

CV/PORTFOLIO

QA-QuasiAnonimaProduzioni

www.quasianonima.it



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Company CV & Portfolio – 2026

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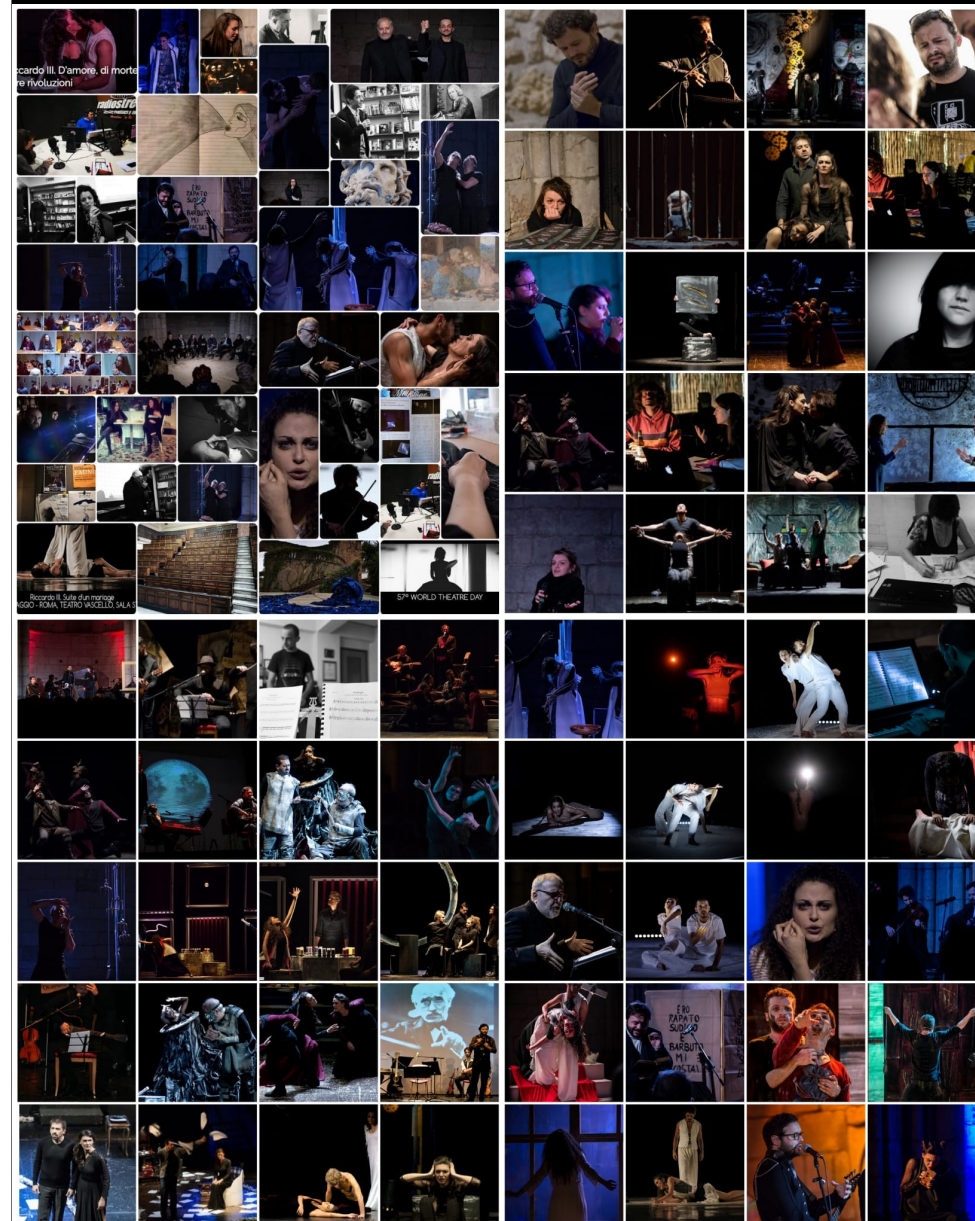
THE POETICS

QA-QuasiAnonimaProduzioni was founded in Messina in 2013 to bring new faces and new texts to the stage, seeking a dialogue between ancient and modern authors in the pursuit of new dramaturgical research. QA understands theatrical performance as the event generated in the *hic et nunc* of the encounter between those who perform the theatrical action and those who, watching it, respond. For this reason our work constantly seeks dialogue with the audience throughout the entire process of building our pieces, which we call “studies”. We place human beings, their relationships and their conflicts at the centre of our research, investigating facts, feelings and reactions through action rather than narration. The body and its language thus become our privileged medium, also for the word – both spoken and symbolic – expressed through movement or meaningful gesture, never didactic and always non-naturalistic.

We seek to represent chaos through a balance of form that amplifies pain, fears, doubts and their extreme consequences, bringing Tanztheater and poetic language into dialogue in order to codify a language of our own: an action that starts from the body and connects word, verse, music and movement as a coherent and indivisible whole, a single act capable of rendering extreme complexity – acting as the ultimate means of expressing being. The relationship with space is therefore essential: we seek a dialogue that goes beyond conventional forms, always working in a site-specific way, even in conventional venues. Research, thought and investigation on the one hand, denunciation and protest on the other, are the forces that drive the company. All texts are original, as is the music.

SHOWS AND PRODUCTIONS

Over the years we have produced more than 20 shows, alongside the musical project La Casa delle Candele di Carta and productions created for our festival by prominent figures such as Antonio Calenda and Maurizio Marchetti. In Italy our shows have been presented at Teatro Vascello (Rome), Teatro del Cerchio (Parma), Teatro Elicantropo (Naples), Teatro Tina di Lorenzo (Noto), Festival dell'Arena (Rome), Festival Dionisiache – Teatro Antico di Segesta, Festival Movimenta (Capo Peloro, Messina), Cortile Teatro Festival (Messina), the Festival di Teatro Antico at the Roman amphitheatre of Albano Laziale (Rome), Festival del Teatro dei Due Mari (Tindari/Patti Marina), Museo Archeologico di Reggio Calabria, Tiere Teatro Festival (Osoppo, Udine) and Museo Internazionale delle Marionette Antonio Pasqualino (Palermo). Internationally, we have performed in Spain (Málaga, Barcelona, Valencia), Portugal (Coimbra) and Brazil (Rio de Janeiro). Some of our productions are made in collaboration with Nutrimenti Terrestri, a company supported by the Italian Ministry of Culture.



<http://quasianonima.it/>

PROJECTS AND COLLABORATIONS

QA collaborates with the University of Messina, hosting students for curricular internships and activities recognised for academic credits. In 2017 it partnered with the Università Cattolica di Milano, Drama Lab and Laboratorio Dionysos – Digital Archive of Ancient Theatre in organising the conference “L'attore tragico. Parole e azioni in onore di Fernando Balestra” (The Tragic Actor: Words and Actions in Honour of Fernando Balestra), alongside the University of Trento, the Centro di Cultura e Iniziativa Teatrale “Mario Apollonio” of the Università Cattolica, the Associazione Kerkis – Teatro Antico in Scena and the Associazione Amici dell'INDA. In 2018 it began a collaboration with the Compagnia Sutta Scupa and first reception centres for migrants, launching a workshop dedicated to “Art and New Citizens”; in the same year, with *Naufragio*, it represented the INDA Foundation as a special guest at the Roman amphitheatre of Albano Laziale. In 2019 it organised in Messina the only Sicilian event of World Theatre Day, in collaboration with the International Theatre Institute and the Italian Ministry of Justice.

ATTO UNICO FESTIVAL

Since 2013 QA has produced in Messina an entirely self-funded festival of new dramaturgy, *Atto Unico*. *Scene di vita*, *Vite di scena*, which has brought more than 40 productions to the stage, many of them national premieres, hosting prominent Italian directors and actors including Antonio Calenda, Maurizio Marchetti, Sergio Basile, Tino Caspanello, Manuel Giliberti, Claudio Collovà, Angelo Campolo, Luca Fiorino, Roberto Bonaventura, Carmelinda Gentile, Elena Polic Greco and Donatella Bartoli.

quasianonima.it/atto-unico-scene-di-vita-vite-di-scena/

PRESS REVIEW: quasianonima.it/press-e-media/



INTERNATIONAL PROJECTS

In 2023 the company devoted itself to an international project on two fronts: the creation of a show, *Sette*, and the organisation of an international academic conference on theatre, *Varcare la soglia. Teatro, rito e festa tra passato e presente* (Crossing the Threshold. Theatre, Rite and Festival between Past and Present).

THE SHOW

Sette grew out of the long reflection on ancient tragedy and contemporary staging that Aretta Sterrantino and Vincenzo Quadarella, with the support of Maurizio Puglisi for Nutrimenti Terrestri, have been pursuing with the Universities of Messina, Málaga, Coimbra and Valencia. After a first creative residency in Messina in September, the show took shape at the Department of Classical Philology of the Faculty of Philosophy and Letters of the University of Málaga, thanks to the support of Professor Marta González González (Greek Philology). During the residency, Spanish (supervised by Professor González) and English translations of the text were prepared for the audiences of the subsequent open rehearsals.

The first open rehearsal took place in Portugal on 8 November at the Teatro Paulo Quintela of the Faculty of Arts of the University of Coimbra, in collaboration with the Centro de Estudos Clássicos e Humanísticos, organised by Professors Fátima Ferreira, Martinho Soares and Sara Trojani. The company then moved to Valencia, where on 14 November it gave a second open rehearsal at the Sala Palmireno, thanks to the support of Professor Carmen Morenilla, coordinator of the Classical Philology degree at the Faculty of Arts and Translation of the University of Valencia. The final open rehearsal took place on 16 November at the Istituto Italiano Statale Comprensivo in Barcelona, thanks to the support of Professor Angelo Nicotra. The show has since been performed in Italy, Spain, Portugal and Brazil.

More information: quasianonima.it/gli-spettacoli/sette_it/

CRITICAL OBSERVATORY

In 2016 the company launched an education-in-viewing project, the Osservatorio Critico, which has engaged many young people over the years and, since 2020, has followed numerous festivals, shows and theatre seasons.

More information: quasianonima.it/teatro-e-parola/osservatorio-critico/

THE FOUNDERS

The founders of the company are Aretta Sterrantino and Vincenzo Quadarella, both bound by a long and close collaboration with the Fondazione INDA – the National Institute of Ancient Drama in Syracuse – and both engaged in a path that accompanies and supports theatrical research in the field through constant theoretical enquiry of an interdisciplinary and transdisciplinary nature. For them the theatrical act is a ritual, and as such they endeavour to bring it to the stage.

“In difficult times for theatre we felt the need to act, without waiting for institutions to invest in the sector or for the crisis to pass. And so: to act in order to protest, simply through words. Simply by making culture. Simply by showing that reflecting, exposing oneself and doing are the only possible path for our existence to leave a mark on the course of time.

Theatre is necessary. Resistance becomes ever more difficult. But only by beginning – even if few in number, even if unknown – can many join together to defend what cannot but be considered a load-bearing pillar of our culture. Theatre is poetry, it is *parresia*, freedom of speech – the Greeks taught us that. Theatre liberates us and elevates us after making us touch the very worst of ourselves. We cannot give up such a sincere mirror of society and of ourselves. Our idea is to give theatre an ‘essential’ image in its various senses: essential because it captures the essence of a communicative urgency that can no longer be ignored; essential because it seeks a substance that becomes fundamental nourishment for the soul. Our goal is growth: personal growth, the company’s growth, enrichment through exchange with other artists, the growth of all who take part in this adventure, in the hope of being together the actors of a movement that we seek to feed and nourish with our strength and our tenacity.

When we began looking for a name we felt that an acronym was needed, something to be unpacked, a reference to our names. And so, starting from the Q of Quadarella, a poem by Pessoa came to mind:

*Quasi anonima sorridi
e il sole indora i tuoi capelli.
Perché per essere felici
è necessario non saperlo?*

(Almost anonymous, you smile
and the sun gilds your hair.

Why is it that, to be happy,
one must not know it?)

It seemed perfect. Perfect for the incipit that somehow echoed our initials. Perfect for the explicit meaning, because we really are almost anonymous. Perfect for the reference to Pessoa. Perfect because the happiness of making theatre is an unconscious happiness, one you understand only when theatre is absent from your life. Perfect because it brings to mind so many images of ourselves and of so many theatre people – technicians, stagehands, set designers, musicians, actors, directors – seated beneath a burning sun, absorbed in thought about theatre: that thought which, in dispersing you, defines you; which concentrates you into an infinite space, where you are one point among others, a chorus. Quasi-Anonymous. But that thought then becomes action, and that action is the highest expression of all prior effort. And, almost anonymous, you understand how happy you are.”

Auretta Sterrantino, Vincenzo Quadarella

MENTIONS AND AWARDS

2018 – Michele Carvello and Marcello Manzella, performers in *Quarantena. Chiostro-Interno-Notte-Cervantes/Caravaggio* (Part II of the Trilogia dell'Arte), were voted for the Ubu Award as best under-35 actors by critic Gigi Giacobbe: “[Michele] Carvello (1995) and Marcello Manzella, performers in Auretta Sterrantino’s *Quarantena* (Carvello/Cervantes, Manzella/Caravaggio), try to enter those brilliant souls, moving like two duellists in the nave of the Gothic church of Santa Maria Alemanna in Messina, with the audience all around, along a wooden ramp that culminates in an altarpiece with abstract features, cut in the middle like a stage wing [...]” (*Ubu Awards 2018*).

The show has also been catalogued in the digital library *Q.Theatre – Theatrical Recreations of Don Quixote in Europe* among the most significant rewritings of Cervantes’ *Don Quixote*, and the text was published in *Artifara*, an academic journal under the auspices of the University of Turin, in Vincenza Di Vita’s essay “*Per un Chisciotte contemporaneo: il modello di dramma-aión in Lunario e Quarantena*”, together with the dramatic texts by Auretta Sterrantino and Rino Marino.

2019 – Again voted by Gigi Giacobbe in three categories of the *2019 Ubu Awards* for *Ulisse. L'arte della fuga – Navigando da Bach a Dallapiccola*, created in collaboration with the Centro Studi Luigi Dallapiccola:

Best actor or performer – Sergio Basile: “a seasoned actor behind a microphone, with clear diction and an infinite variety of vocal tones and sounds”;

Sound design or original music – Filippo La Marca: “excellent music performed live on the piano”;

New Italian text or dramaturgical writing staged by Italian companies or artists – Auretta Sterrantino: “In the round table that followed, Maestro Mario Ruffini (president of the Centro Studi Dallapiccola, based at the Cherubini Conservatory in Florence) was struck by the work and called it ‘a new, autonomous work, which broadens the panorama of

works revolving around Homer’s *Odyssey*”.

2020 – *Cenere. Per una poetica dell’impossibile*, first stage of a study on T.S. Eliot’s *The Waste Land* co-produced by QA and Nutrimenti Terrestri, received a mention from ATEATRO for the *Rete Critica Award* and was voted by Gigi Giacobbe for the *Ubu Awards*:

Actress/performer under 35 – Giulia Messina (*Cenere*);

Sound design/original music – Vincenzo Quadarella (*Cenere*): “an atonal soundtrack that Edgard Varèse, Arnold Schönberg and Alban Berg would have liked”.

2023 – Two votes for the *Ubu Awards* from critic Gigi Giacobbe:

Actress/performer under 35 – Giulia Messina (*Cenere* and *Minima Mente Blu* by Auretta Sterrantino);

Actor/performer under 35 – Michele Carvello (*Riccardo III. Suite d’un mariage*, after William Shakespeare).

2024 – Two votes for the *Ubu Awards* from critic Vincenza Di Vita:

New Italian text/dramaturgical writing – Sette (Auretta Sterrantino): “A skilful dramaturgy built on a text with an almost liturgical structure, in which lines repeated in several languages take on a magical and sacred power. Inspired by Aeschylus’ *Seven against Thebes*, the text draws on mythology and on other classical tragedies, reworking them. The writing is conceived for a staging on an LED-lit ring where two sisters – sisters by blood and not only on stage – face each other in a verbal and gestural duel. Born from a residency at the University of Málaga, with study stages in Lisbon and again in Spain, the project shows how Sterrantino’s vocation is twofold: eminently artistic and at the same time devoted to scholarly research – a winning creative synthesis.”

Actress/performer under 35 – Giulia Messina: “for her interpretative versatility and vocal and physical maturity in the shows written and directed by Auretta Sterrantino, with whom she collaborates in leading roles, engaging with texts inspired by major works of Shakespeare, Beckett and Greek tragedy adapted to contemporary contexts.”

WHO WE ARE

AURETTA STERRANTINO

Playwright and director – Artistic Director



She holds a degree in Classical Studies and a PhD in Historical and Archaeological Sciences from the University of Messina, specialising in ancient theatre and tragic staging in contemporary contexts; she is currently pursuing a second PhD at the University of Málaga. She completed advanced theatre studies at the University of Messina on the transposition from text to stage and on tragic staging, and a second-level Master's degree in "Promotion and Dissemination of Classical Culture" at the University of Catania, after which she began her collaboration with the Istituto Nazionale del Dramma Antico (INDA). In 2017 she specialised in screenwriting for cinema and television at the Scuola di Alta Formazione in Rome directed by Mariella Buscemi and Arcangelo Mazzoleni; in 2018, again in Rome, she specialised in lighting dramaturgy under Luigi Biondi (Ubu Award nominee in 2019) and director Maria Grazia Cipriani of Teatro del Carretto. In 2024 she obtained a second-level Master's degree in Dramaturgy and Cinematography at the University of Naples Federico II.

In 2009 she was scientific consultant for INDA on Euripides' *Medea*, directed by K. Zanussi, and Sophocles' *Oedipus at Colonus*, directed by D. Salvo with G. Albertazzi. For INDA she was also dramaturgy consultant for *Canti e Suoni dall'Orestide*, from an idea by Superintendent Fernando Balestra (2008/2009); Aeschylus' *Suppliants* (2009); Euripides' *Bacchae*, directed by Antonio Calenda with the Martha Graham Dance

Company (2012); and *Dèi, Eroi e Poeti* (directed by Carmelinda Gentile), a tribute for the INDA centenary (2013). She was also dramaturgy consultant for *Una Medea. Quante Medee* by M. Pizzorno (2009/2010) and, in 2010 and 2011, for Vittorio Alfieri's *La morte di Agamennone*, featuring among others Antonio Zanoletti, and *Mirra*, all directed by T. Alescio.

She made her debut as director and playwright in 2012 with *Le Muse e l'InCanto*; in 2013 she wrote and directed *ProTesto*, inspired by Vincenzo Quadarella's book *Il non-luogo rivoluzionario*; in 2014 *Matrioska*, freely inspired by P. McGrath's *Asylum*, and *Erebo. Il lungo addio*; in 2015 *Quando, come un coperchio*, a homage to Montale, Piccolo, Bufalino and Consolo, *Adolphe. The importance of being...* and *InSomnium. E si sciogliono le ore*, freely inspired by J. Coe's *The House of Sleep*. In 2016 she began her Trilogia dell'Arte with *Nudità. Chiaroscuro permanente*, from a study on Kandinsky and Schönberg, and her Trilogia dei Traditori o Portatori di Colpa with *Caino. Homo Necans*; in the same year she wrote and directed *Wunderkammer. Suggestioni Poe-tiche*, dedicated to Edgar Allan Poe. In 2017 came *Prometheus. O del fuoco, maestro di ogni arte*, with, among others, Sergio Basile, and *Naufragio. Un preludio, quattro movimenti, una fuga*, inspired by Simonides of Ceos' lament of Danae. In 2018 she wrote the spoken texts and coordinated *C'era l'acca*, from an idea by Vincenzo Quadarella, and debuted with *Quarantena. Chiostro-Interno-Notte-Cervantes/Caravaggio*, Part II of the Trilogia dell'Arte; in the same year she began the study on *Riccardo III. Suite d'un mariage*. In 2019 *Ulisse. L'arte della fuga – Navigando da Bach a Dallapiccola* debuted, performed by Sergio Basile and Filippo La Marca and created in collaboration with the Centro Studi Luigi Dallapiccola, followed by *Giuda. Ed era di notte*, second chapter of the Trilogia dei Traditori. After the lockdown she debuted *Cenere. Per una poetica dell'impossibile*, first stage of a study on T.S. Eliot's *The Waste Land*, at the Cortile Teatro Festival directed by Roberto Bonaventura. In September 2021 she staged *In tacito quadrante. Per una poetica dell'impossibile [parte II]*, after S. Beckett's *Imagination Dead Imagine*, and a year later *Minima Mente Blu*, second study of the first chapter of the Trilogia dell'Arte. In 2023 she wrote and directed *Sette*, a study after Aeschylus' *Seven against Thebes*, performed in Italy, Spain, Portugal and Brazil. In 2024 she returned to *Ulisse*, developing a second and a third study, in which Penelope appears as a counter-theme to Ulysses.

In 2013, with Vincenzo Quadarella, she co-founded QA-QuasiAnonimaProduzioni, of which she is artistic director, as well as artistic director of its festival of new dramaturgy Atto Unico. In 2016 and 2018 she was resident director at WRITE – International Residency for Dramaturgy, conceived and directed by Tino Caspanello (Award of the Associazione Nazionale dei Critici del Teatro, 2018), where she staged the *mise en espace* of *Puzzle* by Polish playwright A. Palyga and of *La Moneta* by Nello Calabrò. In 2018 she led, for the Compagnia Oltremura, a workshop for the women prisoners of the Pagliarelli prison in Palermo. At the end of 2017 she began a collaboration with the Swiss company La Compagnia della Parola as assistant director, alongside Antonio Zanoletti, on *Due uomini, due civiltà* by Annamaria Waldmüller, performed in Lugano and directed by Claudio Laiso of Swiss public broadcasting.

She gives lectures and seminars for schools, universities, conferences and festivals; at the University of Messina she has lectured on tragic staging and on translating the Greek tragedians for the stage. She has taught cultural events management, theatre history, set design and stage technology. In 2008 she taught in the first cohort of the Accademia del Mediterraneo of the Fondazione INDA, and since 2016 she has lectured in Theatre History and Tragic Staging at the ADDA, Accademia d'Arte del Dramma Antico. She was a research fellow at the Università Cattolica di Milano in a project on *The Mask between Ritual and Theatre*.

PRIZES · 2024 – Anassilaos Theatre Prize
2017 – La Tela di Penelope (Theatre)

VINCENZO QUADARELLA

Composer and sound designer – President



Born in Syracuse in 1975, after classical studies Vincenzo Quadarella began a career in music and recorded two albums with the band Khema. Sound engineer, sound designer, theatre composer and writer, he has always placed music and theatre at the centre of his professional life. He chose to work as a sound designer and sound technician for theatre, studying with, among others, Hubert Westkemper; he specialised at the Centro Mobilità delle Arti in Noto and at AGON in Milan, and trained further in Bulgaria at the Higher Institute of Theatre, the Higher Institute of Cinema Art, the Theatre of Drama and the

State Puppet Theatre. After years travelling in Italy and Europe he returned to Sicily, where he worked as head of audio for the INDA, with directors such as Ronconi, Castri, Pagliaro, Calenda, Magelli, Lavia, De Fusco, Lievi, Binasco, Barberio Corsetti, Baliani and Livermore, while continuing to compose for theatre (including *Il senso del male*, directed by Erika Barresi, and *Dei, Ero i Poeti*, staged at the Greek Theatre of Syracuse in 2013 for the INDA centenary) and to teach in advanced courses.

In 2013 he co-founded QA-QuasiAnonimaProduzioni with Aretta Sterrantino and the festival Atto Unico, of which he is technical director. The festival opened in 2013 with *ProTesto*, inspired by his book *Il non-luogo rivoluzionario*, in which he returned to the stage as a live singer and musician. In 2014 he began *ASINI. La storia come non l'avete mai sentita*, a theatre-song experiment on the history of the twentieth century, which opened the Atto Unico festival as *Asini Tutti*.

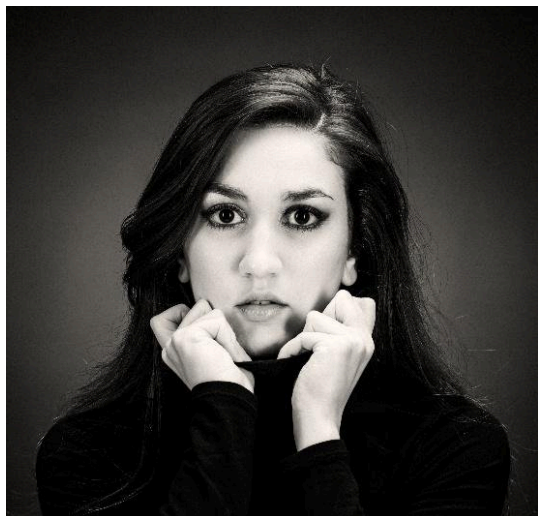
He composed the music for *Quando, come un coperchio* (2015), *Nudità. Chiaroscuro permanente* (2016) and *Caino. Homo Necans* (2016); with Filippo La Marca he composed the music for *Riccardo III. Suite d'un mariage* (2018) and *Giuda. Ed era di notte* (2019); he also composed the music for *Cenere* (2020) and *In tacito quadrante* (2021), the two parts of the diptych *Per una poetica dell'impossibile*, for *Minima Mente Blu* (2022) and for *Sette* (on tour in Italy, Spain, Portugal and Brazil), all written and directed by Aretta Sterrantino and produced by QA. In 2015 he released the concept album *ControLuce* with La Casa delle Candele di Carta, a project on myth and its subversion, presented in Messina with the show *ControLuce. I suoni dell'ombra*, directed by Sasà Neri; some of its tracks feature in *Erebo. Il lungo addio*. In December 2016 he previewed the band's new concept album dedicated to E.A. Poe with the show *Wunderkammer. Suggestioni Poe-tiche*. In 2018 he staged *C'era l'acca*, an irreverent and provocative show, and in 2019 *Traditori. Contro il ministro dei temporali*.

In 2012 he published *Il non-luogo rivoluzionario* (Armando Siciliano Editore), a historical, political and philosophical analysis of the contemporary human condition, and in 2022, with the same publisher, the monograph *Gesù. Un uomo, un mito, un mago*. He holds a PhD in History of Religions from the University of Messina and the University of Málaga. Since 2023 he has been a member of the Scientific Committee of the international project *Varcare la soglia: il rito tra tragedia classica e messinscena contemporanea* (Crossing the Threshold: Ritual between Classical Tragedy and Contemporary Staging), promoted by the Chair of History of Religions of the University of Messina in partnership with the Universities of Málaga and Coimbra. Since 2024 he has collaborated with the Hermes research group of the University of Málaga (Spain) and with the research group Mitografias: temas de variações of the Centro de Línguas, Literaturas e Culturas (CLLC) of the University of Aveiro (Portugal).

PRIZES · 2023 – Anassilaos Giovani Prize, History

GIULIA MESSINA

Actress/Performer



Born in Syracuse in 1997, she trained at the ADDA, Accademia d'Arte del Dramma Antico (Fondazione INDA) with teachers, directors, choreographers and actors including Micha Van Hoecke, Carlo Boso, Marco Podda, Emiliano Bronzino, Claudio Collovà, Manuela Mandracchia and Dario La Ferla, and graduated as an actress playing Lysistrata in Aristophanes' comedy, directed by Massimo Di Michele. She has studied dance at competitive level (classical, modern, contemporary) with teachers including Roberto Sartori, Vladam Jovanovic, Mauro Astolfi, Liliana Saranovic, André De La Roche, Paola Vismara, Raffaele Paganini, Luciano Cannito and Claudio Santinelli, and at the Balletto di Toscana with Cristina Bozzolini, Farida Faggi and Giulia Molinari. She holds a diploma in music theory and solfège from the Conservatorio Corelli in Messina.

In 2017 she took part with her class in a choreographic performance by and with Micha Van Hoecke for World Refugee Day at the Greek Theatre of Syracuse. In 2018 she was a chorus member in the INDA productions of Sophocles' *Oedipus at Colonus*, directed by Yannis Kokkos (also performed at the theatre of Epidaurus), Aristophanes' *The Frogs*, directed by Giorgio Barberio Corsetti, and *The Knights*, directed by Giampiero Solari; in 2019 in Euripides' *Trojan Women*, directed by Muriel Mayette-Holtz, and Aristophanes' *Lysistrata*, also as the Boeotian Woman, directed by Tullio Solenghi (also performed in Cyprus).

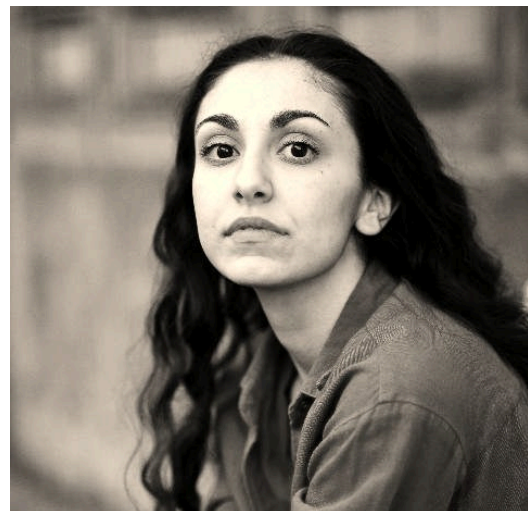
With QA-QuasiAnonimaProduzioni she played Lady Anne in *Riccardo III. Suite d'un mariage* (2018; Teatro Tina Di Lorenzo, Noto; Teatro Vascello, Rome, 2019; Teatro Elicantropo, Naples, 2021); she performed in *Cenere. Per una poetica dell'impossibile*

(2020), played Her in *In tacito quadrante* (2021) and the Sibyl in *Minima Mente Blu* (2022). In 2023 she played Eteocles in *Sette* (on tour in Spain, Portugal and Brazil) and in 2024 Ulysses in the second study of *Ulisse. L'arte della fuga*, as well as in the third study, which debuted in Málaga in 2025 – all written and directed by Aretta Sterrantino and co-produced by Nutrimenti Terrestri. In 2022 she performed in *Open Mic Farm*, written and directed by Gianluca Ariemma after G. Orwell's *Animal Farm*, winner of the 23rd Fantasio Festival and touring Italy since 2023 (Teatro E); in 2024 in *Giusti?*, written and directed by Gianluca Ariemma after A. Camus' *The Just*, produced by Teatro dell'Osso / TRAM with the support of Mutamenti – Teatro Civico 14.

PRIZES · 2024 – Anassilaos Reghion Prize – Rosetta Neto for Theatre
2023 – Premio Hystrio alla Vocazione

CARLOTTA MARIA MESSINA

Actress/Performer



Born in Syracuse in 2002, she attended the three-year programme (2020–2023) of the Accademia d'Arte del Dramma Antico in Syracuse (Fondazione INDA), graduating as Myrrhine in Aristophanes' *Lysistrata*, directed by Mauro Avogadro and subsequently toured in several ancient theatres in Sicily. At the academy she studied with teachers, directors, choreographers and actors including Carlo Boso, Emiliano Bronzino, Jacqueline Bulnés, Simonetta Cartia, Francesca Della Monica, Anna Galiena, Dario La Ferla, Leo Muscato, Sax Nicosia, Elena Polic Greco, Daniele Salvo, Giorgio Sangati and Alessandra Fazzino. From 2005 to 2012 she studied classical, modern and contemporary dance at competitive level with teachers including Vladam Jovanovic, Liliana Saranovic, Raffaele Paganini, Luciano Cannito, Ambeta Toromani and Alessandra Scalabrino.

In 2023 she began her collaboration with QA-QuasiAnonimaProduzioni, playing Polynices in *Sette*, written and directed by Auretta Sterrantino, produced by QA and Nutrimenti Terrestri in collaboration with the Teatro Vittorio Emanuele of Messina, and performed in Spain, Portugal and Brazil. In 2025, again with QA, she played Penelope in *Ulisse. L'arte della fuga*, which debuted in Málaga and was then revived in Italy. In 2026 she played Demos in the Jobel production *Agorà – La scelta di Sophia*, directed by Lorenzo Cognatti.

She has taken part in the following INDA classical productions at the Greek Theatre of Syracuse: in 2023 Aeschylus' *Prometheus Bound*, directed by Leo Muscato, Aristophanes' *Peace*, directed by Daniele Salvo, and *Ulisse, l'ultima Odissea* after Homer, directed by Giuliano Peparini (chorus member); in 2022 Sophocles' *Oedipus Rex*, directed by Robert Carsen (chorus member), and Aeschylus' *Agamemnon*, directed by Davide Livermore (Ghost of Iphigenia); in 2021 Euripides' *Bacchae*, directed by Carlus Padrissa of La Fura dels Baus (chorus member). In 2018 she took part in the INDA production *Il suono del mio corpo è la memoria della mia presenza* for *Solo Voices*, directed by Mircea Cantor with Dario La Ferla, Simonetta Cartia and Elena Polic Greco, and in 2017 in a choreographic show by and with Micha Van Hoecke for World Refugee Day.

PRIZES · 2024 – Anassilaos Reghion Prize – Rosetta Neto for Theatre

ELENA ZETA

Assistant director



Born in Messina in 1990, she reads and writes – anything and everything. Over time she was captivated by theatre, to which she has devoted herself constantly, while choosing at the same time to work with writing and words, with the forms they can take and the

meanings they can carry – and, of course, to care about how they are used.

She began her training at a very young age: from 1998 to 2003 she attended the Progetto Suono music school, where she studied alto saxophone with Orazio Maugeri, ensemble music with Liliana Minutoli and choral singing with Giulia Pino. As a member of the children's choir she took part in her first professional productions, including *La Bohème* directed by Giorgio Barberio Corsetti (2001) at the Teatro Vittorio Emanuele in Messina and a *Turandot* by Mariano Furlani for Taormina Arte 2003. She graduated from the Liceo Scientifico G. Seguenza, where she attended two award-winning courses: the theatre workshop Palcoscenico and the Maurolico-Seguenza polyphonic choir.

She then enrolled in the DAMS bachelor's degree (theatre curriculum) at the Alma Mater Studiorum – University of Bologna (2008), completed an internship with the Compagnia Teatro dell'Argine, assisting Deborah Fortini in several workshops in secondary schools and adult education centres, and graduated with a thesis in dramaturgy, *Il sogno di una città a teatro. Albert Camus uomo di scena*, supervised by Gerardo Guccini (2013). During those years she combined her university studies with other experiences, including Theatre of the Oppressed with the Associazione KRILA, theatre criticism with Massimo Marino, and workshops on acting and character creation with Tanino De Rosa.

She moved to Rome after being admitted to the first-level Master's in Dramaturgy and Screenwriting at the Accademia Nazionale d'Arte Drammatica Silvio D'Amico, where she completed an internship with Fabrizio Arcuri and Matteo Angius (Accademia degli Artefatti) and obtained her Master's with a thesis in theatre directing on Christa Wolf's *Medea*, supervised by Maestro Lorenzo Salvetti (2015).

After a first workshop with Joris Lacoste and Jeanne Revel of Collectif W on action in performance situations and its mechanisms, she has pursued the study of theatre as a medium in many forms and from different angles, working several times as a dramaturg and exploring the educational uses of the mechanisms of performance through workshops for teenagers and pre-teens that move between literature and theatre.

Since 2015 she has worked with the publishing house Mesogea, devoted to the Mediterranean and its cultures – first representing it at book fairs, then as secretary, proofreader and editor, as well as co-leading, with Caterina Pastura and Anita Magno, workshops and events connected with the books, authors and themes of the editorial project. Until 2018 she also collaborated with Sabir Fest, the festival of Mediterranean cultures, mainly as coordinator of secondary-school volunteers.

In 2016 she met Auretta Sterrantino and Vincenzo Quadarella, and since the show *Wunderkammer* she has been part of the QuasiAnonimaProduzioni family. Besides being Sterrantino's assistant director, she develops with the company projects of education in viewing, such as the Osservatorio Critico. Since 2019 she has been one of the editors of the online magazine *Paneacquaculture*, directed by Renzo Francabandera.

PRESS HIGHLIGHTS

PAC – SETTE: AURETTA STERRANTINO AND THE CLASSIC (YET EVER CONTEMPORARY) FRATRICIDAL CONFLICT

“[...] In the evocative open stage of the Sala Laudamo in Messina, the square stage is very close to the audience. The two performers move in unison as if one were the reflection of the other, in a continuous play of spatial oppositions that give concrete form to the ‘cursed’ relationship between Eteocles and Polynices. The choreographic registers remain predominant and are many: from Labanian ‘linearity’ to slow motion and dense shifts of weight that generate undulating figures. [...] From reciprocal gestural reflection to action/reaction, the dance develops in every direction, occupying every side and de-hierarchising frontal vision [...]. The whole duration is marked by tolling bells [...] and animated by a very interesting sound design (by Vincenzo Quadarella) that absorbs the gestures and voices of the Messina sisters, together with the drama, into a temporal dimension close to us, with a skilful mix of piano and organ sounds with electronics and techno. [...]”

TEMPOSTRETTO – “MINIMA MENTE BLU”: A POETIC EXERCISE IN QUESTIONING AND RESEARCH

“The quality of the movement fully reflects the nature of the show. The stage movements take shape as a fluid, continuous bodily tension, within a broad breath, without any constraint or broken movement. Giulia Messina’s hypnotic Sibyl seems almost to cease being a body and becomes a mobile instrument in the hands of word and sound; she makes visible the colours she describes and makes felt the emotions she experiences. She captures the audience’s entire attention: it is impossible to look away, one can only enter the path she has embarked upon.”

GAZZETTA DEL SUD – IN TACITO QUADRANTE (MILENA ROMEO, SEPTEMBER 2021)

“A writing that preserves its literary essence with respect to the staging, which has strength in itself and seeks neither the audience’s indulgence nor the emotional involvement of the actors. The work on the body is highly refined; the gestural language is transformed into a true choreography embodied by the narrating dancers and makes the acting fluid and supple.”

SIPARIO – CORTILE TEATRO FESTIVAL 2020: “CENERE” (GIGI GIACOBBE, 29 JULY 2020)

“Auretta Sterrantino favours a ‘Theatre of Poetry’ (Homer, Cervantes, Shakespeare...), in which words grow red-hot, catch fire inside a tabernacle, then turn grey and finally become ash – *Cenere*, like the title of the show staged in the courtyard of Palazzo Calapaj-D’Alcontres in an almost ‘poor’ style, after Grotowski: a wooden platform of a few square metres on which, like a mental projection of the director, the 22-year-old Giulia Messina acted for 75 minutes with Tanztheater movements recalling Pina Bausch’s Tanztheater Wuppertal, unleashing a harmonious, piercing voice while painting an infinite variety of mostly feline postures, and leading the audience – seated in a circle and distanced

according to Covid-19 rules – into one of the most compelling and significant poems of the twentieth century, T.S. Eliot’s *The Waste Land* (1922).”

Full press review: quasianonima.it/press-e-media/

[PH_GIUSEPPECONTARINI]



SHOWS

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/](http://quasianonima.it/gli-spettacoli/)

2023

ULISSE

l'arte della fuga

SAILING FROM BACH TO DALLAPICCOLA

2025

[II STUDY ON THE JOURNEY]

Poetic text and direction: Aretta STERRANTINO; musical score by J.S. Bach and L. Dallapiccola; with Giulia MESSINA; in collaboration with the Centro Studi Luigi Dallapiccola; QA-QuasiAnonimaProduzioni / NutrimentiTerrestri

One female performer and recorded music in which the strings add their voice to the piano. A conflict between the desire for discovery, the lure of the unknown, and the comfort of affection, the stability of family. The action is built on the dramaturgical movement created by the dialogue between music and word, in the apparent stillness of the performer who, standing at the lectern, in fact moves herself and her own feelings on a journey that becomes the spectator's journey. An intimate, profound journey that digs into the soul along a lacerating conflict, making it alive and overwhelming without representing it.

[III STUDY ON THE JOURNEY]

Poetic text and direction: Aretta STERRANTINO; musical score by J.S. Bach and L. Dallapiccola; sound design and original music: Vincenzo QUADARELLA; with Giulia MESSINA (Ulysses) and Carlotta Maria MESSINA (Penelope); in collaboration with the Centro Studi Luigi Dallapiccola; QA-QuasiAnonimaProduzioni / NutrimentiTerrestri

In this third study Penelope also comes on stage. To Ulysses belong the journey, movement, the word that travels the world. To Penelope belongs waiting – but waiting is not absence: it is a perpetual, invisible movement, rooted in the body and in space as a form of “silent” resistance, with the same intensity as one who never stops moving. Her body – shaped by Rosalia Chladek's expressive code and in dialogue with Pina Bausch's innovation – becomes the place where waiting turns into language, where the fixity of intention proves denser than any displacement. Ulysses' word flows as a vocal score on which Penelope sculpts her own presence.

LINK

[HTTPS://QUASIANONIMA.IT/GLI-SPETTACOLI/ULISSE/](https://quasianonima.it/gli-spettacoli/ulisse/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2023



SETTE

STUDY FROM SEVEN AGAINST THEBES BY AESCHYLUS

written and directed by - Auretta Sterrantino; original music - Vincenzo Quadarella; with Giulia Messina and Carlotta Maria Messina; assistant to the direction - Elena Zeta; press office - Marta Cutugno; produced by QA-QuasiAnonimaProduzioni /Nutrimenti Terrestri

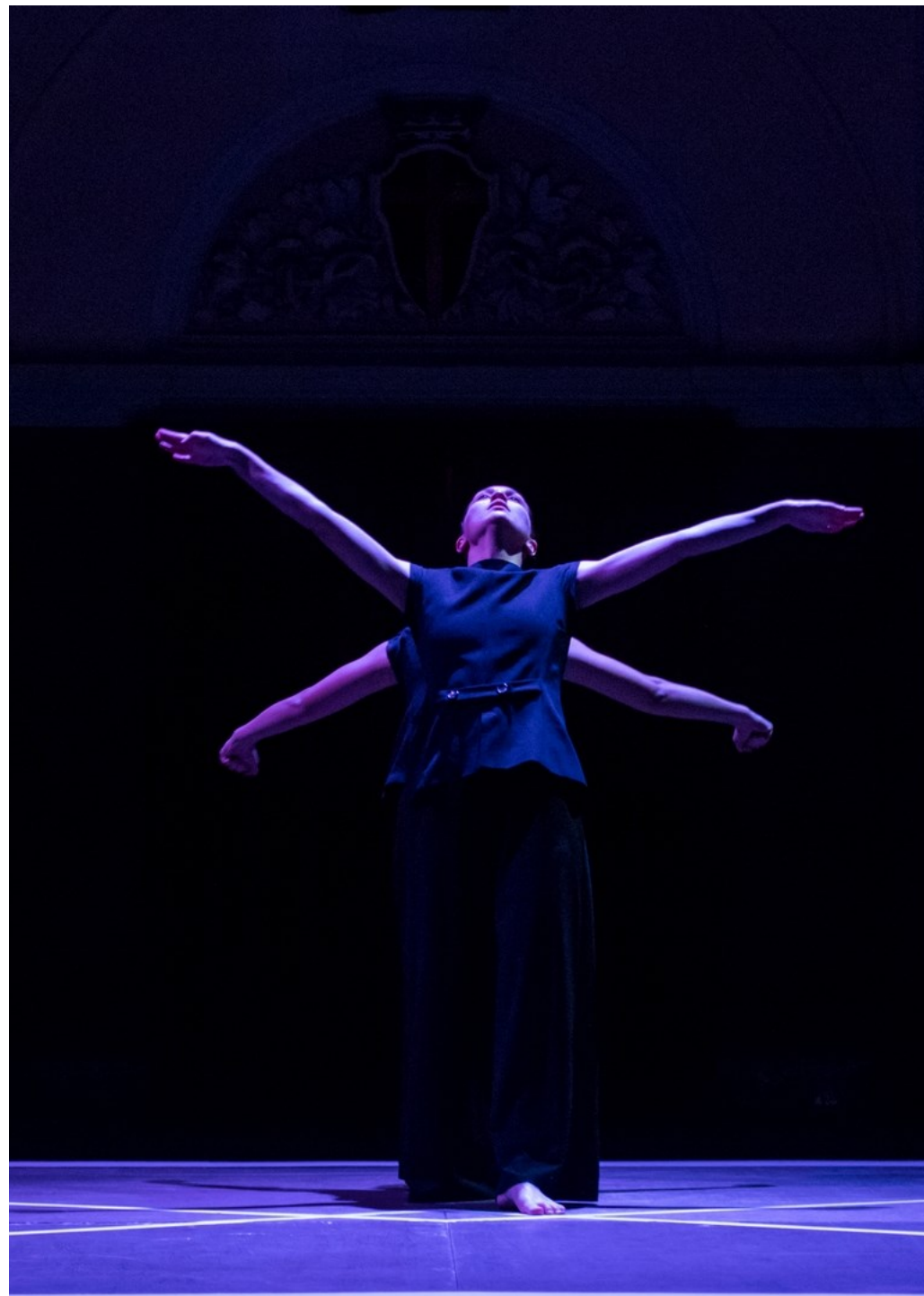
Two brothers: Eteocles and Polynices, sons of Oedipus. Two brothers, facing each other, clash where Tyche and free will have led them. They clash for power, for primacy, for a question of Justice and Right. They clash by provoking a war, but what might seem a simple family matter is instead the trigger of a bomb ready to blow up an entire city, razing it to the ground, annihilating its population. War is upon us, zero hour has arrived: Eteocles prepares to defend the city, Polynices to attack it. A seven-hour encounter/clash, an embrace that becomes a vice. It seems impossible to reach an agreement: the agreement was there and has been broken. Oaths are sacred and so are pacts. Seven hours to reach the Seventh Gate. Seven hours to find each other. Seven hours to lose each other.

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/SETTE_IT/](http://quasianonima.it/gli-spettacoli/sette_it/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



2022



MINIMA MENTE BLU

accordi sintetici per una nudità d'essenza

TRILOGY ON ART, I CHAPTER - II STUDY ABOUT V. KANDINSKIJ AND A. SCHÖNBERG

with Giulia Messina; music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Auretta Sterrantino; assistant to the direction - Elena Zeta; press office - Marta Cutugno; produced by QA-QuasiAnonimaProduzioni /Nutrimenti Terrestri

A colour. A chord. And still silence.

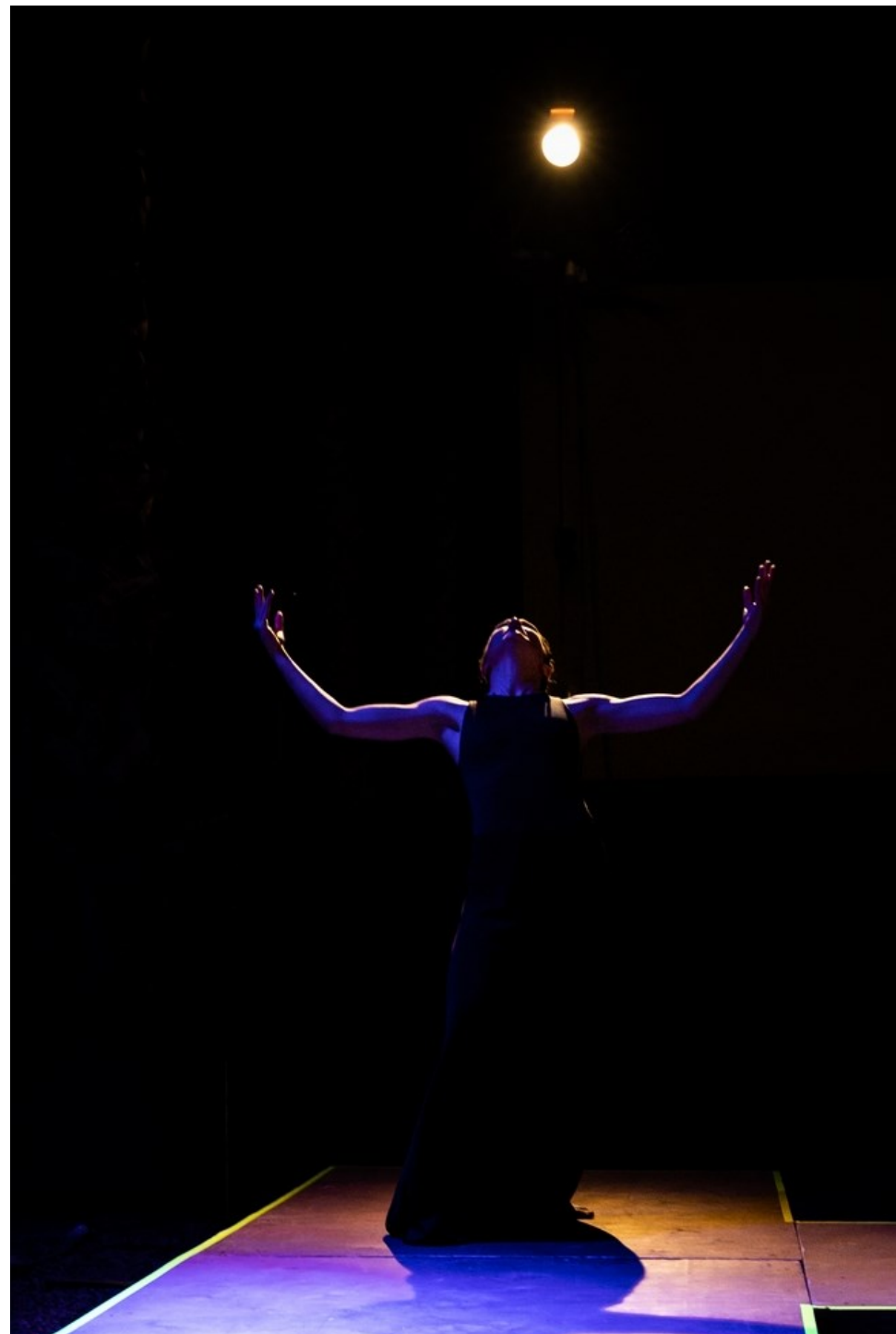
And in the silence an urgency: the urgency of research, the urgency that shakes Sibilla. An urgency that divides her: moving forward, following herself, discovering herself or staying behind in order to be able to resolve outstanding issues. What to do? Remain attached to the past that is too oppressive or strip everything of any falsehood and reach the pure essence, nudity, understood as roughness, absence of pretense or digital filters with which today we model avatars that look so little like us? To be in E minor, light blue, like the dream that carries the harbinger of darkness? Or synthesize in G sharp minor, blue, deep and nostalgic, tending towards the sky, towards contemplation beyond physicality?

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/MINIMA-MENTE-BLU/](http://quasianonima.it/gli-spettacoli/minima-mente-blu/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



2021



IN TACITO QUADRANTE *for a poetic of the impossible [part II]*

STUDY FROM *IMAGINATION DEAD IMAGINE* BY S. BECKETT
with Giulia Messina and William Caruso; original music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Aurette Sterrantino; assistant to the direction - Elena Zeta; stagecraft - Fabio Crisafulli; critical observer and press office - Vincenza Di Vita; produced by QA-QuasiAnonimaProduzioni /Nutrimenti Terrestri

Him and Her. And a rotunda. All white. No entrance. No exit. Only time that moves finite and infinite, back and forth, in a single instant. Flowing fragments overlap and follow each other, in a constant chase that finds no respite. Everything is closed as in a viewfinder, as in a small peephole that projects our gaze on two existences as concrete as indefinite. It doesn't matter who they are or where they come from.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/IN-TACITO-QUADRANTE/](http://quasianonima.it/gli-spettacoli/in-tacito-quadrante/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

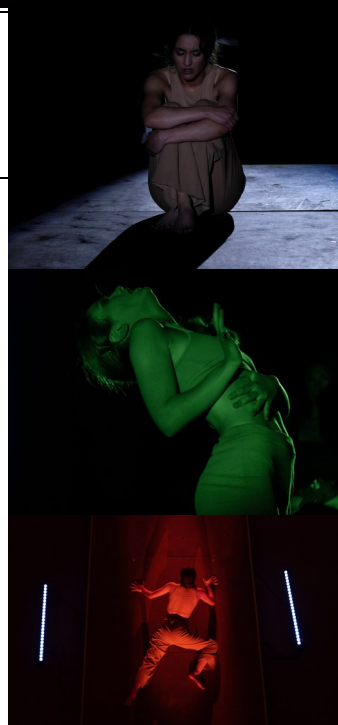
2020



CENERE *for a poetic of the impossible [part I]*

STUDY FROM *THE WASTE LAND* BY T.S. ELIOT
with Giulia Messina; original music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Aurette Sterrantino; assistant director - Elena Zeta; volunteer assistant - William Caruso; critical observer and Press Office - Vincenza Di Vita; produced by QA-QuasiAnonimaProduzioni /Nutrimenti Terrestri

Ash is part of the ritual of mourning. Ash is dust to which we return. Ash is remnant, residue but at the same time stubborn testimony to a past existence. A trace of a vestige of meaning, ash is sand that marks a deserted time in which we are alone, increasingly alone. And naked, stripped bare. The study, for a poetic of the impossible, starts from *The Waste Land* by T. Eliot with its score, to investigate that sense of impending post-catastrophe desolation that always puts humanity at risk and then sees it rise again. New? Better?



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CENERE/](http://quasianonima.it/gli-spettacoli/cenere/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2018



RICCARDO III

suite d'un mariage

with: Michele Carvello (Riccardo III), Giulia Messina (Lady Anna)
Written and directed by - Aretta Sterrantino; Composers -
Filippo La Marca/Vincenzo Quadarella; Staging - Valeria
Mendolia; co-producers NutrimentiTerrestri

"Loaned, old, new, blue": this is the mantra repeated by a man and a woman walking down the aisle to the altar; these are Lady Anne's words. She is victim of Richard's plan; he is a monster but also fragile as we have never seen him. The subject of the investigation are the mechanisms of a perverse mind in a game of action and reaction driven into a carnage by two destructive feelings: desire for power and thirst for revenge.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/RICCARDO-III/](http://quasianonima.it/gli-spettacoli/riccardo-iii/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2017

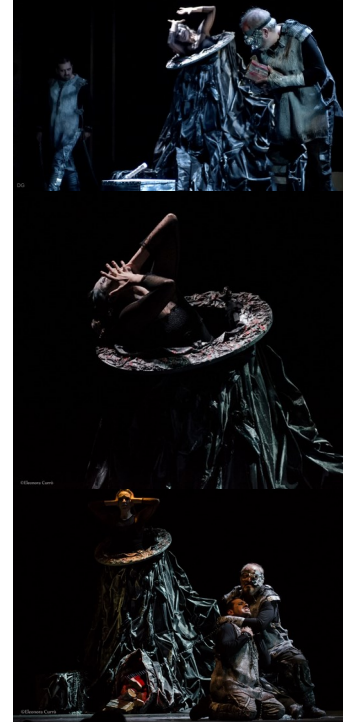


PROMETHEUS

o del fuoco, maestro di ogni arte

with Sergio Basile (EFESTO), Oreste De Pasquale (PROMETEO), Loredana Bruno (BIOS);
Written and directed by - Aretta Sterrantino;
setting - Valeria Mendolia;
Composer - Filippo La Marca;
Light designer - Stefano Barbagallo;
Assistant director - Elena Zeta;
In collaboration with TVE, Messina

A face-to-face between Hephaestus, god of fire, and Prometheus in a post-apocalyptic scenario of destruction and repression, where everything turns upside down and the clash between gods becomes a clash between points of view, ways of living, ideals, priorities. A struggle between selfishness and necessity, between power and freedom, life and death.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/PROMETHEUS/](http://quasianonima.it/gli-spettacoli/prometheus/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2016/2019



CAINO

homo necans

TRAITORS OR GUILT BEARERS TRILOGY, I CHAPTER

with: Michele Carvello (Abele), Giacomo Lisoni (Cain);
written and directed by Aurette Sterrantino; original
music - Vincenzo Quadarella; scenography - Giulia Drogo;
assistant director - Elena Zeta

Cain? Cain is not what he seems.
What about Abel? Abel looks like sunlight.
Two brothers: the first since the beginning of time.
Two faces that do not know how to mirror each other;
they seek each other out, reject each other, and yet in
the end they complete each other.



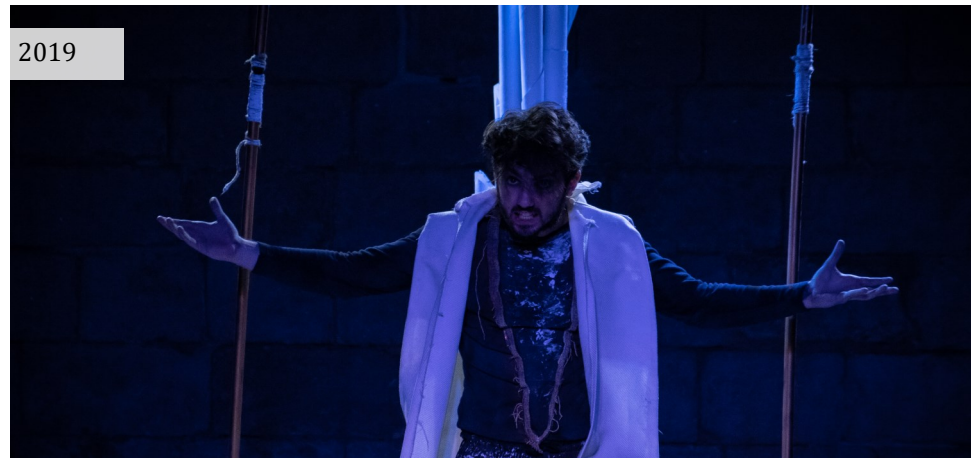
LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CAINO/](http://quasianonima.it/gli-spettacoli/caino/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2019



GIUDA

ed era di notte

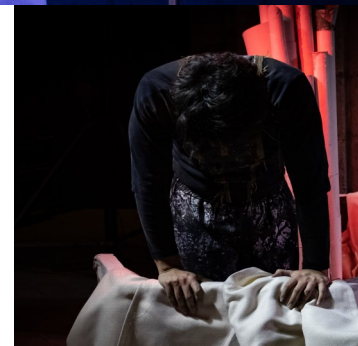
TRAITORS OR GUILT BEARERS TRILOGY, II CHAPTER

with: Danilo Carciolo, Michele Carvello, Martina Cassenti;
written and directed by Aurette Sterrantino; staging - Valeria
Mendolia; original music - Filippo La Marca and Vincenzo
Quadarella; assistant director - Elena Zeta

"Truly I tell you, one of you will betray me."

"Is it I, Lord?"

Who betrayed whom? A night that breaks two lives in an
ultimate sacrifice made for love. A love betrayed. A
torment that rends the flesh. A leaf fell, the last leaf. And
it was at night.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/GIUDA/](http://quasianonima.it/gli-spettacoli/giuda/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2018



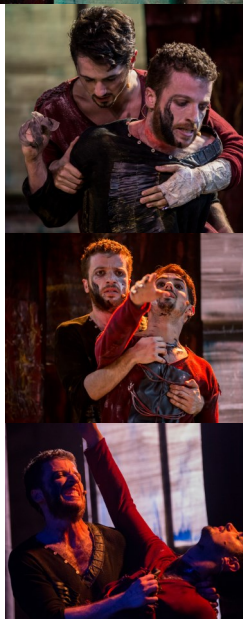
QUARANTENA

CHIOSTRO-INTERNO-NOTTE-CERVANTES/CARAVAGGIO

TRILOGY ON ART, II CHAPTER

with (in alphabetical order): Michele Carvello/Cervantes; Marcello Manzella/Caravaggio; written and directed by Auretta Sterrantino; original music Filippo La Marca; scene and costumes - Valeria Mendolia; lighting design - Stefano Barbagallo; assistant director - Elena Zeta; press office: Vincenza Di Vita; scene photographer - Stefania Mazzara; NutrimentiTerrestri

Cervantes and Caravaggio emerge from a dark and gloomy past - similar in hue to our well-known present - with their load of irreverence, boldness and tenacity. Isolated from everything and everyone, they find themselves face to face on a night that turns out to be crucial for their lives. Among misunderstandings, confessions and clashes, an unlikely encounter between two revolutionary geniuses, precursors, visionaries, in search of an end, a solution that seems to lead them in opposite directions until the end.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/3291-2/](http://quasianonima.it/gli-spettacoli/3291-2/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

"PER UN CHISCIOTTE CONTEMPORANEO: IL MODELLO DI DRAMMA-AIÓN IN *LUNARIO* E *QUARANTENA*"
<https://www.ojs.unito.it/index.php/artifara/article/view/4912/4725>

2016



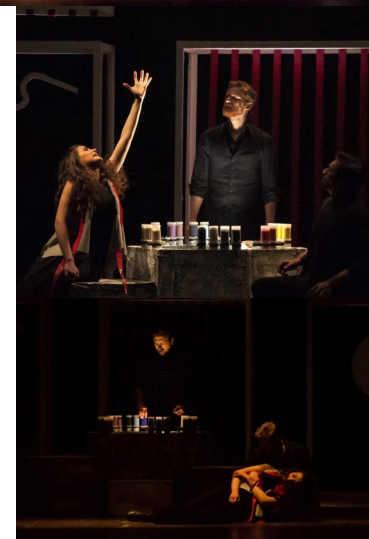
NUDITÀ

chiaroscuro permanente

TRILOGY ON ART, I CHAPTER

with: Marialaura Ardizzone (Sibilla); Livio Bisignano (Maestro Esse); Oreste De Pasquale (Maestro Kappa); written and directed by Auretta Sterrantino; scenography - Giulia Drogo; original music - Vincenzo Quadarella

The show was created on the occasion of the 150th anniversary of Kandinsky's birth, from a study on the painter himself and on the musician Schoenberg. Three characters on stage, scrutinize each other, challenge each other, push each other over the edge.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/NUDITA/](http://quasianonima.it/gli-spettacoli/nudita/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2019



ULISSE

l'arte della fuga

SAILING FROM BACH TO DALLAPICCOLA

with: Sergio Basile; musical repertoire edited and performed live by Filippo La Marca; written and directed by Aretta Sterrantino.

Bach and Dallapiccola, a relationship in the furrow of a tradition that means transmission and innovation at the same time: "crossing". A relationship ploughed with Ulysses's ship, an Ulysses who is also a son of tradition, "betrayed" by authors subsequent to Homer. An Ulysses who travels for traveling and not for the return, almost betraying his oikos: his homeland, his kingdom, his home, his family.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ULISSE/](http://quasianonima.it/gli-spettacoli/ulisse/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2017



NAUFRAGIO

un preludio, quattro movimenti, una fuga

with: Marialaura Ardizzone; written and directed by Aretta Sterrantino; live music composed by Filippo La Marca; staging - Valeria Mendolia; lighting design - Stefano Barbagallo.

Shipwreck is inspired by the famous fragment of the greek lyric poet Simonides of Ceo, The lament of Danae, and tells the life seasons of a woman in struggle with family and society, a woman with a strong and rebellious character, but without the means to assert their free will. Constant companion for Danae is the sea, decisive in the struggle between destiny and will to power in a poetic flow of seasons, which lead from prelude to escape/fugue.

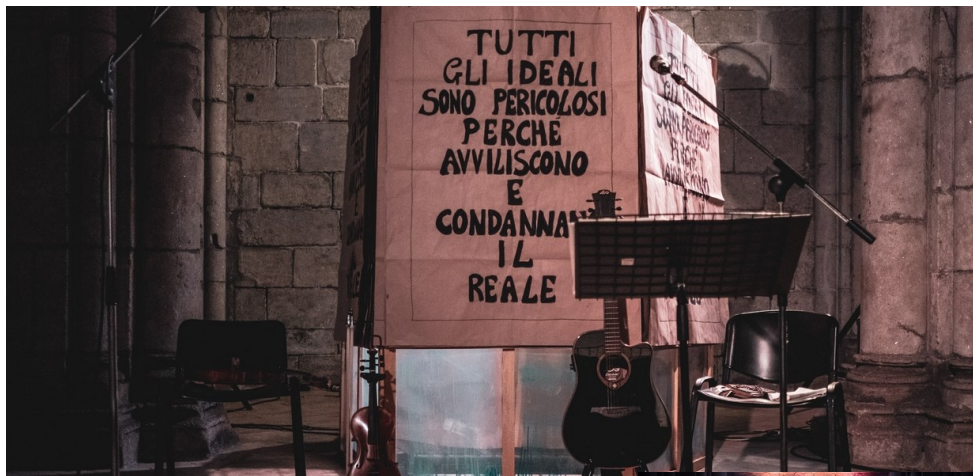


LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/NAUFRAGIO/](http://quasianonima.it/gli-spettacoli/naufragio/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



TRADITORI

contro il ministro dei temporali

FROM AN IDEA BY VINCENZO QUADARELLA

with Vincenzo Quadarella - narrator and songwriter; Daniele Testa - viola and violin; staging - Valeria Mendolia; press office - Vincenza Di Vita; scene photographer - Giuseppe Contarini

"Traitors. Against the Minister of Storms" is a concert-performance that wants to focus on the betrayal of history, a betrayal perpetrated by man to the detriment of man himself. So traitors and betrayed gather without distinction, becoming two sides of the same coin and populate the history, revealing all its brutality of the West. The show will be an ideal recitation of the rosary, grained little by little, through the sorrowful mysteries that will accompany us in the themes chosen by the artist. Five sorrowful mysteries, for five great themes to be declined according to the enunciated perspective.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/TRADITORI/](http://quasianonima.it/gli-spettacoli/traditori/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



C'ERA L'ACCA

FROM AN IDEA BY VINCENZO QUADARELLA

with THE HOUSE OF PAPER CANDLES: songs and original live music Vincenzo Quadarella, lyrics, music, voice and bass; Filippo La Marca, piano and synth; Stefano Barbagallo, drums; Adriana Drogo, voice; with Loredana Bruno and Giada Vadalà; recited texts and artistic coordination, Aretta Sterrantino; staging, Valeria Mendolia; press office, Vincenza Di Vita; scene photographer, Stefania Mazzara.

Once upon a time there was a cat. Then, as a paradox, it was closed in a box. Is it now dead or alive? Once upon a time there was an "acca", indicating aspiration. Now it is silent. Once upon a time there were many things. And once upon a time there was Man. Now what is left? "Once upon a time there was an ach" is not a prose show, it is not a song-theatre, it is not a concert-show, it is nothing but a provocation.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CERA-LACCA/](http://quasianonima.it/gli-spettacoli/cera-lacca/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2016

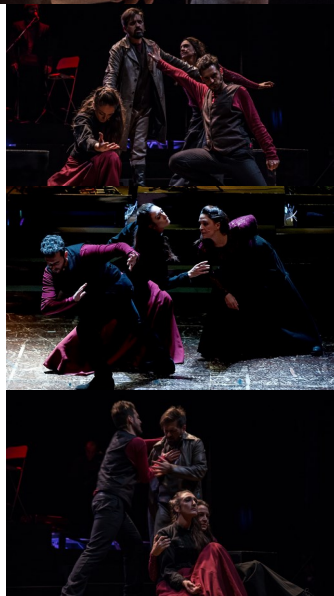


WUNDERKAMMER

suggestioni Poe-tiche

with Loredana Bruno (Ulalume), William Caruso (Wilson), Oreste De Pasquale (William), Claudia Zappia (Ligeia); written and directed by Aurette Sterrantino; elements of Scene and Costumes - Teatro Vittorio Emanuele; staging - Valeria Mendolia; original live music - La Casa delle Candele di Carta.

The play traverses the controversial world of Edgar Allan Poe, a hypothetical Poe stuck in the last night of his life. A clash between life, past, present, poetics and creation that reveals obsessions and deep-seated drives, showing how easily one can ultimately be a victim of oneself.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/WUNDERKAMMER-SUGGESTIONI-POE-TICHE/](http://quasianonima.it/gli-spettacoli/wunderkammer-suggestioni-poe-tiche/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2015



INSOMNIUM

e si sciolgon le ore

FREELY INSPIRED BY THE HOUSE OF SLEEP BY J. COE

written and directed by Aurette Sterrantino; Set design - Giulia Drogo; Original music - Filippo La Marca; with (in alphabetical order): Marialaura Ardizzone - Sarah; Livio Bisignano - Jeremy; Loredana Bruno - Veronica; Oreste De Pasquale - Dr. Gregory; Claudia Zappia - Dr. Madison.

The play focuses on the faint line between sleep and wakefulness, reality and dream, in a rhythm that alternates spatial and temporal planes, to suck actors and spectators into a vortex of questions that, only at the end, will find clarity but not necessarily answers.

A group of friends and acquaintances who crossed paths when they were young, meet again fifteen years later in particular circumstances. A meeting that causes a series of revelations and awareness after which nothing will be the same.

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/INSOMNIUM/](http://quasianonima.it/gli-spettacoli/insomnium/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



ASINI TUTTI

FROM AN IDEA BY VINCENZO QUADARELLA

Piano and Keyboards: Filippo La Marca; Viola and Violin: Daniele Testa; Guitar: Umberto Ferro; Narrator/singer: Vincenzo Quadarella; Reciting voices: Loredana Bruno, Oreste De Pasquale; Artistic coordination and direction of the production: Aretta Sterrantino.

"You were looking at the finger, I was pointing at the moon". The show adopts a completely different perspective to tell the story of our '900, pointing the spotlight on stubborn men, strongly stubborn to go against the tide, despite everything. "Donkeys" because stubborn, stubborn, stubborn ... but actually right. Statesmen, journalists, artists, "missionaries", men who gave themselves, granted themselves completely and who were often understood and bitterly regretted post mortem.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ASINI-TUTTI/](http://quasianonima.it/gli-spettacoli/asini-tutti/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



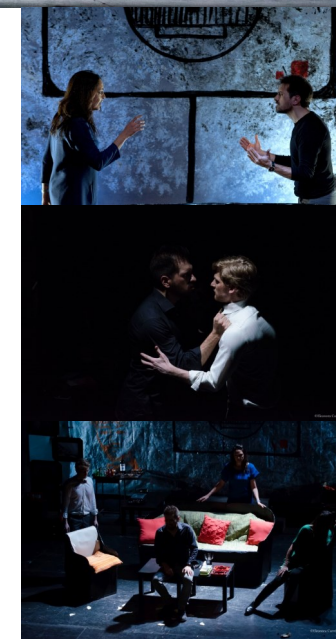
ADOLPHE

the importance of being...

FREELY BASED ON *LE PRÉNOM*

Direction, translation and adaptation - Aretta Sterrantino; Original music - Filippo La Marca; Production of scenes and costumes - Valeria Mendolia; with (in alphabetical order); Livio Bisignano - Claude; Loredana Bruno - Élisabeth; Oreste De Pasquale - Vincent; Giada Vadalà/Marialaura Ardizzone - Anna; Assistant director - Martina Morabito

Four longtime friends meet for dinner. The smiles and the initial affection are put to the test by the central episode, the engine of the dramaturgic development: Vincent and Anna's son's name, who during the dinner declares to be pregnant. A name, Adolphe, not appreciated and whose choice triggers a series of frictions and misunderstandings that will end up bringing out the worst in each of the diners, laying bare, through a dynamic development, the raw nature of their relationship, made of jealousy, envy and resentment.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ADOLPHE/](http://quasianonima.it/gli-spettacoli/adolphe/)

PRESS REVIEW

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QUANDO, COME UN COPERCHIO

TRIBUTE TO LUCIO PICCOLO, EUGENIO MONTALE, GESUALDO BUFALINO AND VINCENZO CONSOLO

written and directed by Aurette Sterrantino; Original music - Vincenzo Quadarella; Staging - Valeria Mendolia; with (in alphabetical order); Oreste De Pasquale - Bruno; Giada Vadalà - Amelia

A dialogue between a man and a woman, similar, yet totally different. A man and a woman who talk, over the course of one night, non-stop, skillfully weaving different planes of meaning and hiding in the depths of the truest and most tragic line of communication that they are consuming.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/QUANDO-COME-UN-COPERCHIO/](http://quasianonima.it/gli-spettacoli/quando-come-un-coperchio/)

PRESS REVIEW

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EREBO

il lungo addio

Direction and Dramaturgy: Aurette Sterrantino; Original music (performed live): Filippo La Marca, Vincenzo Quadarella; Production of scenes, costumes and make-up: Valeria Mendolia; with (in order of appearance): Anime Morte - Oreste De Pasquale (Ajax, Atreus, Orpheus, Ulysses of the Return); Giada Vadalà (Tecmessa, Galatea, Deianira, Eurydice); Livio Bisignano (Messenger, Eteocles, Narcissus); William Caruso (Hades, Ulysses of the Journey); Loredana Bruno: Penelope; Giulia De Luca: Persephone; Musicians: Filippo La Marca, Daniele Testa

New experiment of tragedy shaped on a classical model, Erebo uses all the performing arts to express the inexhaustible anxiety of research that is inherent in man and that is deeply fixed in the classical myth.

The text, an original reworking of classical and modern authors, all linked to mythical themes, tends to a unitary dramaturgical line. The starting point is an imaginative descent of Penelope into the dark recesses of the earth, into the realm of Persephone, where the Dead Souls dwell. They constitute the fulcrum of the action, and allow, with their continuous change passing from one destiny to another, to cross very different myths, but nevertheless intimately connected.

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/EREBO/](http://quasianonima.it/gli-spettacoli/erebo/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



MATRIOSKA

FREELY INSPIRED BY "ASYLUM" BY P. McGRATH

written and directed by Aretta Sterrantino; Original music - Filippo La Marca; Artwork - Nino Bruneo; Scenes and costumes - Valeria Mendolia; with (in alphabetical order): Alessio Bonaffini - Victor; Loredana Bruno - Dr. Raphael; Oreste De Pasquale - Edgar; Giada Vadalà - Stella; Assistant director: Martina Morabito.

Have you ever looked in the mirror and wondered who you are? Four characters: two men and two women. Four truths, one story. A whirling spiral that contains an unexpected reality. A jagged path with blurred contours. An exhausting search, a merciless confrontation that is slowly consumed.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/MATRIOSKA/](http://quasianonima.it/gli-spettacoli/matrioska/)

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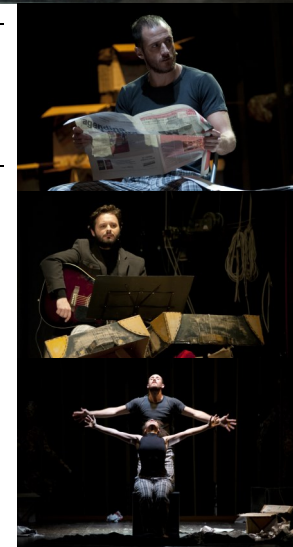


PROTESTO

FROM "IL NON-LUOGO RIVOLUZIONARIO" BY V. QUADARELLA

Direction and dramaturgy: Aretta Sterrantino; with (in alphabetical order): Claudia Marini and Lelio Naccari; Original music and keyboards: Filippo La Marca; Guitar and voice: Vincenzo Quadarella; Sets and costumes: Valeria Mendolia; Lighting design: Elvio Amaniera.

Ego. Ego-volitive and Ego-claudatory. Me and the other. We. Us and You. All. Crossed by a "fundamental disagreement that troubles us": to go or to stay? To still believe that a better world is possible, to try to start from scratch together with others or to give up and shut oneself up in the intimacy of a "den", to live life "as a solitary vice"?



LINK

[HTTPS://WWW.QUASIANONIMA.IT/GLI-SPETTACOLI/PROTESTO/](https://www.quasianonima.it/gli-spettacoli/protesto/)

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