

PRESS REVIEWS- EXTRACTS



CONTROSCENA - Enrico Fiore – 10/10/2022

The performance by lacasadargilla reveals to be actual and necessary. The company, in a note, frames the staging on the basis of four questions: How does a single person can be ranked? Is there a subsidy for loneliness? With what do you have to coincide to be defined “alone”? In *The Ministry of Loneliness* can the liberation of desire finally soften the isolation? Well, I would say that the text - consisting of the words of the five interpreters (Caterina Carpio, Tania Garribba, Emiliano Masala, Giulia Mazzarino and Francesco Villano) elaborated on the dramaturgic level by Fabrizio Sinisi - answers these questions as best as can be possible. (...) An additional and no less relevant value of *The Ministry of Loneliness* lies in the wise mixture that, on the level of writing, is determined between the allusive irony, the ostentatious obviousness of the set phrases and a poetry as lost as fearless.

DOPPIOZERO – Ludovica Campione – 27/10/2022

The Ministry of Loneliness, lacasadargilla’s last effort combines the spotless direction by Lisa Ferlazzo Natoli and Alessandro Ferroni (who also took care of stage space and soundscapes) with the dramaturgy of the text by Fabrizio Sinisi, the dramaturgy of the movement by Marta Ciappina, and an extraordinary cast, among which stands out the dazzling and very young Giulia Mazzarino. (...) In a concerted dance of missed or only touched encounters, the five figures move within a scenic space that neurotic lights and sound score make muffled, like goldfish in a large aquarium. They exist without coexistence. The writing of the text is maintained on a precarious balance of overlapping languages, which sometimes threaten to break apart, but it combines extraordinarily well the tragic dimension with the comic one, making the viewer swing between anguish, the recognition and the uncomfortable feeling of having laughed of the misfortunes of others.

EXIBART - Giuseppe Distefano – 22/10/2022

The Ministry of Loneliness, staging signed by Lisa Ferlazzo Natoli and Alessandro Ferroni with the dramaturgy by Fabrizio Sinisi for lacasadargilla (production Emilia Romagna Teatro ERT/ Teatro Nazionale, at VIE Festival), is an album of today’s stories, instant pictures of lives lost in the drift of our sick time that has generated crises,

social hardships, neuroses, and that quietly shouts, without rhetoric, the need for closeness, sharing, solidarity, sense of community to be recreated.

LA REPUBBLICA - Mario De Santis – 13/10/2022

Each member of the ensemble has collated texts, personal experiences, memories, a common emergence from below that has become a single text (not without collective discussion) with the intervention of the dramaturg Fabrizio Sinisi. The result is this text, a phenomenology, perhaps with anecdotes sometimes dispersed, but that eventually converge on stage [...] in a single constellation of solitudes in which we are - as the figures on stage - together spectators and protagonists towards an empathic impact on the viewer.

LIMINA TEATRI – Paolo Ruffini – 17/10/2022

In the centre, a prismatic setting orients the different "dwellings" and the "crossings" of the characters, from the window of a fridge to the large hive, each space transfigures allegorically the score defining those "thematic bodies" (as Fabrizio Sinisi defines them) as synthesis of processes and adaptations for which each scene or landscape reverberates of a before to which is alluded and an after unable to be fulfilled. Compact work, held together by punctual sound raids sometimes with liberating openings, such as the "paradoxical" karaoke, other denser and more metaphysical, in accordance with the observations of Marta Ciappina for the movements to follow, when she says: "Look for a state of emptiness that allows the breath to move, without effort, the weight of the body".

RUMOR(S)CENA – Rossella Battisti – 8/11/2022

With *The Ministry of loneliness* lacasadargilla - "mobile group of actors, musicians, dramaturgs and visual artists" as they define themselves - brings a breath of fresh air to the stage. (...) It is about small dramas similar to coloured bubbles of soap that explode under the brushstrokes of a directing with slight touches, vaguely pop scenes, a chorality snatched from a lay confessional.

TEATRO E CRITICA – Andrea Zangari – 19/10/2022

Loneliness is a mysteriously magnetic force, not only the corollary of a social, historical or linguistic condition. lacasadargilla here investigates the roots of it and it is evident the long work on themselves that required the construction of these biographies for the scene, well traced in the volume curated by Maddalena Parise.

STATI D'ECCEZIONE – Graziano Graziani – 7/11/2022

If Vonnegut counted on the absurd, anticipating fifty years of issues that we are living today, *The Ministry of loneliness* sounds equally lunar to the spectator but, in reality, does nothing but giving us insights of our present. From the bee breeder telling that the disappearance of that insect would make it impossible pollination and, in fact, life on Earth; to the extroverted and "social" mother who reproaches her hikikomori daughter, locked in a room, only to feel herself more alone and lost than her; until the man with a strong neurosis who spends time with a mannequin; everything seems hopelessly and sadly already happened. Today, not tomorrow, not a thousand years ago. The painting frescoed by the performance by lacasadargilla, then, is something different from a classic "dystopian future"; it is rather something that concerns us now, invisible water (do you remember David Foster Wallace? who in fact quoted a Chinese proverb) in which we swim without realizing it.

LA FALENA – Lorenzo Donati – 16/01/2023

The Ministry tells us about our loneliness and makes us think that we have not yet arrived at the glacial meditations of humanity by Houellebecq (in *The Possibility of an Island* people prefer to finish and be replaced by their clones). Our present is still emotionally close to the sad and future-laden sighs of Chekhov's characters: a mixture of real and invented stories, of songs in headphones and of that recognizing ourselves close to *lives that are not our own* spied on social boards, reversing, however, the sign of the all-powerful performativity.

On that thread that touches despair and pity, *the Ministry of loneliness* is able to do something that is increasingly rare: it allows us to suffer in front of our small or big torments and to melt ourselves into a feeling of collective embrace, holding a karaoke mic. Where, if not in art, can we rediscover the importance of feeling part of a weak humanity?

