

Vucciria Teatro (Italy)
Estigma Teatro (Spain)

present



WE ARE NOT PENELOPE.

sobre la fidelidad



by
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*"I promise to be with you in joy and sorrow,
in health and sickness,
in wealth and poverty,
loving you, respecting you and being **FAITHFUL** in all the days of my life,
until death do us part."*

The big question about this work is: **What's fidelity?**

To get to the answer of this huge question, we started our work with the **myth of Penelope**, Ulysses' wife, that with her skin, her body, paid for about twenty years the price of this waiting, this fidelity, in a certain way that she ended a prisoner of her own sacrifice. Defined only by this, Penelope stops being a woman and a mother to become the uncomfortable presence of her absent husband.

The problem is that the Penelope's myth is always approached as a female prerogative. In **WE ARE NOT PENELOPE – about fidelity** the body – the male body – of three performers becomes the place where the *femininity* can unbutton, grounding from the archetype of theater it self – **The Tragedy** - to the performance art. The **performance art**, that since the 60's has revolutionized the way of creating the relationship between the artist and the society, is the platform that we used to create the *stage trick* to give to



the *collective* the explosion, or implosion, of the *individual* – the performer – that throws up in public some of his most significant conflicts through **a personal and total explosion**.

Knowing the body's function as a ritual's original element of ancestral sacrifice, we can reach some new auto determination possibilities, even with some different *mediums* like experimental audio work, video art and visual arts, that become more than some scenography's objects, reaching the same importance as the main *medium* in this work – the ritualized body. Besides this, it remains the demand of being anchored to the words, the words that flow with strength to attack the bruises of a consumed body: looking for new possibilities of this same myth.

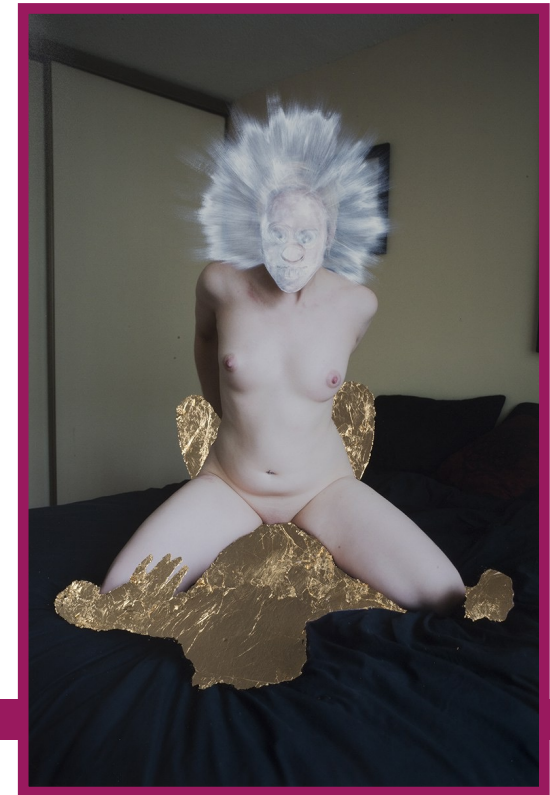
The history of Penelope turns into the vehicle that helps us to update and **desacralize** the questions of today and always. We need to destroy a myth as destroying a work of art to find the pieces with which it can be reshaped a concept of fidelity (2.0) that speaks entirely of our contemporaneity and of ourselves, without signifying that the past should be destroyed. We need to betray our past, not forget it or delete it. The starting point is that the wall of illusions, of conventions, of romantic love from a disney story is not what we need. Fidelity is closely connected to the monogamous system. But can it be the one and only paradigm?



All three of us come from off-center cities and our artistic research begins with the idea of identity that is single in each one of us, (because of our backgrounds, origins, pasts, educations, families...) in relation with the major concept of FIDELITY.

One of the things that connects these three latin and south European countries is a catholic education and values that are rooted in every detail of our day-by-day life. This strong guide line in these three, not so different, societies made us deepen the concept - Fidelity. How does this work in each one of us, in each country we were raised, in each family we grew up? How does it works if, like Penelope, we need to wait for our “Ulisses” for 40 years? What are the limits? The barriers? Does geographic manipulates your notion of Love? What is Love nowadays?

We also want to explore and understand if these opinions and histories change if we're in a big European capital, or in a tiny village nearby the sea, or maybe in an island. Or even if this “waiting love story” has started in the 1940's. How does this type of fidelity works? Is it different after the second world war? After the internet? After 9/11? **After Tinder and Grindr?**



Would Penelope wait for Ulisses if she was born in the 1980's?

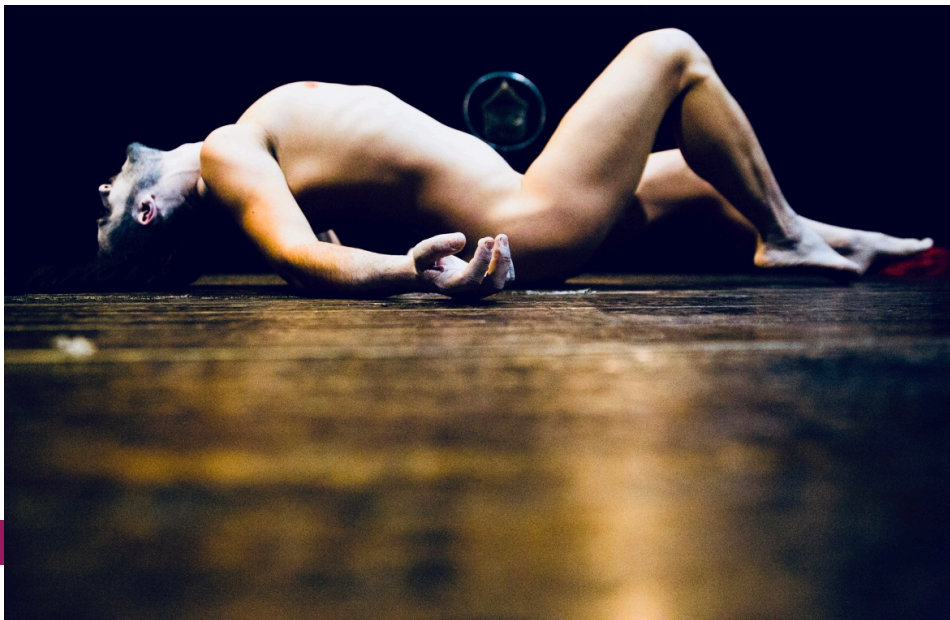
Would she re-do and re-undo her tapestry each and every single day?

Would she “behave” in a different way if she was Portuguese, or Spanish or Italian?

And to who are we unconditionally faithful? Does that even exists?

The only possible fidelity system recognized by our society is the one of the monogamous couple? We want to talk about bodies on the sideline, isolated, not included, in search and in eternal waiting: we want to talk about **PENELOPES' BODIES**.

The project borns in collaboration between the Italian company **Vuccirìa Teatro** (Joele Anastasi), the Spanish company **Estigma Teatro** (Antonio L. Pedraza) and the Portuguese artist **Nuno Nolasco**. These three artists united with each other in a work with **Angélica Liddell**. Anastasi and L. Pedraza, that work since 2014 in the show *You Are My Destiny – La Violación de Lucrecia*, found last year Nuno Nolasco in the new creation of the spanish director: *The Scarlet Letter*.



Besides mythology, our references and starting points to beginning this work are a poem by Emily Dickinson, the texts of Brigitte Vassallo and some paintings of Paul Delvaux, José de Ribera, Hyppolite Paul De La Roche, Leon Bonnat J. E. Millais, Joseph Wright of Derby, Gaetano Previati, Caravaggio, Agatino Raciti, Dino Valls and some photography work by Sarah Anne Johnson, Helena Almeida, Francesca Woodman and Hsin Wang.

The text is a dramatic structure plurilingual in **Italian, Spanish and Portuguese.**



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