

REVIEWS

... an intelligent performance, of composed formal refinement, veined with an elegant irony that tinges the didactic temptations of the text with surreal force and allows science, magic and illusion to merge into one another in order to become theatre. Deservedly warm was the audience's reception.

Corriere della Sera

(...) In their previous performance, MONDO (MONDO), through the writings of Pascoli they interrogated the possibility of poetry (and of words) to say the world and thought. This time it is the truthful power of science which they question: scientists will never be capable of defining or explaining reality, they are at once idealists and magicians. Novalis' aphorisms evoke a wisdom of the invisible or of appearance...

Il Manifesto

... conjurer magic takes place as in the background one dimly distinguishes a mannered love triangle with a tragic ending. A metaphor of creativity and of representation, an abstract reflection regarding research in all possible fields, a neo-idealist manifestation, possibly generational. But more than anything a performance which shows the maturity of this Bolognese company...

Il Sole 24 Ore

... enclosed in a candle-lit cage, amid details to be discovered with binoculars, a pedantic but in truth pataphysical conference on electrostatics held in the 19th century, with authentic demonstrations and an incorporated detective story.

La Repubblica

(...) An unusual, curious and rather challenging subject for a theatrical performance... with scientific precision the performance renders the atmosphere of that ever so particular moment which precedes the discovery of Alessandro Volta, when science, art, philosophy and magic coexisted within those same bourgeois cages which even the costumes reiterate... A full-bodied and fascinating performance...

Corriere Adriatico

On top of the cage where the performance takes place one finds the question of all questions: "What is Truth?", and an infinity of micro-explanations emerge rather ambiguously, enigmatically, between the pleats of the play, or are written inconsequentially upon an improbable mirror/blackboard, naturally so as to imply there is no sole "truth", no one "single" answer; and yet paradoxically the evening re-evokes the history of scientific discovery in an utterly positivistic atmosphere... In the title there lies possibly one of the most fascinating definitions of actor, playwright and theatre man in general...

Gazzetta di Modena

... an event which oscillates between scientific popularisation and a fun fair trick, circus entertainment... It is no coincidence that between the phrases of the tractate there are slashes of the visionary poet Novalis; and scientific demonstration soon returns to the pitch darkness of the soul through the sudden and melodramatic explosion of sparks of passion.... a void alights which regards us directly, we descendants of the Age of Enlightenment, of science and of technique. A performance which must be seen, which develops a coherent line of research in theatre.

L'Unità Mattina

