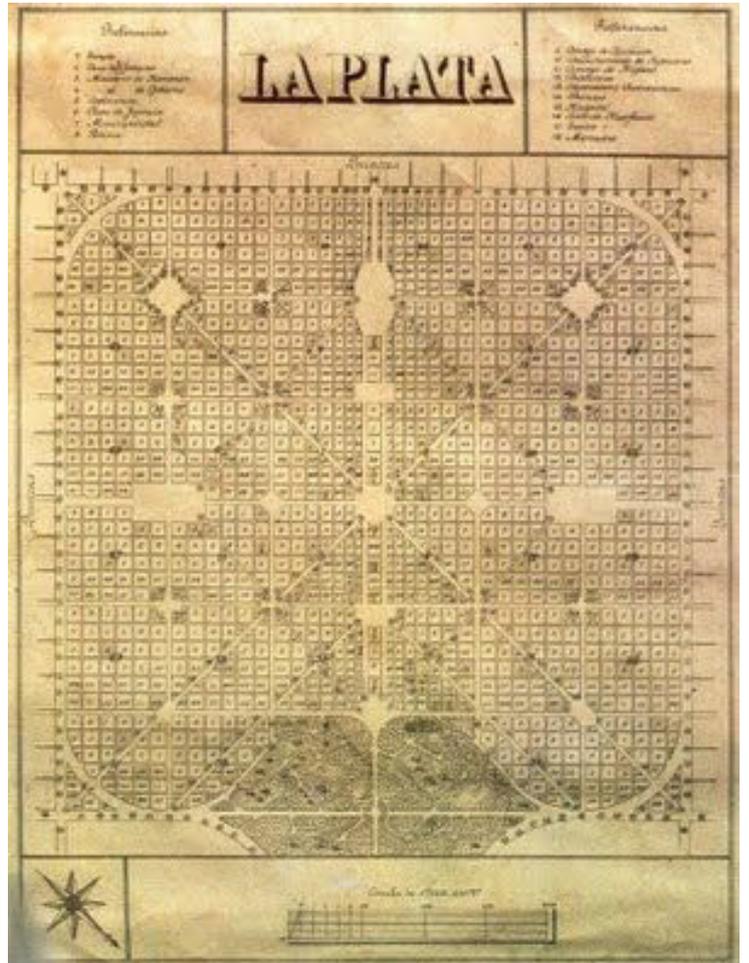
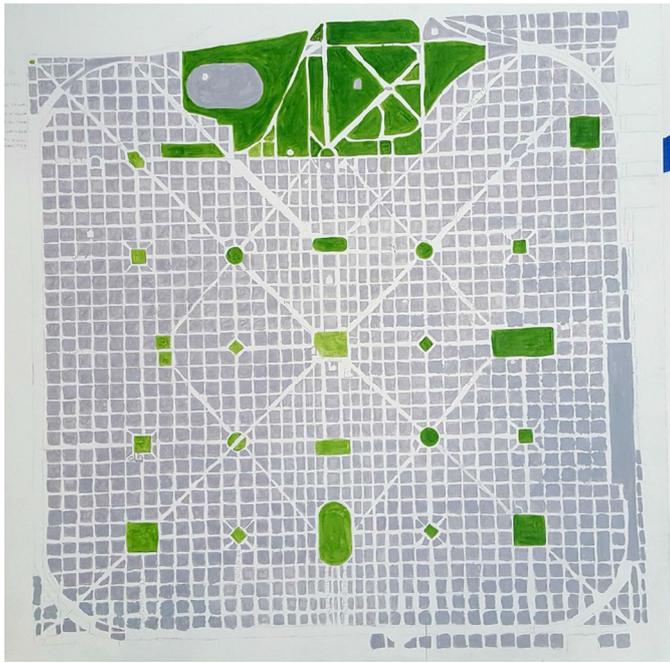
Concept

In 2017, following a long healing process, Pablo Gershanik, a long-time collaborator of Compagnia Finzi Pasca, constructed a maquette of his hometown La Plata (Argentina) by building various miniature scenes happening simultaneously, on a given date, and questioning how art can heal a tragedy, both personal and collective, and how in general the process of resilience is created.

The result obtained is of such great significance that Compagnia Finzi Pasca, together with Pablo, decided to transform this research and this experience into a theatrical performance.

We stage the contemporaneity of events; we try to tell complex themes lightheartedly.





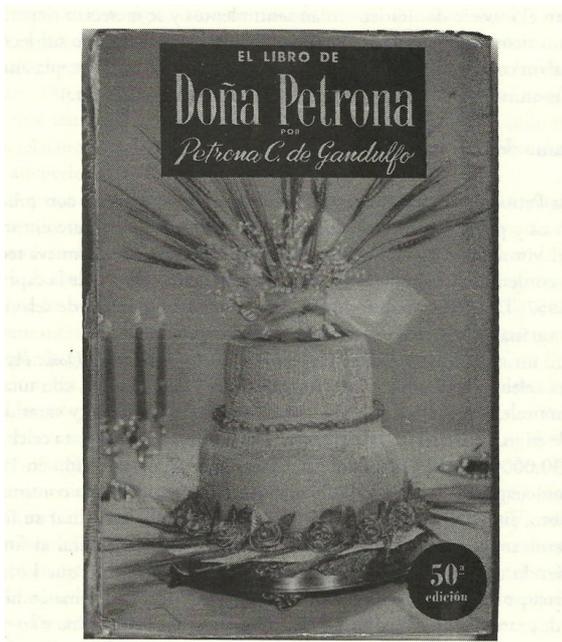
The show

Pablo's original maquette depicts events that take place in a neighbourhood of the city of La Plata (Argentina) and simultaneously in the rest of the world one night 45 years ago.

The numbers of an imaginary bingo will open chapters that evoke coincidences, the story of a doctor, the passion for rugby and the heinous execution of a young father.

Late afternoon, early evening, a wedding is being celebrated in the cathedral and follows a party during which two families swap conversation, stories and small anecdotes. The groom is Argentinian while the bride and her family comes from far away.

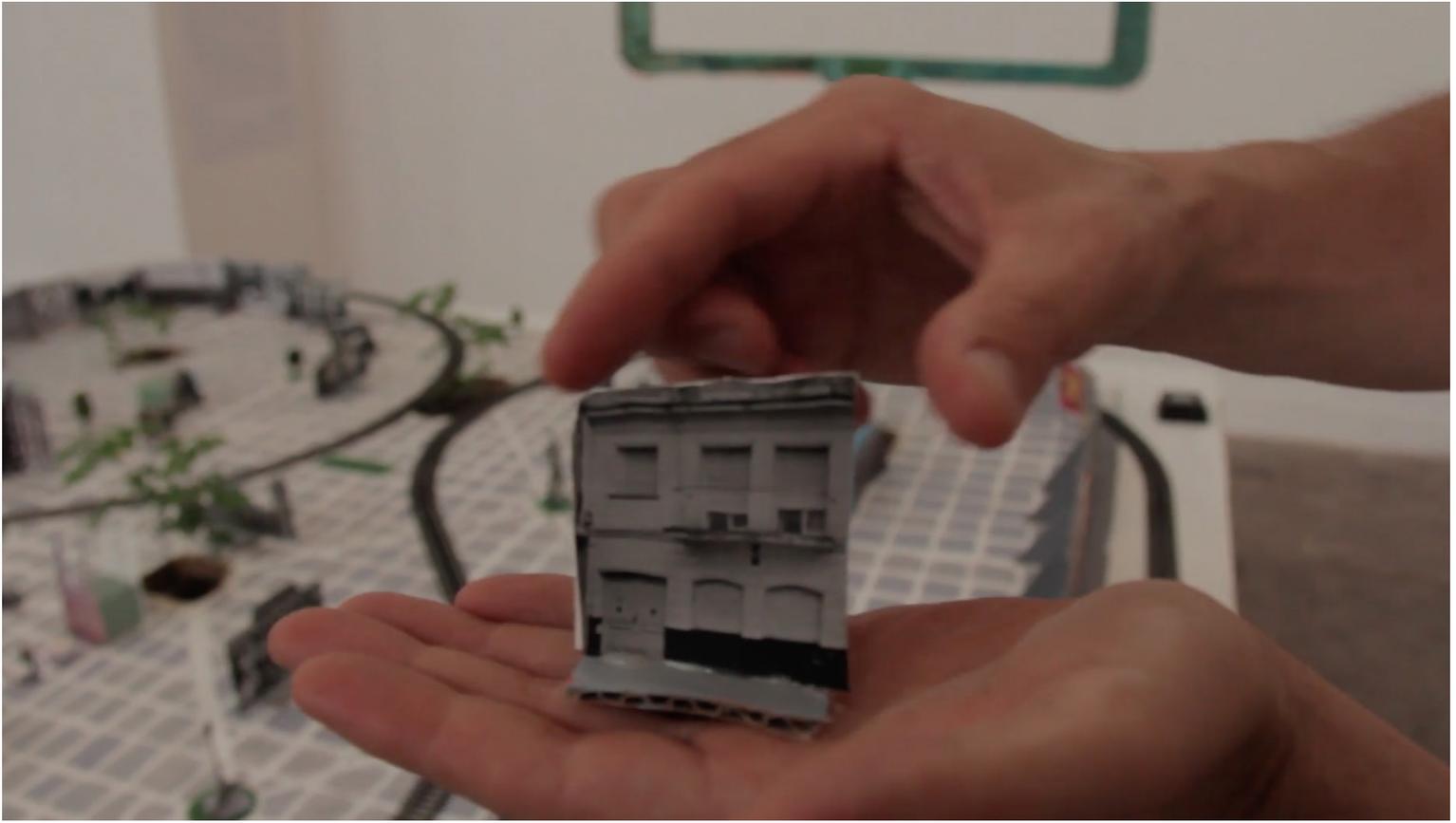
Centre stage is a giant wedding cake, and a versatile, charismatic actor plays the various characters.



LA MESA ESTÁ SERVIDA

Doña Petrona C. de Gandulfo
y la domesticidad en la Argentina del siglo XX





Genre: Narrative theatre

Space: it is a very small and modular show that can be represented in a frontal or central plan. Also suitable for outdoor spaces.

On Tour: 1 actor, 1 technician, 1-2 company members.

Running time: 75 minutes, without an intermission

Audience: 8 years old and over.

CREATION: March - April 2021

Debut: May 2021 - BIAM in Paris, France

Original project by Pablo Gershanik

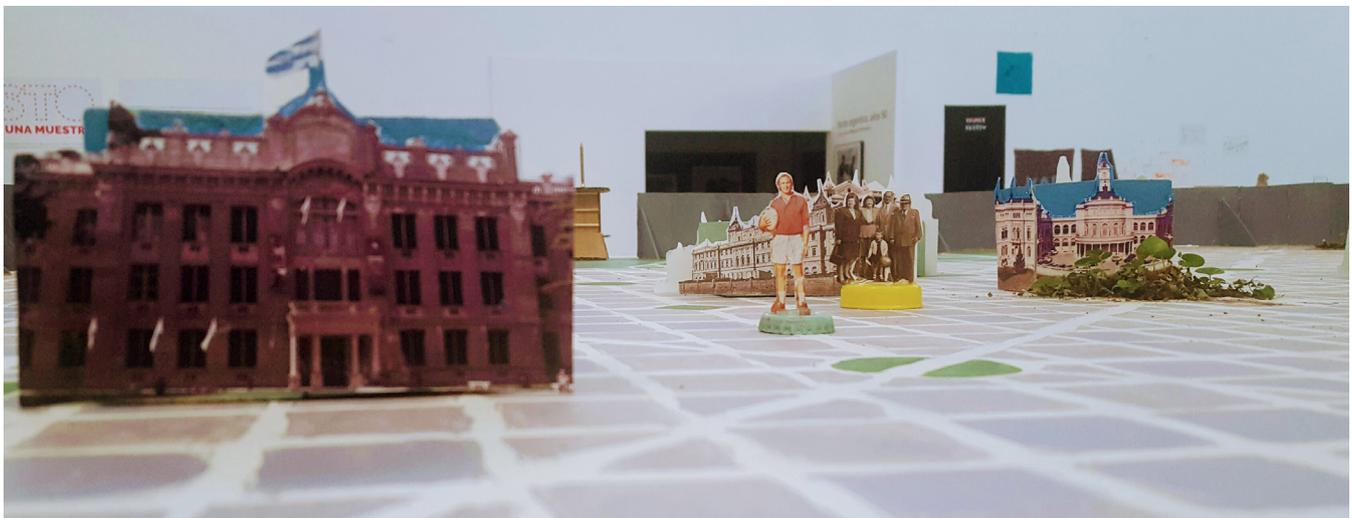
In 2017 in Buenos Aires (Argentina) during an artistic residency, Pablo Gershanik worked on the project “Ochenta balas sobre el Ala” (Eighty bullets in the Wing). The title refers to a true story that happened on 10 April 1975: fifteen armed people broke into Mario Gershanik’s house and shot him dead with 80 bullets in front of his wife and eleven-month-old son, Pablo.

Mario, as well as being a paediatrician, was also a rugby player, playing as a winger. Starting from this personal tragedy, Pablo questioned what it means to reconstruct a tragedy and how one can face and overcome the trauma.

The result of this healing process is the construction of a maquette, 1.84m x 1.84m in size, and Mario’s height. The maquette, made to the adult size of a father, represents a neighbourhood of the Argentine city La Plata in all its details and many scenes and events happening on the same day are represented and reconstructed in miniature.

The idea behind it is to build a parallel story, to create a new story that happened at the same time that can somehow accompany, encompass and knead the traumatic event. “Ochenta balas sobre el Ala” is an audio-visual and performative work that aims to bring emotional connections to all those who have lived through such painful experiences as well as to other social issues, with a common history where empathy and resilience can be essential ingredients to build shared memory. The project presented in 2017 in Buenos Aires (Haroldo Conti Cultural Memory Center, former ESMA clandestine detention center) was resumed in 2019 as part of the artistic residence at the Centquatre-Paris and at the Cité Internationale des Arts in Paris where Pablo also developed the concept of Maquette Intimes – a portrayal of the personal or collective painful experience to explore the process of resilience.

In this respect he worked with the people who experienced the Bataclan and Charlie Hebdo tragedies in Paris and another one in Nice, among other.



Pablo Gershanik (La Plata, Argentina, 1974)

Actor, Director, Theatre Pedagogist

For over twenty years he has been involved in the theatrical world as an actor, director, acting teacher for physical theatre and clowning. He is a Professor of the Bachelor of Performing Arts at the University of San Martín (UNSAM) and is founder and director of the Diploma in Performing and Interpretation with Masks at the University of San Martín (UNSAM), the Department of Dramatic Arts of the National University of the Arts (UNA), the Bachelor of Performing Arts at the Universidad Argentina de la Empresa (UADE), International School of Theatre Creation CABUIA and Estudio Gershanik.

He met the members of the Compagnia Finzi Pasca and its philosophy “Teatro della Carezza” in 2005 when he played the role of the clown in the show *Nomade*, written and directed by Daniele Finzi Pasca. He later collaborated with the Company in 2012 as an actor and co-producer of the show *Maldita Canalla la Soledad*, a show that travelled to Argentina, Uruguay, Chile, Mexico and Italy.

Since his first meetings with Compagnia Finzi Pasca Pablo has explored and developed the concepts of the Teatro della Carezza, which, together with others, have led him to the therapeutic process that gave rise to the *Ochenta balas sobre el Ala*.

Compagnia Finzi Pasca

From a monologue for a single spectator to an Olympic ceremony.

The distinctive poetics of the Compagnia Finzi Pasca took shape from the concepts of the **Theatre of the Caress** and the **Invisible Gesture**.

Developed over the course of 37 years, these concepts have consolidated a unique aesthetic and a very personal style of creativity and production, together with a philosophy of training for the actor, acrobat, musician, dancer and technician – a way of inhabiting the space.

Theatre, dance, acrobatics, circus, opera and documentary all come together in the work of the Compagnia Finzi Pasca.

The company was founded by Antonio Vergamini, Daniele Finzi Pasca, Hugo Gargiulo, Julie Hamelin Finzi (†) and Maria Bonzanigo in 2011, continuing the work of the Teatro Sunil and of Inleventas.

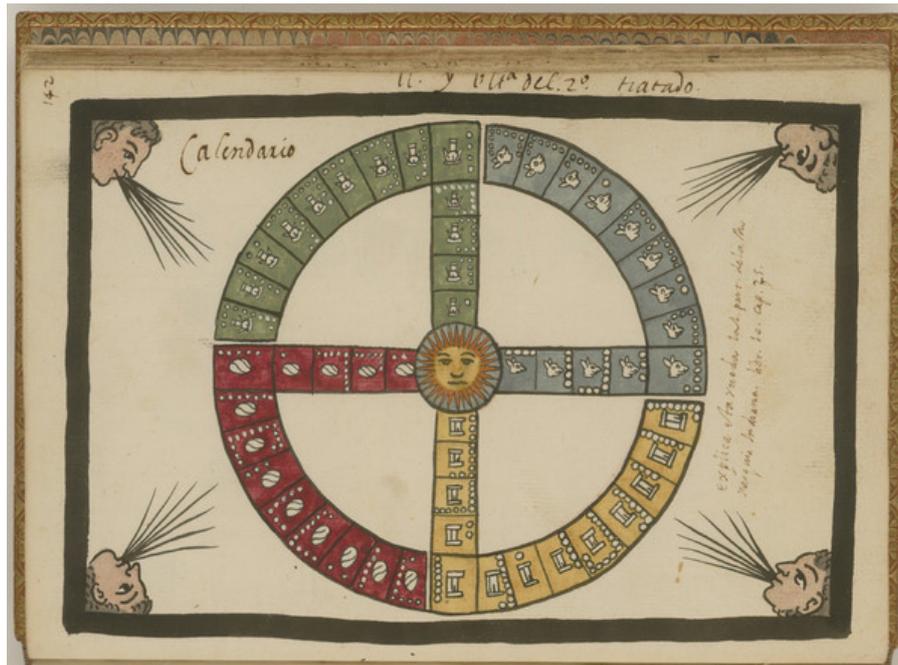
Based in Lugano (Switzerland), the **Compagnia Finzi Pasca** is among the major independent artistic companies in the world. Throughout its history it created and produced more than **35 shows**. Its creators signed **3 Olympic Ceremonies** (Turin 2006 and Sochi 2014, both Olympic and Paralympic Games), **2 shows for the Cirque du Soleil**: *Luzia* in 2016 and *Corteo* in 2005 (for the latter, 8,4 million spectators in a 10-year world tour), **6 operas** of which *Aida* and Verdi's *Requiem* are officially part of the Mariinsky Theatre (Saint Petersburg) yearly program (moreover: *Carmen* and *Pagliacci* at the Teatro San Carlo in Naples and *Love from Afar* for the English National Opera, London) and *Einstein on the Beach* that opened the 2019/2020 season at the Grand Théâtre in Geneva.

Among the **big world events**, in 2017 it produced *Montreal Avudo*, a multimedia show that combines video mapping, lights and water fountains for the city of Montreal (249,000 spectators in 4 months) and in 2019 *Abrazos* for the fair Feria de León in Mexico, an interactive show addressed to families (200,000 spectators). Moreover, its creative team was part of the *Fête des Vignerons* 2019 (Winegrowers Festival), an event that takes place four times in a century in Vevey (Switzerland), seen by 375,000 spectators.

In 2020 the Compagnia Finzi Pasca staged the artistic part of the inauguration of the largest concert organ in Russia, at the **Zaryadye Concert Hall** in Moscow: an immersive installation where 24 of the best organists in the world took it in turns to play for 24 hours non-stop (approximately 10,000 visitors).

Six of the company's shows are currently on tour: *Luna Park – Like a fairground ride* (2020), *Per te* (2016), *Bianco su Bianco* (2014), *La Verità* (2013), *Donka – A Letter to Chekhov* (2010, restaged in 2018) and *Icaro* (1991).

A new creation will take place in 2021 at the LAC (Lugano Arte e Cultura) in Lugano (Switzerland). Other international projects and a tour show are in the making.



52 white piano keys.

52 cards in the deck.

52 weeks in a year.

52 is the international dialling code for Mexico.

52 is the mother in the Neapolitan Smorfia and the mother and son in lottery numerology in Argentina.

52 on the periodic table is Tellurium, a metal used to make detonators and explosives.

52 in the Mayan calendar is the time of the end of the life cycle and the beginning of a new fire.

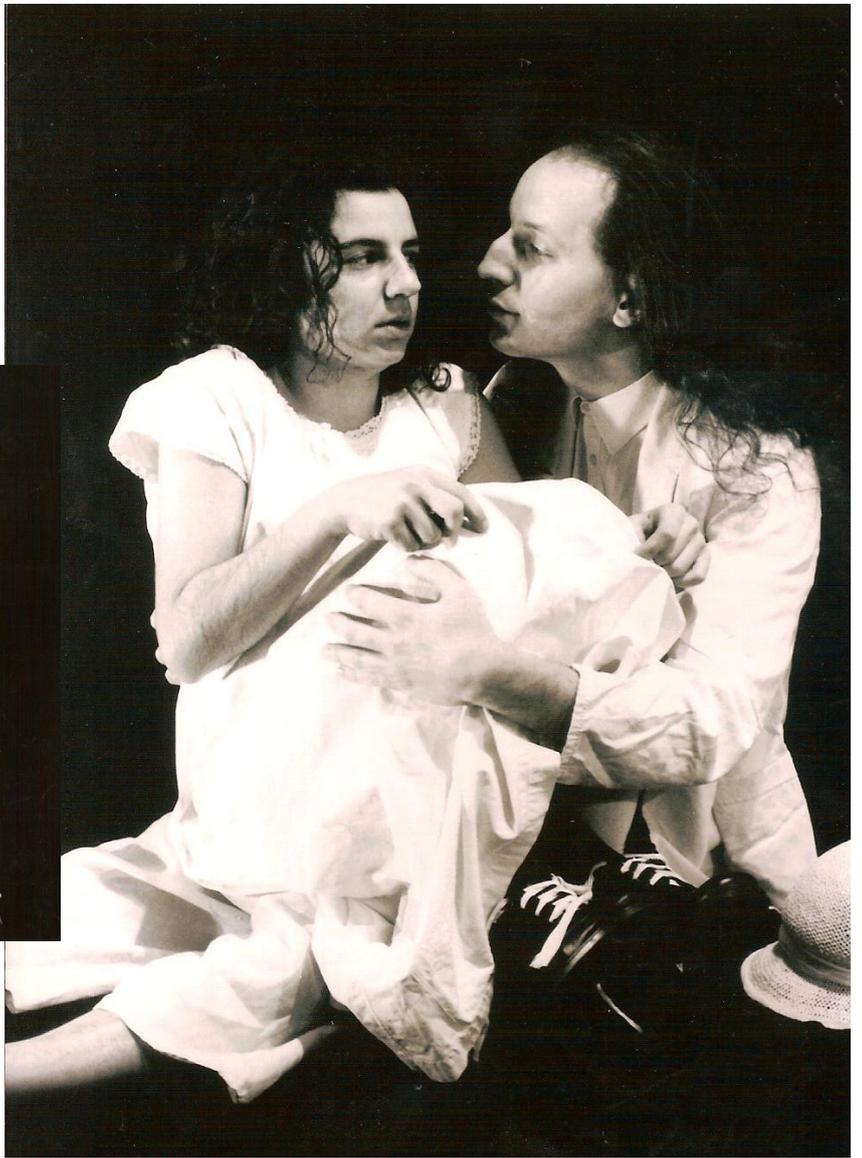
Teatro della Carezza

“In the stories I tell, I focus a lot on healing, instead of the pain. I am intrigued by those processes in which pain changes shape and transforms. There are stories that help heal wounds, they are stories that, like ointments, prevent wounds from getting infected, so that the skin can heal. To stop the memory from fading, scars remain on the skin; they are like a warning that indelibly reminds us of the mistakes made, so as to avoid repeating them. Scars take the place of open wounds, they don't hurt anymore... only sometimes, when the weather changes.”



“On stage, just like a cook, the clown prepares the pizza dough by combining certain ingredients, like an alchemist. The amount of flour depends on the amount of water and oil and vice versa. Our art is like making pizza: we need good ingredients, good stories; then we must try not to waste them while we cook them. To generate emotion, we need to create poignant movements and to do that we need to think straight. And thinking about something doesn't mean making it real.

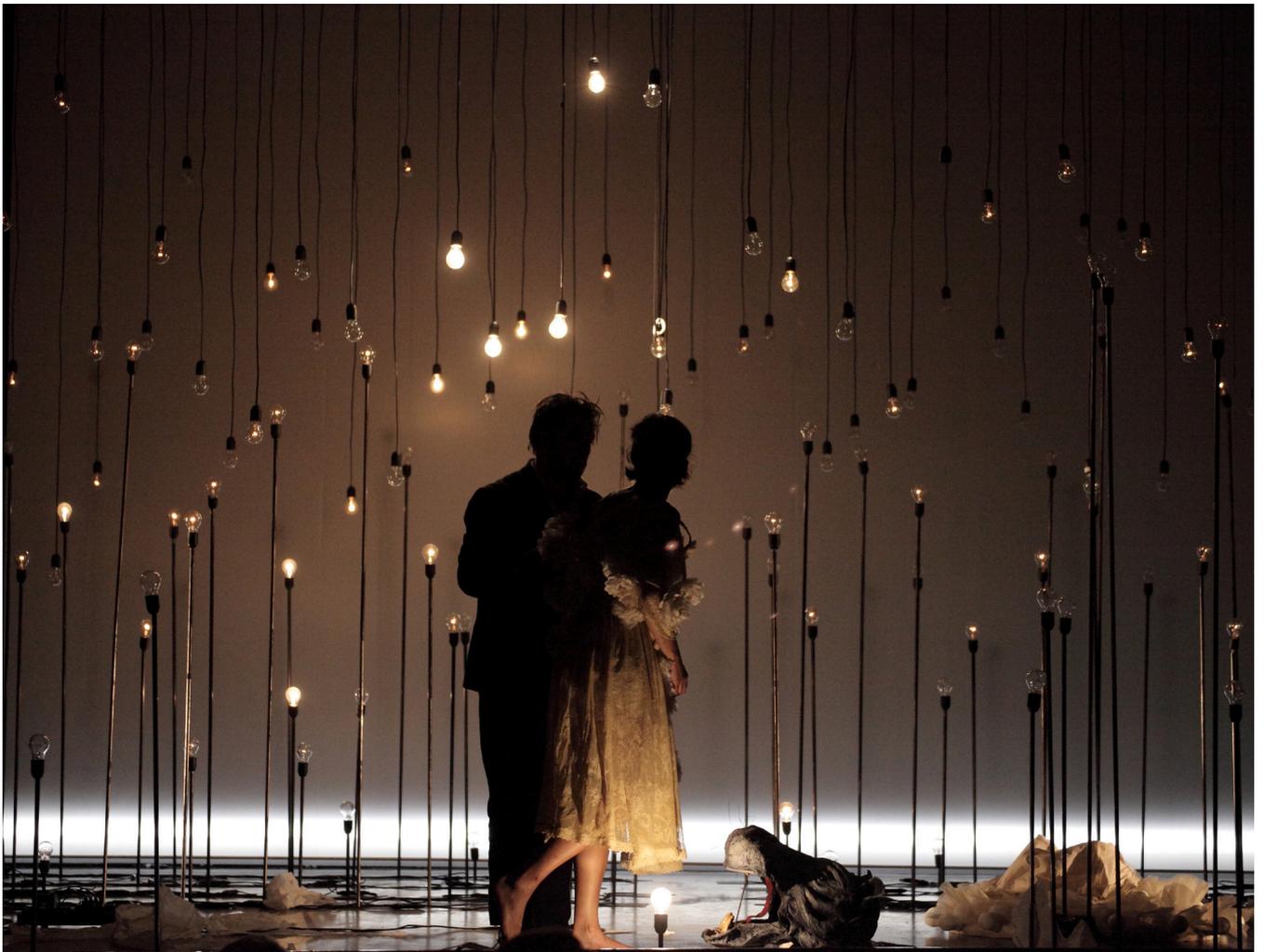
What is needed is a sense of levity, which probably arises when behind a gesture there is a complex strategy, a deep thought. That's how you can unveil something.”

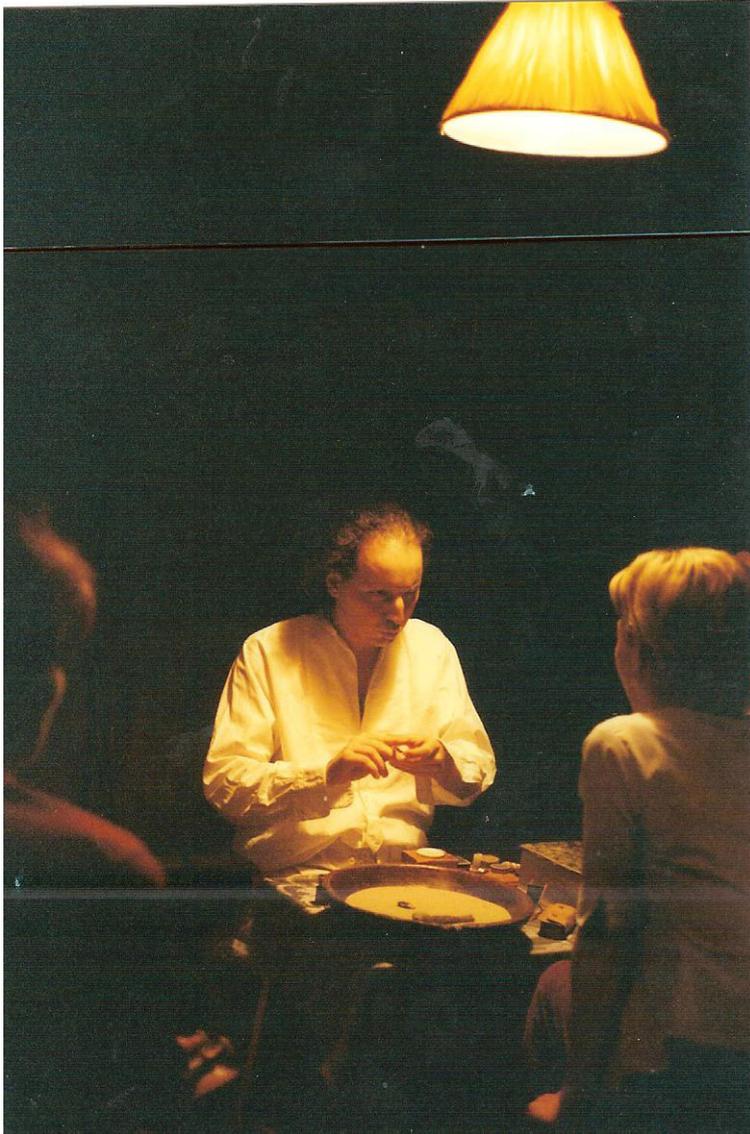


“The people I love are made of a fragile and beautiful matter. They are vulnerable, unstable beings. They are strong because they have deep roots and not because they know how to fight, they defend themselves in silence, they



scream blue murder because they are afraid of injections, they faint at the sight of blood; not knowing what to say, they approach and arm us to defend ourselves from certain questions. My parents, my love, certain friends are made of this very special stuff. I dedicate myself to telling their stories.”





“There are shows that cause immense surprise, that touch areas of the soul that we keep protected. They often allude and say nothing, they are shows that take us in their arms, delivered with surprising care, simplicity, monumentality, levity. They do not answer, but provoke questions, and leave in their hands sticks and shells and a notebook in which the rules of a game are kept.”



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