

# CV/PORTFOLIO

*QA-QuasiAnonimaProduzioni*

[www.quasianonima.it](http://www.quasianonima.it)



QA - QuasiAnonimaProduzioni  
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QA-QuasiAnonimaProduzioni was born in Messina in 2013 with the intent to bring on stage new faces and texts, looking for a contamination between ancient and modern authors for a new dramaturgical research. QA follows a path of research that focuses on the word, verse, music and movement as a coherent and inseparable whole: a means to investigate the deepest spaces of the soul and psyche. We have elected man, his relationships, his disagreements at the center of our research, in an attempt to build a mirror through which we can see the best and the worst of ourselves. We want to investigate facts, feelings, reactions through action, not through narration. We want to represent chaos through a balance of form that amplifies the pain, the fears, the doubts and the extreme consequences to which we are pushed. We work a lot with the body, voice, sounds, music, movement, breath, gaze and words, until all the elements become one act, one feeling, one being: acting as an extreme means of expression of being. The research, the thought, the excavation on one side, the denunciation and the protest, on the other, are the forces that move the company. The texts are all original, as well as the music. QA collaborates with the University of Messina welcoming students for curricular internships and activities valid for the recognition of educational credits. In 2017 it is a partner of the Catholic University of Milan, Drama Lab and Laboratorio Dionysos - Digital Archive of Ancient Theatre, for the organization of the Conference "L'attore tragico. Words and actions in honor of Fernando Balestra", alongside other partners of excellence such as the University of Trento, the Center for Culture and theatrical initiative "Mario Apollonio" of the University of Largo Gemelli, the Association Kerkis - Ancient Theatre on stage and the Association of Friends of INDA. In 2018 QA started a collaboration with the Company Sutta Scupa and Centri di Prima Accoglienza with the launch of a workshop dedicated to "Art and new citizens". In the same year QA represents the INDA Foundation with "Naufragio" as a special guest at the Roman amphitheater in Albano Laziale. In 2019 he organizes in Messina the only Sicilian stage of the World Theatre Day in collaboration with the International Theatre Institute and the Ministry of Justice. In 2020, the work "Quarantine. Cloister-Inner-Night-Cervantes/Caravaggio" is included in the Q database. Theatrical Recreation of Don Quixote with other plays considered of international relevance among the contemporary rewritings of Don Quixote.

In the same year the text is published on Artifara, a scientific magazine that enjoys the patrocinio of the University of Turin, inside the essay "Per un Chisciotte contemporaneo: il modello di dramma-aión in Lunario e Quarantena" by Vincenza Di Vita with the dramatic texts of Auretta Sterrantino and Rino Marino.

Since 2018, QA has collaborated with Nutrimenti Terrestri, a ministry-supported theater company.

Since 2013, QA produces in Messina a review of new drama totally self-financed, "Atto Unico. Scene di vita, Vite di Scena", which has brought over 40 shows on stage, many of them in national premieres, recording important guests among Italian directors and actors such as Antonio Calenda, Maurizio Marchetti, Sergio Basile, Tino Caspanello, Manuel Giliberti, Claudio Collovà, Angelo Campolo, Luca Fiorino, Roberto Bonaventura, Carmelinda Gentile, Elena Polic Greco and Donatella Bartoli among others. The founders of the company are Auretta Sterrantino and Vincenzo Quadarella.

**WHO WE ARE:** <http://quasianonima.it/chi-siamo/>

**PRESS REVIEW:** <http://quasianonima.it/press-e-media/>

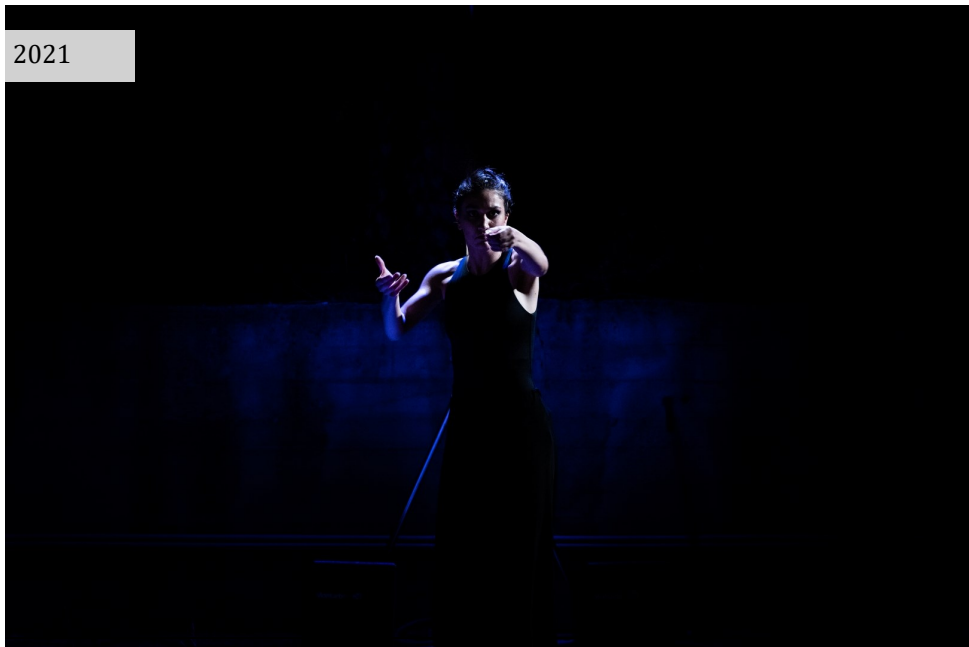
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SHOWS

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/](http://quasianonima.it/gli-spettacoli/)

2021



## MINIMA MENTE BLU

*accordi sintetici per una nudità d'essenza*

STUDY FROM *IMAGINATION DEAD IMAGINE* BY S. BECKETT

with Giulia Messina; music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Auretta Sterrantino; assistant to the direction - Elena Zeta; press office - Marta Cutugno; produced by QA-QuasiAnonimaProduzioni/Nutrimenti Terrestri

A color. A deal. And still silence.

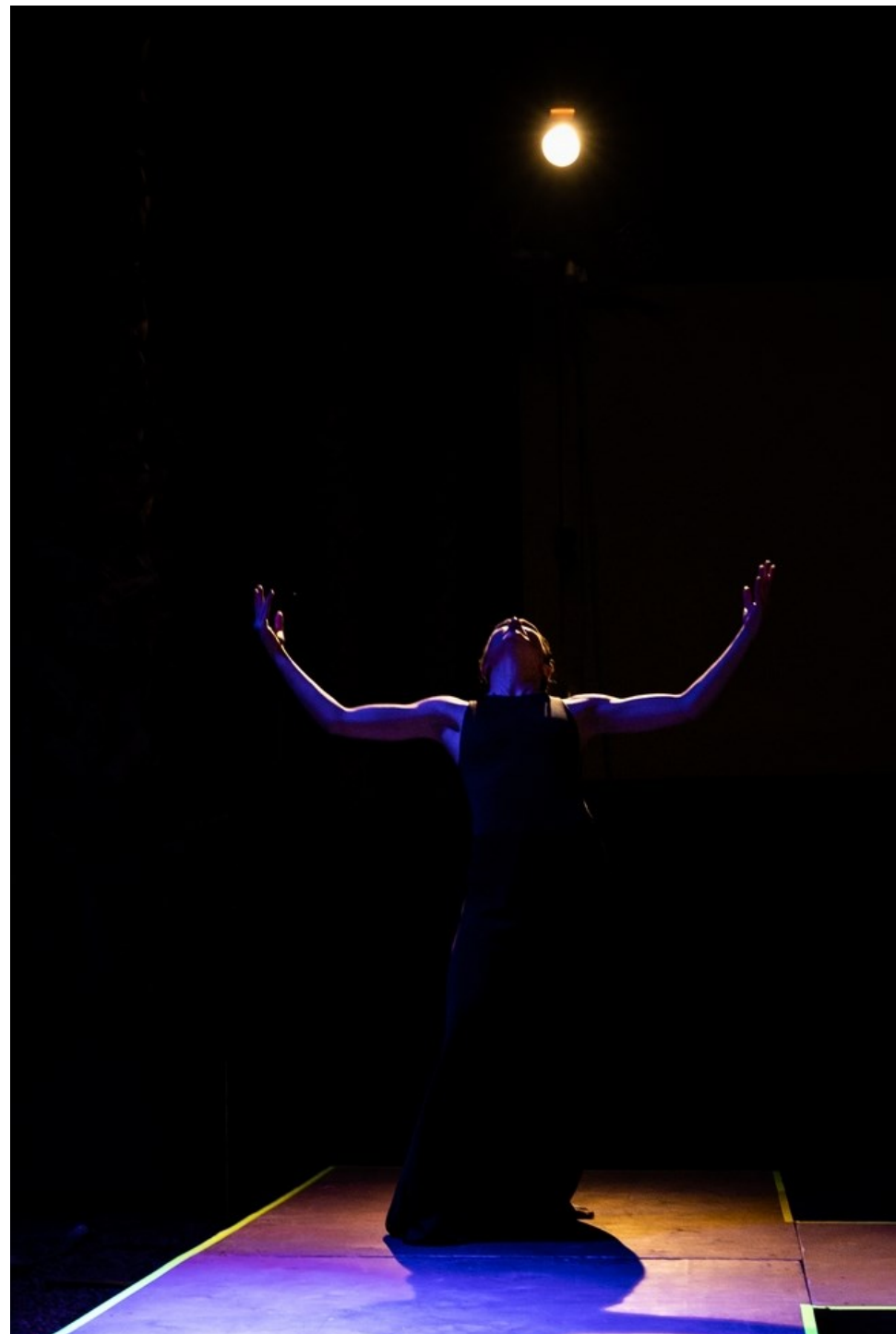
And in the silence an urgency: the urgency of research, the urgency that shakes Sibilla. An urgency that divides her: moving forward, following herself, discovering herself or staying behind in order to be able to resolve outstanding issues. What to do? Remain attached to the past that is too oppressive or strip everything of any falsehood and reach the pure essence, nudity, understood as roughness, absence of pretense or digital filters with which today we model avatars that look so little like us? To be in E minor, light blue, like the dream that carries the harbinger of darkness? Or synthesize in G sharp minor, blue, deep and nostalgic, tending towards the sky, towards contemplation beyond physicality?

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/MINIMA-MENTE-BLU/](http://quasianonima.it/gli-spettacoli/minima-mente-blu/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



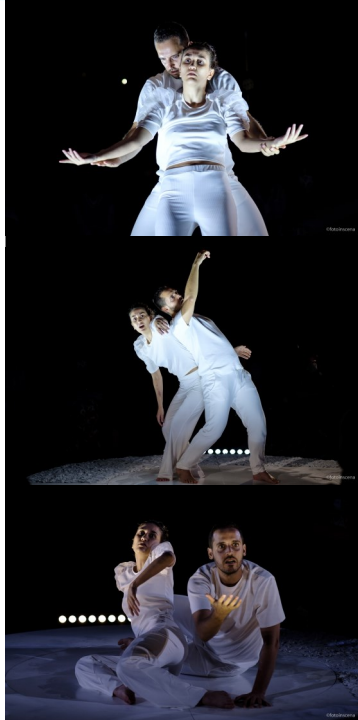
2021



## IN TACITO QUADRANTE *for a poetic of the impossible [part II]*

STUDY FROM *IMAGINATION DEAD IMAGINE* BY S. BECKETT  
with Giulia Messina and William Caruso; original music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Aurette Sterrantino; assistant to the direction - Elena Zeta; stagecraft - Fabio Crisafulli; critical observer and press office - Vincenza Di Vita; produced by QA-QuasiAnonimaProduzioni/Nutrimenti Terrestri

Him and Her. And a rotunda. All white. No entrance. No exit. Only time that moves finite and infinite, back and forth, in a single instant. Flowing fragments overlap and follow each other, in a constant chase that finds no respite. Everything is closed as in a viewfinder, as in a small peephole that projects our gaze on two existences as concrete as indefinite. It doesn't matter who they are or where they come from.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/IN-TACITO-QUADRANTE/](http://quasianonima.it/gli-spettacoli/in-tacito-quadrante/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

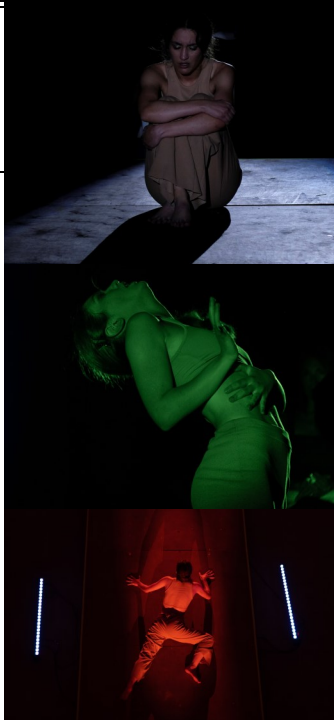
2020



## CENERE *for a poetic of the impossible [part I]*

STUDY FROM *THE WASTE LAND* BY T.S. ELIOT  
with Giulia Messina; original music - Vincenzo Quadarella; lighting design - Stefano Barbagallo; written and directed by - Aurette Sterrantino; assistant director - Elena Zeta; volunteer assistant - William Caruso; critical observer and Press Office - Vincenza Di Vita; produced by QA-QuasiAnonimaProduzioni/Nutrimenti Terrestri

Ash is part of the ritual of mourning. Ash is dust to which we return. Ash is remnant, residue but at the same time stubborn testimony to a past existence. A trace of a vestige of meaning, ash is sand that marks a deserted time in which we are alone, increasingly alone. And naked, stripped bare. The study, for a poetic of the impossible, starts from *Te Waste Land* by T. Eliot with its score, to investigate that sense of impending post-catastrophe desolation that always puts humanity at risk and then sees it rise again. New? Better?



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CENERE/](http://quasianonima.it/gli-spettacoli/cener/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2018



## RICCARDO III

*suite d'un mariage*

with: Michele Carvello (Riccardo III), Giulia Messina (Lady Anna)  
Written and directed by - Auretta Sterrantino; Composers -  
Filippo La Marca/Vincenzo Quadarella; Staging - Valeria  
Mendolia; co-producers NutrimentiTerrestri

“Loaned, old, new, blue”: these is the mantra repeated by a man and a woman walking down the aisle to the altar; these are Lady Anne's words. She is victim of Richard's plan; he is a monster but also fragile as we have never seen him. The subject of the investigation are the mechanisms of a perverse mind in a game of action and reaction driven into a carnage by two destructive feelings: desire for power and thirst for revenge.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/RICCARDO-III/](http://quasianonima.it/gli-spettacoli/riccardo-iii/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2017

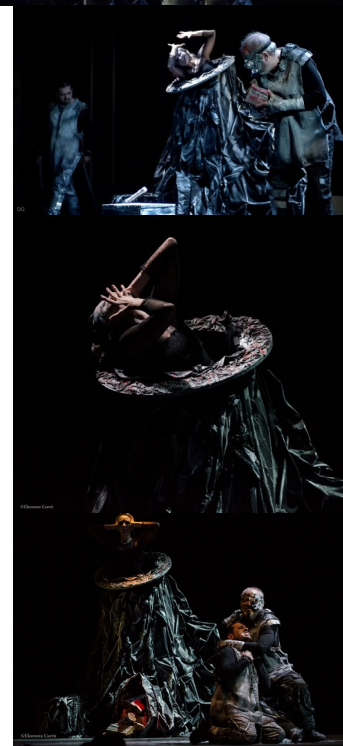


## PROMETHEUS

*o del fuoco, maestro di ogni arte*

with Sergio Basile (EFESTO), Oreste De Pasquale (PROMETEO), Loredana Bruno (BIOS);  
Written and directed by - Auretta Sterrantino;  
setting - Valeria Mendolia;  
Composer - Filippo La Marca;  
Light designer - Stefano Barbagallo;  
Assistant director - Elena Zeta;  
In collaboration with TVE, Messina

A face-to-face between Hephaestus, god of fire, and Prometheus in a post-apocalyptic scenario of destruction and repression, where everything turns upside down and the clash between gods becomes a clash between points of view, ways of living, ideals, priorities. A struggle between selfishness and necessity, between power and freedom, life and death.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/PROMETHEUS/](http://quasianonima.it/gli-spettacoli/prometheus/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2016/2019



## CAINO

*homo necans*

TRAITORS OR GUILT BEARERS TRILOGY, I CHAPTER

with: Michele Carvello (Abele), Giacomo Lisoni (Cain);  
written and directed by Aurette Sterrantino; original  
music - Vincenzo Quadarella; scenography - Giulia Drogo;  
assistant director - Elena Zeta

Cain? Cain is not what he seems.  
What about Abel? Abel looks like sunlight.  
Two brothers: the first since the beginning of time.  
Two faces that do not know how to mirror each other;  
they seek each other out, reject each other, and yet in  
the end they complete each other.



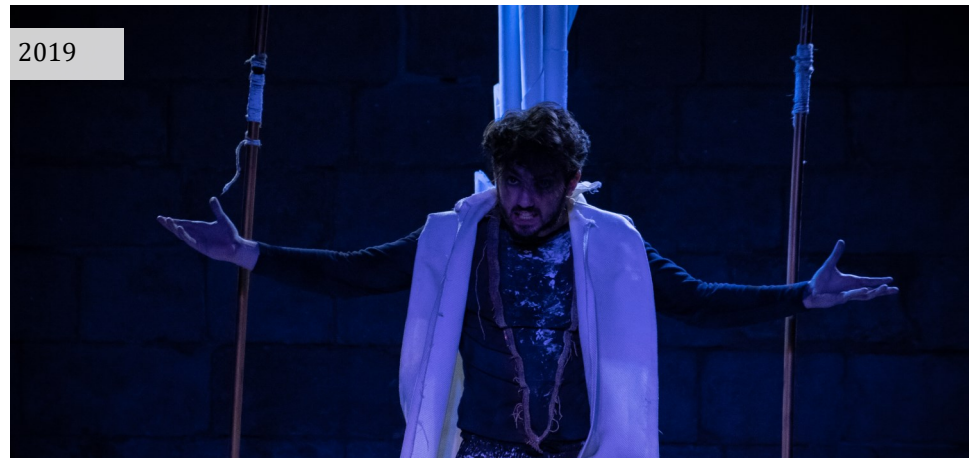
LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CAINO/](http://quasianonima.it/gli-spettacoli/caino/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2019



## GIUDA

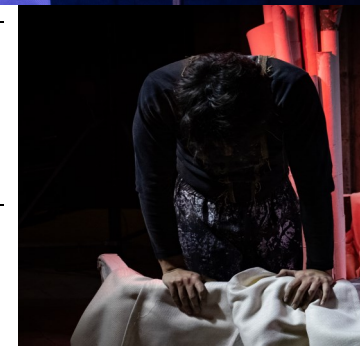
*ed era di notte*

TRAITORS OR GUILT BEARERS TRILOGY, II CHAPTER

with: Danilo Carciolo, Michele Carvello, Martina Cassenti;  
written and directed by Aurette Sterrantino; staging - Valeria  
Mendolia; original music - Filippo La Marca and Vincenzo  
Quadarella; assistant director - Elena Zeta

"Truly I tell you, one of you will betray me."  
"Is it I, Lord?"

Who betrayed whom? A night that breaks two lives in an  
ultimate sacrifice made for love. A love betrayed. A  
torment that rends the flesh. A leaf fell, the last leaf. And  
it was at night.



LINK

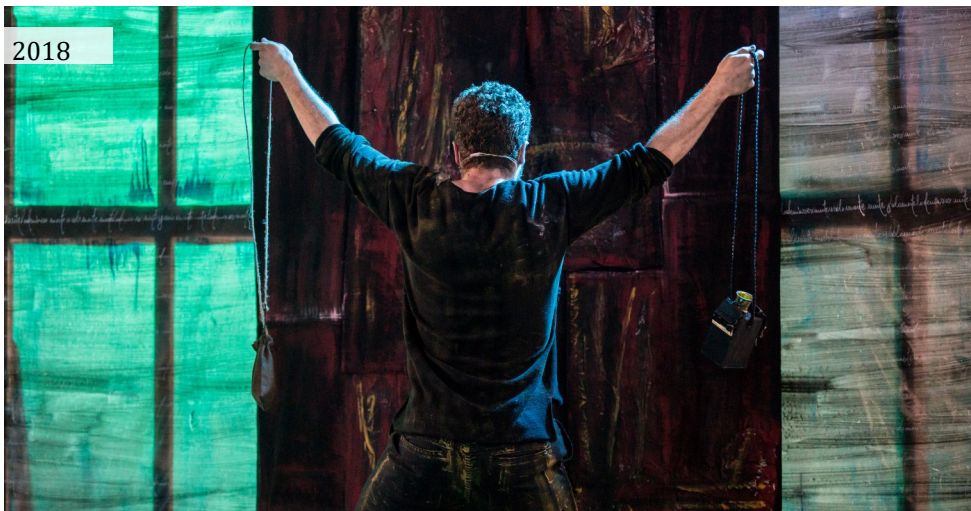
[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/GIUDA/](http://quasianonima.it/gli-spettacoli/giuda/)

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2018



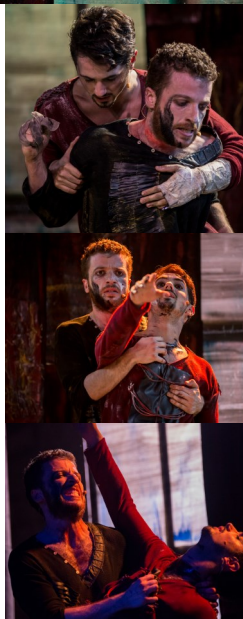
## QUARANTENA

*CHIOSTRO-INTERNO-NOTTE-CERVANTES/CARAVAGGIO*

TRILOGY ABOUT ART, II CHAPTER

with (in alphabetical order): Michele Carvello/Cervantes; Marcello Manzella/Caravaggio; written and directed by Aurette Sterrantino; original music Filippo La Marca; scene and costumes - Valeria Mendolia; lighting design - Stefano Barbagallo; assistant director - Elena Zeta; press office: Vincenza Di Vita; scene photographer - Stefania Mazzara; NutrimentiTerrestri

Cervantes and Caravaggio emerge from a dark and gloomy past - similar in hue to our well-known present - with their load of irreverence, boldness and tenacity. Isolated from everything and everyone, they find themselves face to face on a night that turns out to be crucial for their lives. Among misunderstandings, confessions and clashes, an unlikely encounter between two revolutionary geniuses, precursors, visionaries, in search of an end, a solution that seems to lead them in opposite directions until the end.



### LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/3291-2/](http://quasianonima.it/gli-spettacoli/3291-2/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

“PER UN CHISCIOTTE CONTEMPORANEO: IL MODELLO DI DRAMMA-AIÓN IN *LUNARIO* E *QUARANTENA*”  
<https://www.ojs.unito.it/index.php/artifara/article/view/4912/4725>

2016



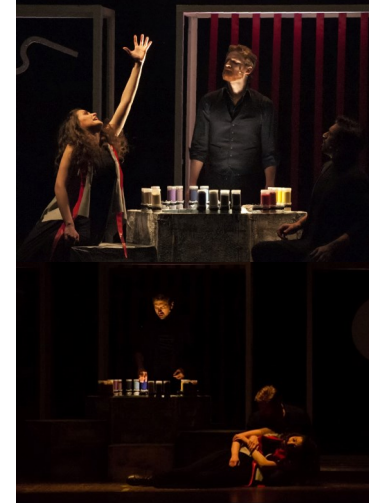
## NUDITÀ

*chiaroscuro permanente*

TRILOGY ABOUT ART, I CHAPTER

with: Marialaura Ardizzone (Sibilla); Livio Bisignano (Maestro Esse); Oreste De Pasquale (Maestro Kappa); written and directed by Aurette Sterrantino; scenography - Giulia Drogo; original music - Vincenzo Quadarella

The show was created on the occasion of the 150th anniversary of Kandinsky's death, from a study on the painter himself and on the musician Schoenberg. Three characters on stage, scrutinize each other, challenge each other, push each other over the edge.



### LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/NUDITA/](http://quasianonima.it/gli-spettacoli/NUDITA/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2019



## ULISSE

### *l'arte della fuga*

SAILING FROM BACH TO DALLAPICCOLA

with: Sergio Basile; musical repertoire edited and performed live by Filippo La Marca; written and directed by Aretta Sterrantino.

Bach and Dallapiccola, a relationship in the furrow of a tradition that means transmission and innovation at the same time: "crossing". A relationship ploughed with Ulysses's ship, an Ulysses who is also a son of tradition, "betrayed" by authors subsequent to Homer. An Ulysses who travels for traveling and not for the return, almost betraying his oikos: his homeland, his kingdom, his home, his family.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ULISSE/](http://quasianonima.it/gli-spettacoli/ulisse/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2017



## NAUFRAGIO

*un preludio, quattro movimenti, una fuga*

with: Marialaura Ardizzone; written and directed by Aretta Sterrantino; live music composed by Filippo La Marca; staging - Valeria Mendolia; lighting design - Stefano Barbagallo.

Shipwreck is inspired by the famous fragment of the greek lyric poet Simonides of Ceo, The lament of Danae, and tells the life seasons of a woman in struggle with family and society, a woman with a strong and rebellious character, but without the means to assert their free will. Constant companion for Danae is the sea, decisive in the struggle between destiny and will to power in a poetic flow of seasons, which lead from prelude to escape/fugue.

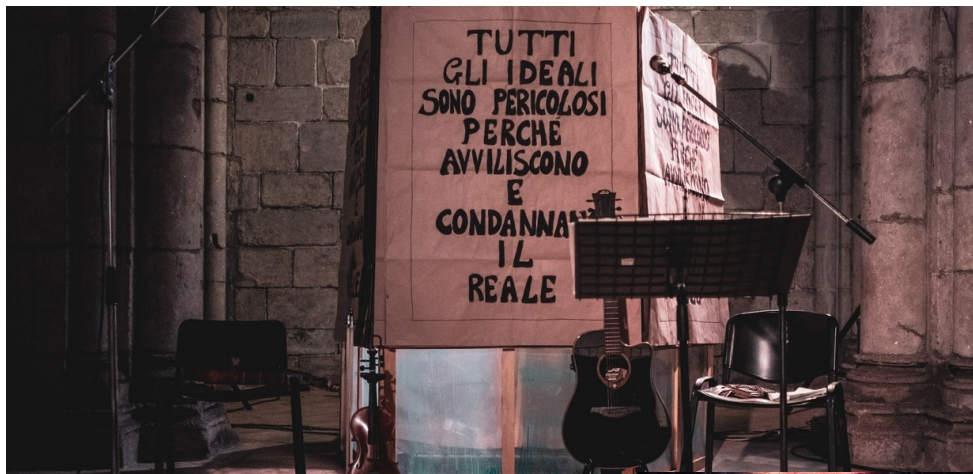


LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/NAUFRAGIO/](http://quasianonima.it/gli-spettacoli/naufragio/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



## TRADITORI

*contro il ministro dei temporali*

FROM AN IDEA BY VINCENZO QUADARELLA

with Vincenzo Quadarella - narrator and songwriter; Daniele Testa - viola and violin; staging - Valeria Mendolia; press office - Vincenza Di Vita; scene photographer - Giuseppe Contarini

"Traitors. Against the Minister of Storms" is a concert-performance that wants to focus on the betrayal of history, a betrayal perpetrated by man to the detriment of man himself. So traitors and betrayed gather without distinction, becoming two sides of the same coin and populate the history, revealing all its brutality of the West. The show will be an ideal recitation of the rosary, grained little by little, through the sorrowful mysteries that will accompany us in the themes chosen by the artist. Five sorrowful mysteries, for five great themes to be declined according to the enunciated perspective.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/TRADITORI/](http://quasianonima.it/gli-spettacoli/traditori/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

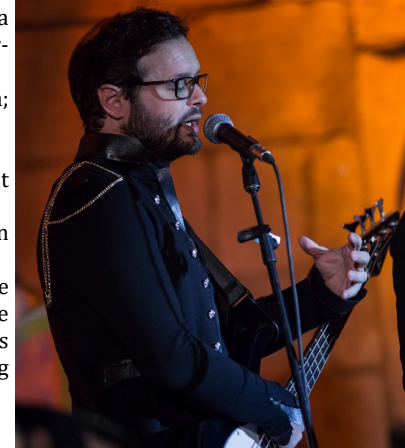


## C'ERA L'ACCA

FROM AN IDEA BY VINCENZO QUADARELLA

with THE HOUSE OF PAPER CANDLES: songs and original live music Vincenzo Quadarella, lyrics, music, voice and bass; Filippo La Marca, piano and synth; Stefano Barbagallo, drums; Adriana Drogo, voice; with Loredana Bruno and Giada Vadalà; recited texts and artistic coordination, Auretta Sterrantino; staging, Valeria Mendolia; press office, Vincenza Di Vita; scene photographer, Stefania Mazzara.

Once upon a time there was a cat. Then, as a paradox, it was closed in a box. Is it now dead or alive? Once upon a time there was an "acca", indicating aspiration. Now it is silent. Once upon a time there were many things. And once upon a time there was Man. Now what is left? "Once upon a time there was an ach" is not a prose show, it is not a song-theatre, it is not a concert-show, it is nothing but a provocation.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/CERA-LACCA/](http://quasianonima.it/gli-spettacoli/cera-lacca/)

PRESS REVIEW

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2016

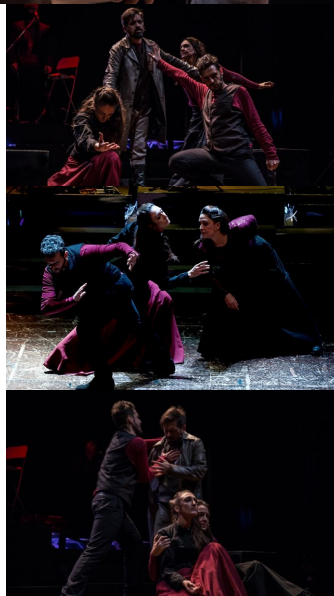


## WUNDERKAMMER

*suggestioni Poe-tiche*

with Loredana Bruno (Ulalume), William Caruso (Wilson), Oreste De Pasquale (William), Claudia Zappia (Ligeia); written and directed by Aurette Sterrantino; elements of Scene and Costumes - Teatro Vittorio Emanuele; staging - Valeria Mendolia; original live music - La Casa delle Candelette di Carta.

The play traverses the controversial world of Edgar Allan Poe, a hypothetical Poe stuck in the last night of his life. A clash between life, past, present, poetics and creation that reveals obsessions and deep-seated drives, showing how easily one can ultimately be a victim of oneself.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/WUNDERKAMMER-SUGGESTIONI-POE-TICHE/](http://quasianonima.it/gli-spettacoli/wunderkammer-suggestioni-poe-tiche/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

2015



## INSOMNIUM

*e si sciolgono le ore*

FREELY INSPIRED BY THE HOUSE OF SLEEP BY J. COE

written and directed by Aurette Sterrantino; Set design - Giulia Drogo; Original music - Filippo La Marca; with (in alphabetical order): Marialaura Ardizzone - Sarah; Livio Bisignano - Jeremy; Loredana Bruno - Veronica; Oreste De Pasquale - Dr. Gregory; Claudia Zappia - Dr. Madison.

The play focuses on the faint line between sleep and wakefulness, reality and dream, in a rhythm that alternates spatial and temporal planes, to suck actors and spectators into a vortex of questions that, only at the end, will find clarity but not necessarily answers.

A group of friends and acquaintances who crossed paths when they were young, meet again fifteen years later in particular circumstances. A meeting that causes a series of revelations and awareness after which nothing will be the same.

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/INSOMNIUM/](http://quasianonima.it/gli-spettacoli/insomnium/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



## ASINI TUTTI

FROM AN IDEA BY VINCENZO QUADARELLA

Piano and Keyboards: Filippo La Marca; Viola and Violin: Daniele Testa; Guitar: Umberto Ferro; Narrator/singer: Vincenzo Quadarella; Reciting voices: Loredana Bruno, Oreste De Pasquale; Artistic coordination and direction of the production: Aurette Sterrantino.

*"You were looking at the finger, I was pointing at the moon".*  
The show adopts a completely different perspective to tell the story of our '900, pointing the spotlight on stubborn men, strongly stubborn to go against the tide, despite everything.  
"Donkeys" because stubborn, stubborn, stubborn ... but actually right. Statesmen, journalists, artists, "missionaries", men who gave themselves, granted themselves completely and who were often understood and bitterly regretted post mortem.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ASINI-TUTTI/](http://quasianonima.it/gli-spettacoli/asini-tutti/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



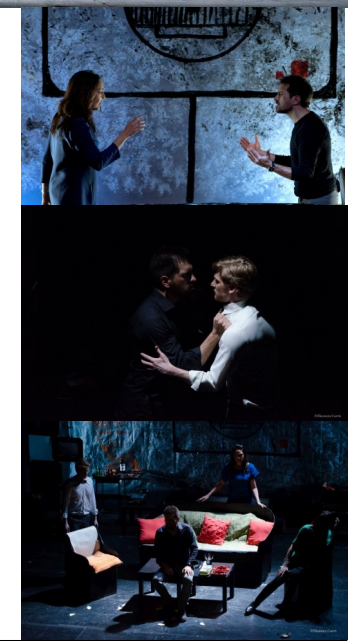
## ADOLPHE

*the importance of being...*

FREELY BASED ON *LE PRÉNOM*

Direction, translation and adaptation - Aurette Sterrantino; Original music - Filippo La Marca; Production of scenes and costumes - Valeria Mendolia; with (in alphabetical order); Livio Bisignano - Claude; Loredana Bruno - Élisabeth; Oreste De Pasquale - Vincent; Giada Vadalà/Marialaura Ardizzone - Anna; Assistant director - Martina Morabito

Four longtime friends meet for dinner. The smiles and the initial affection are put to the test by the central episode, the engine of the dramaturgic development: Vincent and Anna's son's name, who during the dinner declares to be pregnant. A name, Adolphe, not appreciated and whose choice triggers a series of frictions and misunderstandings that will end up bringing out the worst in each of the diners, laying bare, through a dynamic development, the raw nature of their relationship, made of jealousy, envy and resentment.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ADOLPHE/](http://quasianonima.it/gli-spettacoli/adolphe/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



## QUANDO, COME UN COPERCHIO

TRIBUTE TO LUCIO PICCOLO, EUGENIO MONTALE,  
GESUALDO BUFALINO AND VINCENZO CONSOLO

written and directed by Aretta Sterrantino; Original music - Vincenzo Quadarella; Staging - Valeria Mendolia; with (in alphabetical order); Oreste De Pasquale - Bruno; Giada Vadalà - Amelia

A dialogue between a man and a woman, similar, yet totally different. A man and a woman who talk, over the course of one night, non-stop, skillfully weaving different planes of meaning and hiding in the depths of the truest and most tragic line of communication that they are consuming.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/QUANDO-COME-UN-COPERCHIO/](http://quasianonima.it/gli-spettacoli/quando-come-un-coperchio/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



## EREBO *il lungo addio*

Direction and Dramaturgy: Aretta Sterrantino; Original music (performed live): Filippo La Marca, Vincenzo Quadarella; Production of scenes, costumes and make-up: Valeria Mendolia; with (in order of appearance): Anime Morte - Oreste De Pasquale (Ajax, Atreus, Orpheus, Ulysses of the Return); Giada Vadalà (Tecmessa, Galatea, Deianira, Eurydice); Livio Bisignano (Messenger, Eteocles, Narcissus); William Caruso (Hades, Ulysses of the Journey); Loredana Bruno: Penelope; Giulia De Luca: Persephone; Musicians: Filippo La Marca, Daniele Testa

New experiment of tragedy shaped on a classical model, Erebo uses all the performing arts to express the inexhaustible anxiety of research that is inherent in man and that is deeply fixed in the classical myth.

The text, an original reworking of classical and modern authors, all linked to mythical themes, tends to a unitary dramaturgical line. The starting point is an imaginative descent of Penelope into the dark recesses of the earth, into the realm of Persephone, where the Dead Souls dwell. They constitute the fulcrum of the action, and allow, with their continuous change passing from one destiny to another, to cross very different myths, but nevertheless intimately connected.

LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/EREBO/](http://quasianonima.it/gli-spettacoli/erebo/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



## MATRIOSKA

FREELY INSPIRED BY "FOLLIA" BY P. McGRATH

written and directed by Aretta Sterrantino; Original music - Filippo La Marca; Artwork - Nino Bruneo; Scenes and costumes - Valeria Mendolia; with (in alphabetical order): Alessio Bonaffini - Victor; Loredana Bruno - Dr. Raphael; Oreste De Pasquale - Edgar; Giada Vadalà - Stella; Assistant director: Martina Morabito.

Have you ever looked in the mirror and wondered who you are? Four characters: two men and two women. Four truths, one story. A whirling spiral that contains an unexpected reality. A jagged path with blurred contours. An exhausting search, a merciless confrontation that is slowly consumed.



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/MATRIOSKA/](http://quasianonima.it/gli-spettacoli/matrioska/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>

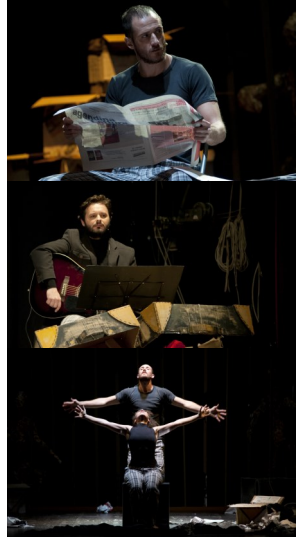


## PROTESTO

FROM "THE REVOLUTIONARY NON-PLACE" BY V. QUADARELLA

Direction and dramaturgy: Aretta Sterrantino; with (in alphabetical order): Claudia Marini and Lelio Naccari; Original music and keyboards: Filippo La Marca; Guitar and voice: Vincenzo Quadarella; Sets and costumes: Valeria Mendolia; Lighting design: Elvio Amaniera.

Ego. Ego-volitive and Ego-claudatory. Me and the other. We. Us and You. All. Crossed by a "fundamental disagreement that troubles us": to go or to stay? To still believe that a better world is possible, to try to start from scratch together with others or to give up and shut oneself up in the intimacy of a "den", to live life "as a solitary vice"?



LINK

[HTTP://QUASIANONIMA.IT/GLI-SPETTACOLI/ULISSE/](http://quasianonima.it/gli-spettacoli/ulisse/)

PRESS REVIEW

<http://quasianonima.it/press-e-media/rass-stampa-online/>



**2017**  
**TUTTO IL MONDO è PALCOSCENICO**

*Omaggio al teatro*  
Di e con Antonio Calenda  
Accompagnato al piano da Filippo La Marca  
<http://quasianonima.it/produzioni/tutto-il-mondo-e-palcoscenico/>



**2017**  
**PUPETTO ED IO**  
*Il maestro è nell'anima*  
Omaggio al Maestro Donato Castellaneta  
Di e con Maurizio Marchetti  
Accompagnato da Toni Canto e Giancarlo Parisi  
<http://quasianonima.it/produzioni/2070-2/>



**CASA DELLE CANDELE DI CARTA**  
**(BAND)**

Inoltre la compagnia produce la band "La Casa delle Candele di Carta", che ha stampato il suo ultimo cd nel 2015.  
<http://quasianonima.it/produzioni/la-casa-delle-candele-di-carta/>