



A P O C A L Y P S E

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HOLY SCRIPTURES 2021\_2024

Creation **Maria Federica Maestri**, **Francesco Pititto**

Dramaturgy, imagoturgy **Francesco Pititto**

Composition, installation, shells

**Maria Federica Maestri**

Music **Andrea Azzali**

Performers **Valentina Barbarini**, **Tiziana Cappella**,  
**Fabrizio Croci**, **C.L. Grugher**, **Sandra Soncini**

Soprano **Victoria Vasquez Jurado**

Documentary extraction **Anna Kauber**

Video shooting **Julius Muchai**

Project care **Elena Sorbi**

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Production **Lenz Fondazione\_Natura Dèi Teatri**

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O R O G R A P H Y

## HOLY SCRIPTURES

4-YEAR DRAMATURGICAL AND VISUAL CULTURE PROJECT 2021\_2024

The four-year aesthetic reflection of Maria Federica Maestri and Francesco Pititto on the literatures of the sacred reaches the third phase with the *Apocalypse*. After the appearance of man and woman on earth with *Creation* (2021), the *Apocalypse* continues the conceptual path of *Numbers* (2022) as a contemporary reflection/action/vision on the human being at the time of its greatest crisis and its minimum prospects of survival in the Anthropocene era.

With the *Apocalypse* the artistic impulse of Lenz to the contamination of monumental complexes and large urban spaces - Pilotta, Farnese Theatre, Valserena Abbey, Palace of Colorno, Temple of Cremation, Ex-Carcere of San Francesco, Ponte Nord - experimented in multiple forms in previous installations, marks a new stage with the choice to transfer scenically the new creation in a place of historical and cultural reference of the city: the Nervi Pavilion and the Wopa area of Via Palermo, imposing architectural complex of industrial archeology, former headquarters of the mechanical factory Manzini, located in the historic outskirts of Parma, characterized by the first industrial expansion of the early '900, a few hundred meters from the current headquarters of Lenz Teatro.

The visual field develops in consonance and contrast with the pictorial transfiguration of the *Apocalypse* in the dome of Correggio in the Church of San Giovanni Evangelista and two symmetrical and opposite places: the mountain landscapes where free sheep and lambs graze, with excerpts from the work of the documentary filmmaker Anna Kauber and the shooting made by Julius Muchai of the Association Friends of Kibiko of the slum of Nairobi Dandora / Korogocho, An open-air landfill deemed to be the most polluted area on the planet and has become a source of income for criminal organisations, through the recycling and resale of waste collected by the local population, mostly women and children.

# MUTE IMAGE AND LOGOS

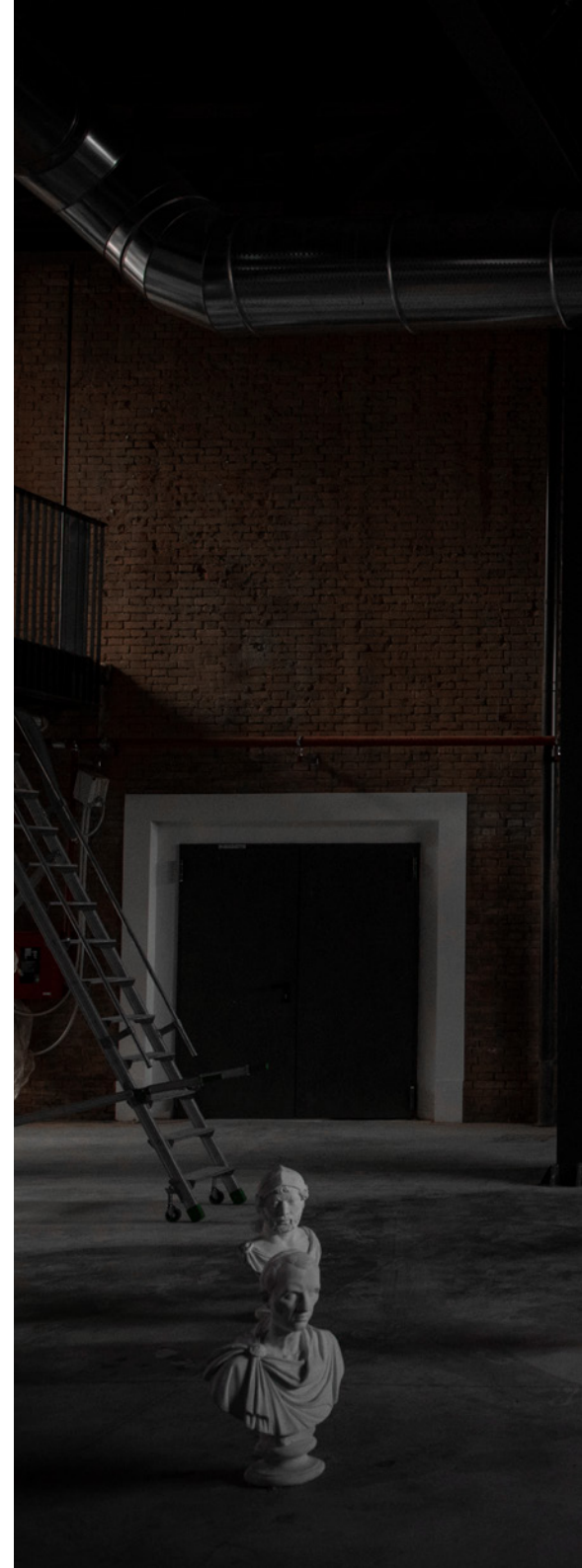
FRANCESCO PITITTO

The Apocalypse of John, or other visionary, is a roar of images. A roar and a crash mixed with lightning and thunder in a dark and dazzling sky together, from which protruding figures emerge, shape-shifting loads of symbols and destructive powers, bearers of catastrophic punishments and great magnificent prophetic apparitions such as the Woman dressed in the sun, with the moon under her feet and a crown of twelve stars on her head.

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. The battlefield of imagination is as wide as the universe, the seismic roar that overwhelms every boundary of reality reaches the apex of a concert of light and darkness where everything seems to stop, the mutant forms and the space around, in unison with the mind-blowing electromagnetic waves.

Then comes the Lamb and time stops, as on the horizon of events. The lamb has human eyes and looks at us, teaches us, the imprinting makes the other roar of images that are our present, real and real raw, flow fast inside us.

The vision belongs to us because it is what we see, live, and that outlines our apocalypse revealing and revealing our internal and external cataclysm, our being thrown into the world and the same world in which we live for an insignificant time, a spark.







The sacred is image from the beginning, I think that every religion has at the origin an image, even those that do not contemplate the human figure or the face compose signs and scriptures, build temples and sacred places with grandiose forms that even before being frequented are meant to be imagined, narrated, visited first by faith and then by the incessant wandering pilgrim of every human being.

At least once in life it is said for some believers, but in the meantime the image has already formed in body and soul, perhaps through different shapes and colors, different visions. The image is sacred and profane at the same time, in our Apocalypse imago-turgia relates to the existing space reconstructed for action, imprints on the walls figurative echoes Renaissance and contemporary, the Lamb of God is among the lambs grazing, is among the children and storks of the landfill of Dandora, among the shepherd resistant and wandering between mountains and valleys, in perennial transhumance between nature and poetry.

The rotating dome of Correggio di San Giovanni Evangelista caresses the ferrocement vault by Pierluigi Nervi and inhabits the dome of the Fabbrica, a place of workers' work and human events, fatigue and sacrifice. The action, the voice, the live singing and the image act as a bridge between those who participate in the rite and those who perform the rite, together again with the scapegoat, the Dionysian.





CERETTI e TANFANI  
MILANO  
PORTATA T 3.5







The imagery of this Apocalypse comes into relation with the interior spaces of the large industrial complex, the composition is realized through different modes of realization: the superimposition of multiple images, in particular - the dome of the Correggio of the church of San Giovanni Evangelista in Parma -, documentary footage of lambs and sheep grazing, live footage of the apocalyptic dump of Nairobi - give visual form to several layers, in a choral movement.

Overpressure was widely used by film authors in the 1920s and later with early experiments in surrealism and visual futurism, such as the rolling eyes of desire in the sequence of Maria's Dance, Brigitte Helm as lascivious Babylon, in *Metropolis* (Apocalyptic) by Fritz Lang, then later - I remember the wonderful Dalinian eyes in Hitchcock's hypnotic dream of "I will save you" - it became increasingly refined stylistic practice, as well as optical illusion.

In the Hall of the Busts the head of the mystical Lamb of the Ghent altar will appear in very slow crossfading, in the Polyptych of van Eyck, before and after the famous much contested restoration. The eyes of the Lamb, before almost invisible and lateral, emerge frontally and almost human.

From the terror of the animal without a word we return to the word that lives, to the Logos.







# SEPARATION AND MARRIAGE IN THE APOCALYPSE

MARIA FEDERICA MAESTRI

The installation composition of this *Apocalypse* is the result of an aesthetic act of revelation, the first meaning of *αποκάλυψη*, and must originate from a separating artistic action.

## I

Remove the veil and separate the hidden things from the opaque wrapping around them.  
Be full of eyes in front and behind.

## II

Put the eye drops to see the physical extension of the sacred where it does not appear: the Fabbrica is the architectural body where mechanical sacrifices were made.

## III

Measure the new Temple and steal structural elements from the nearby abbey dedicated to the trembling witness - the Evangelist John.



## IV

Extract from the formally convenient and regulated cultic building, the vertical volumes - the pillars - and expand them fractured and separated into the scenic surface of the new City-Bride-Worker.

## V

Detach the Mannerist eagle from the marble façade and move the bleached raptor into the Pavilion of infinite repetition.

## VI

Dissolve the seal of the book in the icy ciborium - in the mouth as sweet as honey and in the bitter bowels.

## VII

To crown the time of visions of immolated Lambs, of bitter waters, of 'troubles', of old spirits and to shout like lions.

## VIII

The path is filled with visual scourges, flocks of sheep in tears, gardeners of misery, birds exterminating waste.





## IX

In the passage: seductive idols, concrete signals in vulgar replica of powers and glories of the past, a furnishing Babylon for monetarists drunk with wealth.

## X

The frontal assaults moved by the Beast-beauty, white and dying, not tamed by the advent of the Righteous without the mark of harmony, delay the last revelation.

## XI

Opening of the frigoverre for the big banquet.

## XII

Have the right to the pulley - tree of life.

## XIII

The final vision of the mechanical, mathematical, celestial chariot suspending the weightless, headless pillars, and the ascent to the golden tabernacle.

## XIV

Vision of the New City where the doors will never close and there will be no more night.





## LENZ FOUNDATION

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, digital hybridizations. Translation, dramaturgic rewriting, imago-turgia sono curate da Francesco Pititto mentre la composizione teatrale, le installazioni sceniche e gli involucri sono di 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 the Foundation has been in dialogue with the international contemporary art scene, through the Natura Dèi Teatri festival.





## A P O C A L Y P S E

Four-year project on Sacred Scripture

Compositions and images by Maria Federica Maestri and Francesco Pititto

2021 CREATION | 2022 NUMBERS | 2023 APOCALYPSE | 2024 GNOSTIC APOCALYPSE

THE PROJECT IS IMPLEMENTED WITH THE SUPPORT OF: MIC \_ MAECI \_ REGIONE EMILIA-ROMAGNA \_ COMUNE PARMA  
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