principio attivo teatro

HANA' E MOMO'

with: Cristina Mileti e Francesca Randazzo
created and directed by: Cristina Mileti e Francesca Randazzo
lighting design: Marco Oliani
technical: Vincenzo Dipierro

INTRODUCTION

The show is freely adapted from the book "Fairy Tale of Love" by Hermann Hesse, a short story where the author shows us the importance of the concept of cohesion, doing together, of accepting the other.

Even the title is inspired by this idea:

Haná and Momò from Japanese means "Flower and Peach" and expresses the idea of transformation, of exchange, of the importance of sharing.

As the flower becomes fruit and this, in turn, contains the seeds essential for new shoots, so the play shows us the path of two characters who, although very different from each other, will discover the importance of their reciprocity, choosing to collaborate and play together having fun.

The suggestions in the book of Hesse, return to the show by an oriental atmosphere that can be read not only in the choice of the title, but also in the costumes of the actresses, the choice of materials, in the circularity of the stage space (a kind of micro garden zen) around which all the action rotate.

The two actresses with different artistic experiences, blend techniques that range from the art of the actor and the figurative.

The placement of both appear unusual; In fact, the two are placed at the ends of a circle, kneeling. Their facial expressions often clawnish supports the ability of both to know how to transform simple objects of everyday use in funny characters, handled during the story.

The entire show is defined in a proposal in which movement, materials, props and audience become complementary through brief moments of interaction with the actresses.

TOPICS

The protagonists enact the world of childhood relationships with its well---known conflicts (diversity, clashes, teasing, prevarication) recognizable in the challenge that the two tmove to act, playing.

The one superbly wants to hold an order, dictated by her laws and especially by the "it's all mine," facing to the other who would like totrespass, break those patterns to share space and invite her to the game.

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The development of the relationship between the characters is presented as an initial rivalry, a cheerful clash that ends up changing in an accomplice friendship, in a series of pictures played with fantasy and imagination.

Another element highlighted throughout the story is the choice of the actresses of use and transform simple and natural materials, such as sand, paper, sticks of wood or bamboo, which will come alive as the characters they invented ..

The idea was strongly desired to show the public how it is possible to create an amazing and imaginative game with "little or nothing".

SYNOPSIS

Hanà and Momò is the story of two girls separated by a circular space made of sand, where they meet and play creating imaginative inventions.

Momò has no intention to share her toys with the intrusive friend; she prefers to concentrate on her drawings on the sand. Even Haná would like to do this, but hampered by the arrogance of Momò that forces her into a small portion of space, answers teasing with his outlandish creations.

So the giant fish designed by Momo will be forced to abdicate in favor of a flying snake created from Hana ...

A progressive and exciting challenge between children where hostility will give space to the evolution of games, made possible only thanks to the contamination of the protagonists and their relentless creativity.

The moves of their clash will be dictated by the capacity to surprise and overcome the imaginative skills of the opponent.

Through the invention of micro stories we have a play punctuated by continuous actions and reactions where paper butterflies, a puzzle to solve, treasures to be discovered will involve the two protagonists infecting the audience.

The end of history will mark not a winner but a friendship, and finally the protagonists discover how is more important to enjoy a mutual stimulation, the joy of doing together, rather than overcome.

"Only this is the life for me, floating in between two poles, the oscillation between the two pillars of the world. I would like to show with joy the blessed diversity of the world and also always remember that at the bottom of this variety there is unit."
(Herman Hesse)

age: the show is primarily adressed to children between the ages of 3 to 8 years but also enjoyable for an adult audience.
duration: 50mins
description: theatre of objects and actor
full video: https://vimeo.com/133425821
language: Mute with comprensible language's sound

Show with limited number of seats (up to 100 people)

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REVIEWS ON THE SHOW:

"An ode to the imagination. Here's the good feeling that leaves the spectacle of Principio Attivo Teatro. So much irony in a work truly inspired and in which the expressiveness of interpreters is crucial (...)
[Elena Maestri, review Vimercate 2013]

"(...)excellent level for toddlers Haná and Momo, the Apulian company Apulian Principio Attivo Teatro where Cristina Mileti and Francesca Randazzo are sitting opposite on the outside of a large circle of sand and invent stories built with poor materials, using a language all their own, rarefied, an invented alphabet, but understandable (...) a good test of witty lightness that delights children and enjoys the adults (...)
[Mario Bianchi, Hystrio quarterly theater and performance year XXVI 4/2013 p 53]

This much could be said about Haná e Momó. Again, a very down--to--earth performance. Two actresses playing to friends, each of them on the opposite side of a sand arena, play. They are always fighting, arguing, and one is always deceiving each other: like in a rich clown/poor clown circus routine. At the end, of course, they will understand that they need (and enjoy) each other's company. Just like in Verso Casa, in a straightforward manner they realise that friendship something totreasure.
Hana e Momo is also a tribute to bricolage. One almost feels the urge to shout: please, do try this at home! Thus, all props and objects used are made out of simple and common materials: toilet paper, bamboo sticks and sand. With this everyday stuff, the actresses show how to invent pirate ships; treasure maps, hats, flies, swords… and an all lot more.
Both performances are acutely incredibly low--fi, simple, imaginative, direct, funny, tender and very effective. Both depositing high hopes on the spectator's power of imagination.
[Rui Pina Coelho, Sinais de cena / Portuguese Association for Theatre]

"I saw the show in 2015 in Italy. It is a simple, endearing story that takes children into an extraordinary world of infinite possibilities to imagine, play, create, laugh and cry with the characters. Pure and honest, the interaction is gentle, the playing is subtle, yet the engagement is deep and unique."
[Ruby Lim-Yang, artistic director ACT 3 International, Singapore]

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