

## PRESS REVIEWS- EXTRACTS



**NACHT.KRITIK.DE – Esther Slevogt – 22/04/2024**

(...) Instead, a kaleidoscopic picture emerges in which not only individual members of the staff describe their relationship to the work and to their profession, but also the theatre people themselves begin to struggle with their bubble-like view of the world.

**AKWEB.DE – Lucia Steinwender – April 2024**

(...) A beautiful, strong piece about solidarity could now be seen on stage.

**SIPARIO.IT – Roberto Canavesi – 18/02/2024**

*Il Capitale* of Kepler-452 becomes an unsettling interrogation and questioning of the specific function of art: starting from the desire to tell the abuse of the bosses on a community of workers, in reality the risk is to place itself at the same level. In fact, what was the point of spending for a month 24 hours a day in the factory if not to collect the material that was the subject of a show which will then, legitimately, be "capitalised" through the sale of performances? A provocative question that accompanies the ninety-minute viewing, needless to say, greeted with convinced and deserved applause: a final outcome in which the drift towards excessive sentimentalism fortunately finds very little space, in place of a participatory and shared narration that brings with it the 'bitter awareness of the actual inability (or perhaps lack of will) to commit everyone towards the definition of an architecture different from the capitalist one, including artists and the world of theatre.

**INTERNAZIONALE – Annalisa Camilli – 02/02/2024**

(...) The way in which Kepler-452 have decided to stage personal stories and to integrate the language of narrative theatre with video inserts and the use of scenic objects that allow the spectator to enter the factory and understand the working mechanisms is original. (...) The ending is open, but what is clear is that one can only get out of the crisis if is really willing to listen to the other, to the others, who finally appear as allies, fragile and alive in the time of struggle.

**GAGARIN – Tommaso Chimenti – 25/01/2024**

(...) Kepler's *Il Capitale* is a great life lesson. Because it does not only talk about work and our imploded and failed contemporary world, it does not only talk about collapsed and gasping capitalism, but it talks about western life, about

our value that each of us would like to change but that no one can stop in its drift because we feel like tiny cogs crushed by the System that gobbles and chews and digests everything. But above all, it speaks of time, of time that we believe is unlimited and that instead, at a certain point, runs out; of that time that has been granted to us and that we sell by the pound, by the hour, in order to have back in exchange the currency to be able to buy things that we often do not need and that even more frequently we will not have time to use.

**GAZZETTA DI MODENA – Andrea Marcheselli – 12/12/2023**

(...) On the other hand, there is absolutely no lack of pathos that is generated and forces the spectator to enter into emotional contact with men and women fighting for questions of dignity, of principle, ideological even before practical ones. For them, job opportunities could probably also arise again, but why give up what they have built with sacrifice, enthusiasm and efficiency in their work, due to dynamics that have very little to do with their productive commitment? (...) Kepler-452, on the other hand, deserves praise for a new show that once again stages a burning topical issue, declaring its universal value.

**RTBF.BE – Diane Delangre – 6/06/2023**

*Il Capitale. Un libro che ancora non abbiamo letto* shines with a thousand lights. (...) Behind this staging, which is not really one, hides an unusual approach which deserves all your attention.

**LE SOIR.BE - Catherine Makereel – 1/06/2023**

Removed, sincere, funny, the show asks these questions and shows men and women who have found themselves companions of struggle. (...) Greeting the audience at the end of the play, raised fist or hand on the heart, they don't do theatre, they move their struggle to the stage, as an echo for other workers in revolt.

**GUFETTO PRESS – Leonardo Favilli – 27/10/2023**

(...) Nicola Borghesi, on stage, and Enrico Baraldi, both directors and playwrights, have constructed a piece of civil theatre and social commitment. Objective: to unmask, if there was still a need, the unhealthy distortions of a system, modern capitalism, which the German philosopher had already identified, mindful of his experience in the ranks of the factory workers in Manchester.

**IL SOLE 24 ORE – Maddalena Giovannelli – 22/10/2023**

(...) Baraldi and Borghesi, who sign the text and the direction, do not, however, limit themselves in giving space to the chronicle, nor do they indulge in the fanatical forms of certain civil theatre. Rather, the dramaturgy (now collected in a rich publication edited by Lorenzo Donati, Sossella) attempts to start from the GKN case in order to understand the contemporary forms of economic exploitation, certainly looking at Marx's work cited in the title, but also (perhaps above all) at Mark Fisher and his lucid examination of the unstoppable production mechanism designed for goods and not for man. (...) *Il Capitale* reminds us how it is now impossible to talk about struggles and rights except from a complex and intersectional perspective.

**IL FATTO QUOTIDIANO – Davide Turrini – 22/10/2022**

The long shadow of Marx's revolutionary essay seems to shine as a general intuition of reinterpretation of the relationships between oppressor and oppressed, between exploitation and profit, causing damage, throwing slaps, producing cracks especially on the side of that bourgeois class fasting by birth from conflict and often (un)conscious subject creator in creating it. And if for Kepler 452 in the end *Il Capitale* is a "show about time, about who owns it, sells it, buys it, frees it", the spectator, after an hour and forty minutes of show, has to come up against the murderous inevitability of Capital with a continuously updated reflection on "what we are willing to give up" so that all this martyrdom of lives and work never happens again.

**DOPPIOZERO – Rossella Menna – 21/10/2022**

In this work emerges the breath of those adventures greater than oneself from which one emerges either with completely broken bones or - as in this case - with a work that goes beyond the initial theme and pedagogical pitfalls, full of tensions, emotions, nuances, and perspectives of meaning. A work in which the accounts don't add up and the contradictions explode bringing with them beautiful flashes of truth. (...) The show ended with a very exciting standing ovation from the audience, a sort of spontaneous promise to continue the fight together.

**IL MANIFESTO – Gianfranco Capitta – 15/10/2022**

The strong element, even in the exchange with the 'normal' public, lies in the deepening of ideas, rights, behavioural models. A beautiful and profitable experience for every spectator who will come across it.

**CONTROSCENA – Enrico Fiore – 12/10/2022**

In Italy Kepler-452 is undoubtedly the standard-bearer of political theatre, in the highest and most complete sense of the adjective: that is, in the sense of a poetics and practice closely linked to the concept of community. (...) Dramaturgy gives the idea of community as best it could not have been done. And no less is the effectiveness with which it reveals our contradictions, even in the substantial adherence to Marxist thought.

**HUFFPOST ITALIA – Mario De Santis – 12/10/2022**

It's not just (and it's already a lot) narrative of worker identity today, outside ideological schemes. It's also a comparison with all of us: it is the spectators who are asked the question that journalists usually ask those who risk their job: "How are you?". How are we who think we are less exploited and more fortunate? A wonderful experience that we hope to be able to see again elsewhere with its force of truth, the ethical attitude, without the rhetoric, the curious gaze, the body and the persons of the workers as evidence of lives as well as work.

**TEATRO E CRITICA – Andrea Zangari – 10/11/2022**

*Il Capitale* is not a pietistic report on the misfortune of others, but an apostrophe addressed to our conscience right from that subtitle: A book we haven't read yet, even if we pretend, we did, in fact. The conscience evoked here is that of the individual, but also that of a social block that identifies itself in the poses and customs of the left, despite having deserted its historical places and instruments of struggle. (...) For the writer, the heart of this work is also and above all the factory itself: the factory as a landscape, with its scale in part superhuman in size and proportions, with the lights, always on that tear apart the night, the incessant clatter of the machines, the stench of the oily sediments, that alienating arrangement of grey patches in the territories between the last suburbs and the first, hairless countryside.

