

Curricular notes

Franco Brambilla, born in Milan in 1952, is a director and directing teacher at Paolo Grassi school in Milan. From 1996 to 2000 he taught at the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome. He was founder and promoter of the theatre centre La Corte Ospitale, for which he curated the artistic direction and the main productions between 1989 and 2007. Artistic director of the Festival *Teatrodifrontiera* and the Festival *Il rovescio della ragione* in Reggio Emilia. From 2006 he is founder of the company *Statale9teatro*. In the 1970's he lived and worked in Mexico, where he won a scholarship from CONACYT (Consejo Nacional Ciencia y Tecnologia), he cooperated with the C.U.T (Centro Universitario de Teatro) in Mexico city and with various Mexican theatre organizations.

Apart from being a director, he has an intensive activity as a teacher, organizer of events, festivals, research projects, publications and exhibitions. Author of diverse theatre works. He curated many international projects in Russia, Portugal, Spain, Germany, Colombia. For a long time he collaborated with Josef Svoboda, Nanni Balestrini, Alfredo Giuliani, Edoardo Sanguineti, Roberto Tessari, Bruno Tognolini, Pietro Sassu, Wim Mertens and various other artists of the nineteen hundreds scene.

He had numerous recognitions, among which: Premio dell'Unione Nazionale dei Critici di Teatro ANCT (1998), Nomination UBU per i premi speciali per lo spettacolo *SS9 Ulysses on the road* (1999). In 2001 he was nominated Ministro Atlantico di Patafisica with the Etoile d'Or de Patafisique.

His research privileges expressive forms which can be located in an area at the border between theater, poetry and visual arts. He has often confronted themes and authors of the '900 culture, from Kafka to Canetti, to Futurism, freely re-interpreted in the directing of *Dopo il colpo di scopa* (1991), music by A. Lacosegliaz, *Vite a scadenza* from Elias Canetti (1995), in collaboration with J. Svoboda and with the dramaturgy curated by M. Onzikova, music by P. Sassu, *Sintesi e Simultaneità* dramaturgic revision by R. Tessari (1996).

The experimentation of languages brought him to develop an interdisciplinary approach, as in the show the *Garden of Earthly Delights by H. Bosch - Inferno Musicale* (1994). The encounter with poetry also inspired various experiences, among which: *Elegia* from R. M. Rilke (1993), *Macchina Salomè* (1994) and *Il titolo fa parte dell'opera - Tristano* with texts by Nanni Balestrini (1998), *Un'Opera per tutti i Bicentenari* (1997), on a text by E. Ferrer and music by T. Johnson, presented at the festival Venezia poesia on the occasion of the celebration of the bicentenary of the Italian flag, *Ecce Homo La passione delle voci* (1999), music score curated by P. Sassu.

Numerous have been the collaborations with R. Tessari for European special projects dedicated to the training of young actors, among which: *Vite Private e Pubbliche degli animali* (1995), loosely based on Grandville's graphic work, and *Le Metamorfosi* from Ovid (1996). On the text *Locus Solus* by Raymond Roussel, Brambilla goes through a deep experience with the students of the GITIS institute in Moscow.

Between 1996 and 2003 he begins creating shows specifically devised for non-theatrical spaces. Real journeys into nature, urban contexts, memory, the labyrinth of languages and arts: *Happening alla durata* from P. Handke (1996), in the context of the project *Il Principio del piacere* - itinerant theatrical events in the parks; *SS9 Ulysses on the road* (1997) on texts by Nanni Balestrini, music by A. Lacosegliaz, itinerant performance along the Via Emilia, with a notable success from audience and critics, which obtained the nomination for the special projects of the UBU prize. In 2000 with Milena Onzikova he curates the exhibition "*I segreti dello spazio teatrale*" by Josef Svoboda, inaugurated in Genova in the Autumn of the same year. *Indizi del tempo* (2000), with his own dramaturgy, a journey of visual and auditory suggestions aimed at recalling the history of Rubiera's Ospitale, on the occasion of its inauguration, and more: *Anatomia di un sentimento* and *Aqua micans* (2001), *Viaggi al centro della notte* and *Il labirinto del desiderio* (2002), his dramaturgies. *I sette sigilli. Apocalisse infinita*, written by Nanni Balestrini, *Ottocentoanni*, *Soluzione finale*, his own writing, *L'accalappiatopi* written by Bruno Tognolini (2003). *La ballata di Franz*, his own writing;

Miti oggi, written by Giulio Mozzi; *Fuoco!!* written by Bruno Tognolini, (2004). The latter hosted at important national festivals.

In Milan at the Scuola D'Arte drammatica Paolo Grassi he starts an important study path for the courses of theater directing and playwriting about the languages of contemporaneity and his show *Tristano*, texts by Nanni Balestrini, premieres here (2005) as well as the show *A-ronne* by Edoardo Sanguineti (2006), with his direction.

Later follow some creations dedicated to the youths and to childhood: *L'altalena che dondola sola*, dramaturgy by Bruno Tognolini, studies and workshops for *Microcosmi*, the production *L'ecogioco dell'oca*, his own writing.

In 2006 he founds the company Statale9teatro with which he deals with the great themes of disadvantage and psychiatry: he realises the first study for *Gli anni del silenzio* in collaboration with the Centre of documentation of the history of psychiatry S. Lazzaro in Reggio Emilia, *VISIONI di una notte d'estate*, itinerant performance in the S. Lazzaro park (2007), *...e sarebbe questa la mia Itaca*, a project dedicated to Giorgio Messori in the context of Fotografia Europea Reggio Emilia, and he premieres in Milan at the Scuola D'Arte drammatica Paolo Grassi with the show *Quattro quartetti* from T. Elliot with coreographies by Luciana Mellis. *Le mille e una notte - storie di vite sospese* (2008) in Reggio Emilia. *Il rovescio della ragione- Gli anni del silenzio* itinerant show in the monumental complex San Lazzaro in Reggio Emilia (2009). *Black out*, texts by Nanni Balestrini and coreographies by Luciana Mellis, premieres at th Mudima Foundation in Milan (2010). *Il principio del piacere* at San Lazzaro in Reggio Emilia (2010). *Tristano* by Nanni Balestrini with coreographies by Luciana Mellis at La triennale di Milano (2011). *Omnia Vanitas*, from Elias Canetti, at the Museo Storia della Psichiatria in Reggio Emilia (2012). In the same location *Vite infami* at the Lombroso pavilion and *Autoritratto con dedica* (2012). *Conversazioni con il boia* by Kazimier Morciaski at the Vascello theater in Rome (2013). *Quel pasticciaccio brutto* in the context of the festival Contatto Reggio Emilia (2013).

From 2010 he dedicates a particular attention to new languages and the rereading of avantgardes: *63x50 teatro* a performance dedicated to the 50 years of the Gruppo 63, texts by A. Giuliani, E. Filippini, G. Falzoni, G. Manganelli, M. Perriera, Auditorium Parco della musica, Rome (2013). *Orfeo canta!* from *Sonnets to Orpheus* by R.M. Rilke, Museo del 900 of Milan and Cimitero del Monumentale, Milan (2014). *Assemblaggi*, dance-theater show dedicated to Dadaism and Daniel Spoerri's work at EXPO (2015). *La tempesta perfetta*, texts by Nanni Balestrini Venezia and Porto Marghera (2015), Museo del 900 Milan December (2015). *Da Dada a Dada*, from Tristan Tzara and Pablo Picasso, Galleria civica di Modena and Mudima Foundation, Milan (2016).