

TENEBRA

FREELY TAKEN FROM "HEART OF DARKNESS"
BY JOSEPH CONRAD

Inside and open-space performance

Production: Teatro Nucleo

Direction: Davide Della Chiara, Natasha Czertok

**On stage: Davide Della Chiara, Natasha Czertok,
Lorenzo Magnani**

**Original music: Davide Della Chiara, Lorenzo
Magnani**

Duration: 50 min

Realized with the support of the Joseph Conrad Institute

"Heart of darkness is and must be read as the first and deep interpretation of imperialism [...]. Moreover, it has to be intended also as a severe call for responsibility for the apathetic and cynic Westerner, the common man that gives up his own capacity of criticism, to become accomplice of the Empire in exchange of the promise of well being and tranquility." Sterminate quei bruti! (Exterminate all the brutes!), Roberto Tumminelli, Selene Edizioni 2005

We choose to work on "Heart of darkness" because we are interested in the absolute that bears the whole novel: Arrogance. The arrogance of Kurtz that will drive him crazy is the same of the settler man that shapes our way of being nowadays. An avid arrogance.

An actor, an actress and a musician/teller shape the conflict between the two protagonists of the novel, transcribing it in a vague contemporaneousness. A contemporaneousness made by videogames, sit-com, junk food, symbols elected as representative of that well-being procured by the colonialism so ferociously criticized in Heart of darkness.

A stage setting that want to respect either the decadent atmospheres and the caustic irony that we find in the work. The atmosphere is absurd, ironic and with a noir taste. Some words that come from contemporary chronicles are added to the ones by Conrad and the invite of Kipling "to take up the White Man's burden".

Kurtz could run away from Marlow. Marlow chased him for more a long time, finding him in the living room of a flat. Pity and anger are grafted in Conrad's text, after more than a hundred years since its release on Blackwood Magazine.

The sound approach



First of all the musical pieces are born by the association between the crepuscular atmospheres of the novel and some electrical sounds close to the independent realities of noise and post-rock. The sound is behind the scene impersonated by a musician/teller with the task of giving the keywords of what is going on the scene. It's not the theme of orienting the spectator in the events of the show, but to put the moment of the show in the events of the world. So he appears behind the scene, hidden but dominant. Distorted guitars, congas, toy instruments, laughs, applause.

The temporal position

We wonder what could had happened if Kurtz were been able to run away. We found him comfortably sit in our living rooms while playing videogames, forgetful of what he did and of the products of his actions. As Conrad didn't give us elements for a spatial-temporal recognition the same we do, putting the show in an hypothetical '80 -'90 atmosphere.

Emotions and actions

The actions are the vectors that bring the characters' emotions. The running away, the chasing, the singing, the talking, the listening, the fighting, the ignoring, the desiring are actions through which our Marlow and Kurtz are talking about themselves. They tell us about their desires, they show us their insanities, their points of strength and their weakness. The word become action used to communicate with metalanguage. We define dialogues as vocal gesture. So the texts used by the actors are the precipitate of the novel dropped in the stage situation. Music, soundscapes, dance and theatre are melted to give form to the conflict between the characters, between the characters and themselves, between the characters and the world

Stage setting

The show aims to have a 360 degrees of versatility: it see its best representation's place in non conventional halls, wide spaces without a stage; it is presentable in theatre with a front stage also and it has a scenographic structure that make it suitable also in open spaces.

TECHNICAL SCHEDULE

Scenic space: 8x9 meters

Equipment: an electric plug of 220 V (load 2 kW), an electrical plug of 380 V/32A (load 7 kW) or an electrical plug of 380 V/ 63 A (load 9 kW)

PHOTO GALLERY

<https://www.flickr.com/gp/133458055@N06/hn751P>

VIDEO

<https://www.youtube.com/watch?v=S2N0ZvgmMw0>