

**An Artisan of image and sound:
an Interview with Romeo Castellucci¹**

Leonel Martins Carneiro

USP, São Paulo, Brazil

Eli Borges Júnior

USP, São Paulo, Brazil

Now, I'm who's speaking, Romeo Castellucci, and I would say about my state of mind. [...] I am aware that little time has passed [in relation to the 11/13/15 bombings in Paris] to deal with this huge mass of pain and that our eyes are still stretched wide open, dazzled by the glare of violence. I realize that and I apologize. But I am helpless and cannot do anything against the irremediable that the theater represents.²

The above text reproduces a talk that the Italian director Romeo Castellucci³ gave before the premiere of his latest production: *Le Metope del Partenone*. It is one of the pieces that best sum up his career. In it, the director presents six enigmas for the spectator to solve while watching fatal accident scenes, in paramedics (real ones) struggles against death, in these cases, inevitable. In our comments on this interview we wish to discuss some of the enigmas proposed by this great figure of humanity who, faced with the world's barbarism, developed his own way to try to escape from the impotence inherent in the human condition through theater.

In this kind of commented interview⁴, we intend to present traits of Castellucci's thought starting from a reflective *modus operandi* that seeks to subvert, to some

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² Text read by the director before the premiere of his production *Le Metope del Partenone*, Théâtre le la Villette, Paris, November 23 2015, ten days after a series of terrorist attacks that left over one hundred dead

³ Romeo Castellucci is the Artistic Director of Societas Raffaello Sanzio. He is also a playwright, scenographer, and lighting designer with a degree in scenography and painting from the Academia de Belas Artes of Bologna. Winner of numerous prizes, he has received various honors in recent years, among which the tribute paid to him by the city of Bologna (2014) and the *Portraits* in the Autumn Festival (Paris 2014-2015 and 2015-2016) stand out.

⁴ Our article is based mainly on the interview he conceded to the Academia de Belas Artes of Bologna (Italy) to Leonel Carneiro, in March of 2014. To this material, other discussions with Castellucci were added that occurred while accompanying rehearsals for the play, *Go Down Moses*, presented at the Autumn Festival of Paris (2014-2015), besides other interviews with the artist published in diverse formats, as we will indicate throughout.

extent, the very form of the conventional interview, by-passing the limits of the question-answer format and discussing the issues brought out by the artist as part of a broader discussion.

Between Bologna and Cesena

In March 2014 the theater researcher Leonel Carneiro went to the city of Cesena, taking advantage of passing through Bologna to accompany an exhibition in honor of the director Romeo Castellucci and conduct this interview. During his stay in Bologna, Carneiro was struck by the fact that none of the people with whom he spoke in the city knew who Romeo Castellucci was. With few exceptions, people declared that they rarely went to the theater. Even in the Bologna Academy of Fine Arts, where Romeo Castellucci was preparing a remake of his *Giulio Cesare*, many students did not know the director's name or that of his company and most of them did not know who was preparing a presentation at the Academy's Hall of Honor, situated just at the building entrance. This is not surprising considering that the only course related to theater given at the Academy is stage design.

Walking through the halls of the Bologna Academy of Fine Arts gives the feeling of walking through the European history of education in the arts. Amid heads of plaster and marble bodies with amputated limbs, the researcher spent a long time watching and talking to students, faculty and staff. It is significant to know that this was the place where Romeo Castellucci did his academic background. Although the artist categorically denies any affiliation with academic art⁵, it is always present as a reference in his work and as a procedure that is reflected in the precision with which he constructs his images.

⁵ "Romeo Castellucci: "Io, maestro di teatro senza mai esserlo". In: Repubblica, di Ilaria Venturi, April 21 2015a. Available at: http://Bologna.repubblica.it/cronaca/2015/04/21/news/romeo_castellucci_io_maestro_di_teatro_senza_mai_esserlo_112547549>. Accessed, Oct. 26 2015.



Figure 1. The corridor at the entrance to the Academy of Bologna. Photographer, L. Carneiro

Bologna, with its university, considered the oldest in the Western world, is a cultural reference center for the region (and the world). Knowing Bologna, one can see the influence of the city in Castellucci's work. As the city is present in his work, one also sees how much his work speaks to this city. The brown color of the bricks and clay tiles, the porches, the towers, the walls, the university, the vehicles, the churches, the people, everything is in a constant dialogue with the images Castellucci constructs.

The experience was supplemented by a trip less than 100 kilometers by train to the city of Cesena. This city, with its almost 100,000 inhabitants, is very different from Bologna. Dynamic in its economic relations, Cesena was a curious discovery. It was already apparent, on the train, that people were completely ignorant about the *Societas Raffaello Sanzio* and its members. More than fifty people were interviewed until someone could precisely say where the discrete *Teatro Comandini* was to be found – a former technical school of the Italian city Cesena that would become, in the late 80's, the headquarters of notorious *Societas Raffaello Sanzio*. (Though they did not know the name of the director or of the group, that person could tell where the physical space was).



Figure 2. The front entrance of the Teatro Comandini. Photographer, L. Carneiro

A man of his time

Romeo Castellucci is a man of his time and his work reflects a dialogue with the society in which he lives. We found that this dialogue is the beating heart of his work, which is currently considered as one of the most important in contemporary theater. His productions question the very form of theater without destroying it completely.

Engrossed, we saw *Inferno* (Hell), the various tableaux of the *Tragedia Endogonidia* (Endogonidia Tragedy), and the no less terrifying *Sul concetto di volto nel figlio di Dio* (On the concept of face in the Son of God), and are still shaken by disturbing sensations experienced in watching *Four Seasons Restaurant*. No less probing were the performances seen in 2014 and 2015 on the occasion of two tributes (*Portraits*) organized by the Autumn Festival in Paris, each tribute consisting of three pieces,⁶ along with his most recent opera *Moses und Aron*.

When faced with such works, we are driven by an uncomfortable sensation that throws us without any comforting reference, like orphans without mother or father, into the endless riddle of its possible meanings. And perhaps that is what incites

⁶ In the 2014 of the Paris Autumn Festival, Castellucci presented three pieces: *Go Down Moses*; *Schwanengesang D744*; and *Le Sacre du Printemps*. In the 2015 festival, he staged: *Ōdipus der Tyrann*; *Le Metope del Partenone*; and *Orestie (une comédie organique?)*.

us to approach Romeo Castellucci's creative universe - one that proposes simultaneously, violence and seduction through the tension between his images and the disconcerting sounds developed from his years-long partnership with composer Scott Gibbons.

Sound and image as creative centers

The complementarity between image and sound is the first aspect that Castellucci comments regarding the primacy of the image in studies about his work.⁷ Despite the potential that a well-constructed image can have, Castellucci points to the importance of sound as an element that can compose with that image.

Romeo Castellucci: Sound ... it is fundamental, of course! It is not by chance that I collaborate only with one artist, Scott Gibbons. There is a close relationship between me and Scott Gibbons. For this reason, I believe sound to be a fundamental matter in building a scene, the imaginary of a scene. Sound produces emotion, while all that is seen is information. The "visual," it can be said, carries information for the mind, for reason. All that is audible immediately goes into a deep emotionality without words, a pre-verbal emotionality.

Conceived by the director as "fundamental matter in building a scene," sound distinguishes itself from image to the extent that it is able to produce an emotion not mediated by consciousness, while image acts within the sphere of information. Castellucci's work seems to focus on the relationship between sound and image, an articulation accessible for the spectator to interpret.⁸ As he points out, the relationship between these two elements sometimes results in harmonics, sometimes in dissonance. Sound, once it penetrates the spectator's body - also, because of its physical properties - results in a distinct enjoyment of the image, situated much more in the field of sensation, i.e., settling into implicit memory (See: Helene and Xavier, 2003).

Romeo Castellucci: There are two aspects [rationality and emotionality].

⁷ This tendency is found not only in regards to Castellucci's work, but also in a large portion of studies related to performance arts. Marie-Madeleine Mervant-Roux and Jean-Marc Larrue identify this hegemony of the sense of sight, or vision, the predominance of the image, by the term *ocularcentrism*, signaling the importance of sound as a problematic to be studied (Mervant-Roux, M-M; Larrue, J-M, 1997).

⁸ Which brings us to the expression "fourth creator", which Meyerhold (2012) used to resist Stanislavskian psychological realism and to defend the spectator a real unveiler of secrets. We refer to Meyerhold's perspective here not only because of its important contribution to the renovation of the theater in the twentieth century, but within a framework that would culminate in the emergence of a series of new artistic experiences that, mixing in with traditional forms, would result, directly or indirectly, years later, in performance, happening, and installations - especially those with accentuated participation, including the always more sophisticated use of sound and image technologies.

Each inside the other. Thus, a pure emotion, from my point of view, is not interesting. Tempered [is more interesting]: the emotionality, the emotion, the feeling - it might be better to speak of "feeling" - is counterbalanced by thought and vice versa.

Image and sound thus act as if within a system in constant tension: convulsed in a dynamic that oscillates between consonance and dissonance. In this complex procedure, gaps are welcome and all the porosity that a conventionally dramatic spectacle tends to vehemently repel appears here as a creative power, which operates the creation of volatile meaning along with the spectator. By working directly and deliberately on emotions, while still appealing to the spectators' reason, the director provokes nuanced, opaque, sometimes suspended meanings, but which are never accompanied by any key definite resolution. His staging constructs itself on its own impossibility.

Romeo Castellucci: There is something that is controlled and something that escapes control, that carries order and disorder. Very often, the music and the sounds produce a kind of inner turmoil that confounds the information. That's nice. In certain cases where a certain image produces a thought, an idea that takes one direction, the sound takes a different direction. [...] There is a conflict between sound and image. That's good.

In this sense, sound should not be "illustrative." Castellucci declares: "If it's illustrative, it won't work." When it acquires a "decorative" function, sound loses its revelatory property and would have little to contribute to the artistic experience.

Castellucci treats the work of combining visual and sound elements as a specific knowledge. Similar to a musical chord, the director also uses the sum of the compositional elements of his scenes to create something else on stage, a kind of synthesis, different from the simple addition of distinct parts. This discipline, as Castellucci tells us, acts jointly with the challenge of counterbalancing emotion and reason.

Romeo Castellucci: There is a discipline; there is a knowledge in the agreement between sound and image. The sound and image, together, produce harmonics, produce musical sense. On playing two notes together we hear another note, and these are two harmonics. That's why the combination of two elements, such as sound and image, produces something else.

The Italian director's work can have multiple points of departure, among which we can mention especially the image and literature. For example, the composition of the show *Four Seasons Restaurant* was elicited by a painting of Christ that he came upon by Antonello of Messina.

Romeo Castellucci: I thought about making the play while I was sitting in

a faux leather chair, on a Sunday afternoon. I was alone in the room and outside there was a bit of sun. I was holding an art history book in my hands, and my eyes came across this magnificent head, a portrait of the *Salvator Mundi*. I realized that the man portrayed by Antonello de Messina (Italian Renaissance painter) was looking at me in the sense that it was not I who was looking, but rather he who looked at me, leaving me naked. Immediately, I thought to reproduce the picture on fabric, on a gigantic scale. It should have the same size of a billboard, something that a person could not help but look at (Prikladnicki, 2013).

Castellucci's work is largely characterized by this reversal of the direction of the gaze. His images, as in the case of Messina's *Salvator Mundi*, look at the spectator with a look that lays the spectator bare.

To pass through the filter of contemporary

The director can also depart from other stimuli for his creations, especially for plays or opera librettos. Asked about the fundamental issues that would differentiate his *Giulio Cesare* in relation to a conventional production of Shakespeare's text, Castellucci said that, in general, the more traditional spectacle tends to "repeat" the text, functioning much like "illustrated literature."

Romeo Castellucci: The traditional staging [of a text], perhaps, tends toward repetition, to illustrate. The traditional way, I believe, is to illustrate a Shakespeare text, or any other author. It is a way to renounce the power of the theater. Thus, it binds the text to literature, which, in turn, becomes illustrated literature. It's something else, but not theater. Sorry, but it's not theater.

The option to not illustrate a text is reaffirmed several times during the course of Castellucci's work, and highlighted in one of his latest productions: *Ödipus der Tyrann* (2015), based on a translation of Sophocles done by Friedrich Hölderlin. In this case, it's worth saying that it is not only the German poet's text that influenced him, but the thought that this was developed around the Greek sense of tragedy and theater. For Hölderlin, "to ensure that poets, even among us, have a life as citizens, it would be good to elevate poetry, also among us, taking into account the difference of times and conditions, up to the heights of *mêchanê*⁹ of old" (Hölderlin, 2008, p. 67). Supported by this premise, it is as if Castellucci seeks, with the elements he possesses, to update theatrical texts putting them in dialogue with latent issues of contemporary society.

⁹ Trans. note: *mêchanê*: a type of tall crane used in Greek theater to lift objects.

It is clear, therefore, that for him, theater is a reflection of its time, including the manner in which it is constructed. A mirror of the world, this theater allows the spectator to recognize his own image reflected in the opaque waters of staging.

Romeo Castellucci: Theater has always been a form that belongs to the era in which we live. Theater is a carnal art, a living art; it is not an illustration of a book. The traditional theater, as you call it, the repertory theater is a theater attached to the past and thus tries to illustrate the past as a form of consolation. Thus, one seeks out Shakespeare's greatness, the greatness of the classics, they are great ... It is a celebration of the great authors of the past, a deadly celebration, funeral ... So, okay, everything can go well, but from my point of view is not theater, it's something else. It's like going to a museum. To see contemporary paintings, you cannot go to a museum of ancient art. It is true that the masterpieces of the past are there and are extraordinary, but they are of the past. Thus necessarily, the theater of the past must transit through a contemporary thought process, necessarily.

A reflection of the present, Castellucci's theater resounds with still another concern, in which to a large extent, the spectator becomes the central element of the life of his theater. The work of the director is to offer the spectator a "constellation of figures" from which to trace his own way path to understanding.¹⁰ The whole articulation between image and sound is thus constructed by passing through the lens of the person watching the production. On Castellucci's part, then, there seems an empathetic task towards an effort to put himself, at all moments, in the role of spectator, a 'vedere vedersi',¹¹ in his own words.

For me it is necessary [to be in the audience] because, being in the theater every night, I put myself at the service of the performance, I'm its worker. That's where I can feel the performance and tune it as you do with a musical instrument. It's a job, one to feel the sounds, the lights, the atmosphere and tune them up again, as a craftsman at the service of his performance (Castellucci in Archambault, 2008, p. 32).¹²

The spectator that interests Castellucci the most, whom he thinks of when "tuning" his production, is precisely the one that has little or nothing to do with the performing arts. The look of the one who comes from outside (Mervant-Roux, 2006) may

¹⁰ Interview conceded to the channel *El Parlante Amarillo*, for the program *Ondas: Alterando los sentidos - Romeo Castellucci*. Available at: <<https://www.youtube.com/watch?v=IpVMHBQza8g>>. Accessed, Oct. 20, 2015b

¹¹ Translating loosely, "vedere vedersi" [to see oneself seeing], a direct reference to the problematic of the spectator in our contemporary theater, this spectator that Castellucci, in the wake of thinkers on contemporary art, characterized as "an essential element of contemporary theater aesthetics." As stated, "the spectator is not someone who visits the artist's work, someone who gets his head filled up [passively]. We are all spectators, it is an existential condition. The spectacle occupies all, it is everywhere" (Castellucci, 2015a).

¹² In the original: "Pour moi c'est nécessaire car, en étant dans la salle chaque soir, je me mets au service du spectacle, je suis son ouvrier. C'est là que je peux sentir le spectacle et l'accorder, comme on règle un instrument de musique. C'est un travail, celui de ressentir les sons, les lumières, l'atmosphère, et de les accorder de nouveau, comme un artisan au service de son spectacle".

be more attentive to the materiality presented by the production, without sticking to preconceptions commonly held by those accustomed to theatrical language.

My ideal spectator would be one that entered the theater by chance: no intellectual tools, his approach is totally feeling, knowledge through the senses, pure physical opening to the representation, pores open to emotions coming from the scene (Castellucci, 2014c, p.35).

It is a matter of a theater that excels by a multi-sensory cognitive experience of the spectator that takes place at the moment of watching, while projecting into the future in a constant dialogue with individual and collective memory. It is in this sense that Castellucci's commitment to theater of his own time grows, a theater reinvented with each staged performance, one that seeks to directly reach the attentional mechanisms of spectators.¹³

A place of experimentation, his work seems discontent with traditional representation, even if sometimes it uses traditional representation as a resource to subvert it. Human actors as well as animals or objects are treated as figures whose materiality the director seeks to explore in staging. In a kind of denaturing process, the director seeks to build a theater that repositions the figure of the human being, to present it outside its normally perceived place.

The power of his theater - unlike what is commonly stated by theorizations dealing with it - does not seem to be restricted to the time during which it is performed. His work extends beyond this as it is continuously updated in the memory of spectators. We have ample evidence of the [after] "life"¹⁴ of Castellucci's productions from the 69 interviews conducted by Leonel Carneiro between 2012 and 2015 with spectators of works directed by Romeo Castellucci.

This memory, at once individual and collective, whenever mentioned, results in a reconstruction that may take various forms such as open-ended oral interviews or even a (re) spectacularization, as in the case of the piece *Cour d'honneur*,¹⁵ by French choreographer Jérôme Bel.

Staged in 2013 during the Avignon Festival, *Cour d'honneur* presented to the audience the memory of 14 spectators who had watched (or not)¹⁶ performances in

¹³ See: Carneiro, Leonel Martins. A atenção nas teorias do teatro do século XX: de Stanislávski à Lehmann. Saarbrücken: Novas Edições Acadêmicas, 2015.

¹⁴ We work with the idea that the spectator's memory is a continuation of the theatrical event. Thus the spectacle is still alive, even after its presentation, through the memory of the spectators.

¹⁵ Uhiara (2013) elaborates a brief, but very well articulated analysis of the production.

¹⁶ Jérôme Bel's invitation was aimed at spectators who had seen any performance in the *Cour d'hon-*

the *Cour d'honneur* (Court of Honor) of the Popes of Avignon, narrated on stage by the same 14 spectators. Among these spectators selected by Bel, four refer directly to their experience in seeing *Inferno*, which Castellucci had presented in the same space in 2008. *Inferno* was the production most cited in *Cour d'honneur* by the spectators. Bel's proposal to re-enact some memories of the spectators to reactivate them¹⁷ included the performance of Antoine Le Menestrel, the same climber/French performer who had scaled the wall of the Court in 2008 in a performance of *Inferno*.

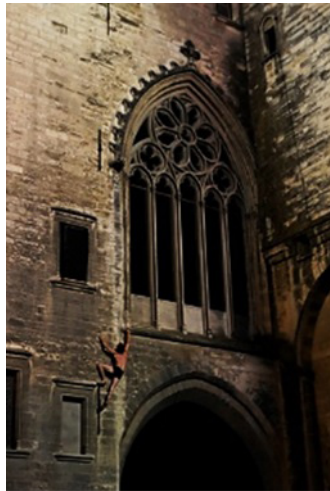


Figure 3. Antoine Le Menestrel scaling the wall in the production *Inferno* (Hell). Source: Promotional Photo for the Festival d'Avignon. Photographer, Raynaud de Lage.

Asked about this artifice undertaken by Bel, the Italian director stressed the importance of constructing a good image, an "image that works" and is able to generate a multitude of interpretations, or even contradictions, as he had already argued in the beginning of the interview. This "meta-linguistic" and "metateatral" experience of Bel's still incites us, as Castellucci commented, to reflect on the different possibilities of enjoyment of a theatrical work, with the exchanges between the notion of experience and memory, particularly in the context of the spectator. Regarding Bel's production, he commented:

Romeo Castellucci: It was interesting as an experiment that allows us to understand how a production that I imagined could become something else in the minds of spectators. It's right that they have an imagination, and also a way of reading what I did, very different from what I imagined.

neur, however, he also received testimony from people who had never entered the site. Although these people had not entered the Court, they still had a memory of the place and an individual point of view on that memory. The case proves that it is not necessary to have a direct experience to have a memory of something.

¹⁷ An interview with Jérôme Bel, in the show's program, reveals that "Another principle of this performance is that sometimes some memories are reactivated. This means that scenes of performances that took place in the *Cour d'honneur* and that are evoked by the spectators are reenacted by actors or dancers (which performed the same scenes years before)."

For example, an image of the man climbing the wall, Antoine, having been read in so many different ways. For me it is quite surprising, increasingly, to find out how many things a person can think of. If an image works, if an image is deep, the deeper it is [an image] the greater the possibilities of interpretation, and also contradiction. But for me, this is a guarantee of a good image. Therefore, Jérôme Bel's Avignon experiment surprised me a lot ...

In another context, Antoine Le Menestrel's climbing of the wall in *Cour d'honneur*, much more than a reactivation, seems to be a reconstruction of the memory of a performance of *Inferno*. Inasmuch as it was a new construction, an update of the production, *Cour d'honneur* can even modify the memory that spectators have of *Inferno*. The wall climb memories superimpose themselves as a single scene in the memory of spectators and perhaps even in the director's memory.

An extended stage

Romeo Castellucci invites us to break boundaries by offering us a variety of interpretative possibilities, yet this extends beyond the scope of his own art form. His work, while it affirms itself as theatrical, especially due to the commonly used device of frontal perspective, often goes beyond, or flees theater models, expanding into other art forms.

The director questions theater without sacrificing theatricality and problematizes theatrical form from within itself, from its materiality. By actualizing theatre in this manner, it seems to us that this operation brings up questions about how theater functions in its direct relationship with the city (See: Konigson, 1944). Romeo Castellucci never puts himself in the position of the talented artist, a being apart from society, but as the artist citizen, a worker at his trade, a craftsman of matter. "Master of theater, without ever having been one" (Castellucci, 2015a). Perhaps therein lies the "scandal" of his art.

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Theatre Works: Cast and technical credits

Direção de Romeo Castellucci

ÖDIPUS DER TYRANN. Direção, cenário e figurino: Romeo Castellucci. Com: Bernardo Arias Porras (Tirésias), Iris Becher (Jocaste), Jule Böwe (Créon), Rosabel Huguet (Messenger), Ursina Lardi (OEdipe), Angela Winkler (Le Choeur) /Religiosas: Sophia Fabian, Eléna Fichtner, Margot Fricke, Eva Günther, Rachel Hamm,

Andrea Hartmann, Annette Höpfner, Nadine Karbacher, Sara Keller, Pia Koch, Marion Neumann, Vanessa Richter, Helga Rosenberg, Ria Schindler, Janine Schneider, Christina Wintz/ Solistas: Sirje Aleksandra Viise. Dramaturgia: Piersandra Di Matteo e Florian Borchmeyer. Iluminação: Erich Schneider. Cesena /Berlin/Paris: Societàs Raffaello Sanzio/ Schaubühne, 2015. (Espetáculo criado em 6 de março de 2015 na Schaubühne –Berlin)

LE METOPE DEL PARTENONE. Concepção e direção: Romeo Castellucci. Com: Urs Bihler, Dirk Glodde, Gina Gurtner, Zoe Hutmacher, Liliana Kosarenko, Maximilian Reichert. Adivinhas: Claudia Castellucci. Cesena/Bâle/Paris: Theater Basel / Societàs Raffaello Sanzio, 2015. (Espetáculo criado em 16 de junho de 2015 no Art Basel- Bâle)

MOSES UND ARON. Opera em dois atos (1954). Musica e Libreto: Arnold Schönberg Conductor: Philippe Jordan. Direção, cenários, iluminação e figurinos: Romeo Castellucci. Com: Thomas Johannes Mayer (Moisés), John Graham-Hall (Aarão), Julie Davies, Catherine Wyn-Rogers, Nicky Spence, Michael Pflumm, Chae Wook Lim, Christopher Purves, Ralf Lukas, Maren Favela, Valentina Kutzarova, Elena Suvorova, Shin Jae Kim, Olivier Ayault, Jian-Hong Zhao, Béatrice Malleret, Isabelle Wnorowska-Pluchart, Marie-Cécile Chevassus, John Bernard, Chae Wook Lim, Julien Joguet. Coreografia: Cindy Van Acker. Dramaturgia: Christian Longchamp e Piersandra Di Matteo. Mestre do coro José Luis Basso. Paris Opera Orchestra and Chorus. Cesena/ Paris/ Madrid: Societàs Raffaello Sanzio/Ópera de Paris/ Teatro Real de Madrid, 2015.

SCHWANENGESANG D744 (versão 2014). Concepção e direção: Romeo Castellucci. Música: Franz Schubert com interferências de Scott Gibbons. Com: Valérie Dréville, Kerstin Avemo (soprano) et Alain Franco (pianista). Dramaturgia: Christian Longchamp. Cesena/Avignon/Paris/Bruxelas: Societàs Raffaello Sanzio, 2013. (Espetáculo criado em 25 de julho de 2013 no Festival de Avignon)

LE SACRE DU PRINTEMPS. Concepção e direção: Romeo Castellucci. Música: Igor Stravinsky. Som: Scott Gibbons. Programação dos computadores: Hubert Machnik. Direção técnica: Benjamin zur Heide. Construção das máquinas: Christian Schubert/L58. Cesena/Manchester/Paris: Societàs Raffaello Sanzio, 2014. (Espetáculo criado em 15 de agosto de 2014 na Ruhrtriennale/Gebläsehalle Landschaftspark Duisburg-Nord)

GO DOWN, MOSES. Direção, cenário, iluminação e figurino: Romeo Castellucci. Música: Scott Gibbons. Atores: Rascia Darwish, Gloria Dorliguzzo, Luca Nava, Stefano Questorio, Sergio Scarlatella (mais figurantes). Textos: Claudia Castellucci e Romeo Castellucci. Cesena/Laussane/Paris: Societas Raffaello Sanzio, 2014.

GIULIO CESARE (versão 2014). Direção: Romeo Castellucci. Com: Dalmazio Masini e Simone Toni affiancati da Gianni Piazzi e Silvano Voltolina. Cesena/Bologna: Societas Raffaello Sanzio, 2014. (Espetáculo apresentado em nova versão no dia 27 de março de 2014 na Accademia di Belle Arti di Bologna)

Ciclo “Il velo nero del pastore”:

THE FOUR SEASONS RESTAURANT. Direção: Romeo Castellucci. Música: Scott Gibbons. Atores: Chiara Causa, Silvia Costa, Laura Dondoli, Irene Petris (mais figurantes). Cesena/Avignon: Societas Raffaello Sanzio, 2012.

IL VELO NERO DEL PASTORE. Direção: Romeo Castellucci. Música: Scott Gibbons. Atores: Silvia Costa e Diego Donna. Cesena/Roma: Societas Raffaello Sanzio, 2011.

SUL CONCETTO DI VOLTO NEL FIGLIO DI DIO (Sobre o conceito da face no filho de Deus). Direção: Romeo Castellucci. Música: Scott Gibbons. Atores: Gianni Piazzi, Sergio Scarlatella (e Dario Boldrini, Vito Matera, Silvano Voltolina). Cesena/Essen: Societas Raffaello Sanzio, 2010.

Ciclo “La Divina Commedia”:

INFERNO. Direção, cenário, iluminação e figurino: Romeo Castellucci. Música: Scott Gibbons. Atores: Alessandro Cafiso, Maria Luisa Cantarelli, Elia Corbara, Silvia Costa, Sara Dal Corso, Manola Maiani, Luca Nava, Gianni Piazzi, Stefano Questorio, Jeff Stein, Silvano Voltolina e Antoine Le Ménestrel (mais figurantes). Coreografia: Cindy Van Acker e Romeo Castellucci. Cesena/ Avignon: Societas Raffaello Sanzio, 2008.

PURGATORIO. Direção, cenário, iluminação e figurino: Romeo Castellucci. Música: Scott Gibbons. Atores: Irena Radmanovic, Juri Roverato, Davide Savorani, Sergio Scarlatella, Pier Paolo Zimmermann. Coreografia: Cindy Van Acker e Romeo Castellucci. Cesena/ Avignon: Societas Raffaello Sanzio, 2008.

PARADISO. Direção, cenário, iluminação e figurino: Romeo Castellucci. Música:

Scott Gibbons. Atores: Dario Boldrini, Diego Donna, Michelangelo Miccolis, Norma Santi, Irene Turri. Cesena: Societas Raffaello Sanzio, 2008.

HEY GIRL!. Direção, cenário e iluminação: Romeo Castellucci. Música: Scott Gibbons. Atores: Silvia Costa, Sonia Beltran Napoles. Cesena/Paris: Societas Raffaello Sanzio, 2006.

Ciclo "Tragedia Endogonidia": Direção: Romeo Castellucci. Música: Scott Gibbons. Cesena: Societas Raffaello Sanzio, 2002- 2004.

C.#01 CESENA. I Episodio della Tragedia Endogonidia (2002)

A.#02 AVIGNON. II Episodio della Tragedia Endogonidia (2002)

B.#03 BERLIN. III Episodio della Tragedia Endogonidia (2003)

BR.#04 BR.#04 BRUXELLES/BRUSSEL. IV Episodio della Tragedia Endogonidia (2003)

BN.#05 BERGEN. V Episodio della Tragedia Endogonidia (2003)

P.#06 PARIS. VI Episodio della Tragedia Endogonidia (2003)

R.#07 ROMA. VII Episodio della Tragedia Endogonidia (2003)

S.#08 STRASBOURG. VIII Episodio della Tragedia Endogonidia (2004)

L.#09 LONDON. IX Episodio della Tragedia Endogonidia (2004)

M.#10 MARSEILLE. X Episodio della Tragedia Endogonidia (2004)

C.#11 CESENA. XI Episodio della Tragedia Endogonidia (2004)

Direção de Jérôme Bel

COUR D'HONNEUR. Direção: Jérôme Bel (Assistido por Maxime Kurvers). Atores: Isabelle Huppert, Samuel Lefevre, Antoine Le Ménestrel, Agnès Sourdillon, Maciej Stuhr, Oscar Van Rompay. Textos: Paul Claudel, Eurípide, Ödön von Horváth, Heinrich von Kleist, Jonathan Littell, Molière. Espectadores: Virginie Andreu, Elena Borghese, Vassia Chavaroche, Pascal Hamant, Daniel Le Beuan, Yves Leopold, Bernard Lescure, Adrien Mariani, Anna Mazzia, Jacqueline Micoud, Alix Nelva, Jérôme Piron, Monique Rivoli, Marie Zicari. Avignon: 2013. (Espetáculo criado em 17 de julho de 2013 na Cour d'honneur du Palais des papes, Avignon)