

# Fugue in Me minor

work-in-progress



Teatro  
Nucleo

teatronucleo.org

A **Teatro Nucleo** production  
with the support of **MiC** and **Regione Emilia-Romagna**

Written by  
**Veronica Ragusa & Marco Luciano**

Direction **Marco Luciano**

On stage **Veronica Ragusa**

Costumes **Maria Ziosi**

Lights **Franco Campioni**

Sound design **Alessandro Campioni**

TEATRO NUCLEO

# Fugue in Me minor

Written by Veronica Ragusa & Marco Luciano



L'hiver, nous irons dans un petit wagon rose Avec des coussins bleus.  
Nous serons bien. Un nid de baisers fous repose  
Dans chaque coin moelleux.

Tu fermes l'oeil, pour ne point voir, par la glace,  
Grimacer les ombres des soirs,  
Ces monstruosités hargneuses, populace  
De démons noirs et de loups noirs.

Puis tu te sentiras la joue égratignée...  
Un petit baiser, comme une folle araignée,  
Te courra par le cou...

Et tu me diras : "Cherche !" en inclinant la tête,  
– Et nous prendrons du temps à trouver cette bête  
– Qui voyage beaucoup...

The brave and fragile love story between Arthur Rimbaud e Paul Verlaine has been the narrative pretext to the creation of the solo "Fugue in Me Minor".

A controversial, scandalous, wrong, sublime story, full of selfishness and emotional greed, paved with verses never written, as bright as a child game. The story of a love on the run, or the escape from a love.

Undefined hunger, passionate thirst, boundless joy, a desperate yearning for something even remotely close to their idea of freedom and poetry; two contrasting personalities locked in a tender conflict, between themselves and the world, as if they were two souls trapped in the same soap bubble looking for a way out. And there they go, running far away, away from one European capital to another, away in the fumes of alcohol and drugs, away in tears, away in kisses, in the woods, at the sea...Chasing each others and singing in the attempt to "be" poetry.

Just as in the Pianist's Fugue the two hands run after each others relentlessly, so do the two poets, fleeing in a spiral inside and outside themselves, in a vortex that seems to put under a magnifying glass the contrasting feelings, fears, smiles and miseries that dwell within each of us.

A **controversial**, scandalous,  
**wrong**, sublime story, full of  
**selfishness** and **emotional** greed

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# within each of ourselves, lies the archetypes and cultural 'vices' from which we must learn to flee

We do not intend to narrate the story of the two poets in this work, but rather to investigate some of the archetypes it offers us.

We think that each person carries within him or her a poetic creature on the run, suspended between the desire to love and the need to be loved, between instinct and reason, wandering between superb failures and fleeting victories, guilt and desire, memory and hope. Uno one or more subjects pursuing and eluding counter-subjects, as in the thematic material composing the musical genre of the "Fugue". Inspired by the structure of this musical genre, we have built the dramaturgy in three movements: esposizione, divertimento and stretto.

From a "divertimento" we made up the title: Fugue in Me minor, a words play that opened up the way for poetic intuitions and narrative and musical references that have fuelled our theatrical work, our dance, songs and movements.

Escaping the outside world to find shelter within oneself does not seem to us to be an appropriate artistic act for these times we are living, nor do we believe in the cliché of the solitary artist who admires the infinite. But we are convinced that within each of ourselves, lies the archetypes and cultural 'vices' from which we must learn to flee.



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## Michele Govoni su [estense.com](http://estense.com)

"[...] Veronica Ragusa is chameleonic in mixing acting and singing qualities, all covered with mimicry and circus gestures. She holds the stage perfectly for almost an hour of performance, dressed in the transformative costumes designed by Maria Ziosi, and passes from playful to dramatic emotions with an ease that cancels out contrasts, giving us glimpses of existence that seem to pass from the written page to the performance in a naturally unique way.

Thanks to the fine direction of Marco Luciano, who knows how to interpret the different narrative and performative aspects with mastery and in a personal way, sometimes winking at the narrative love storytelling, never lapsing into the pathetic or the prepackaged; the director thus brilliantly guides a show that smacks of experimentation but which involves communicative and narrative technique, so to offer us a more than unique result (...)

[...]

*Fuga in me minore* is also this: universalising, deconstructing and reconstructing, common and less common human events in a geometric score of notes and words, of gestures and mimicry, of narration and theatrical inlays. A performance to be enjoyed all in one breath in just under an hour of extraordinary staging."

**Here is the link to the full article**

## Julia Varley

Seeing Veronica perform and hearing her sing, her inner smile came to life for me. I suddenly understood her way of being present. Her generosity was full of light, an inspiration and a reassurance for others. Veronica was one of the younger artists I really wanted to invite to Transit 10 Festival, so I could give her back something of what she had offered to others. She came with her work-in-progress *Fugue in Me Minor*: looking forward to seeing the performance finished!

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