

"Maiora": the origins

Back in 2013, I was in Milan, during a lesson at Piccola Scuola di Circo. I received a phone call and they said that my father would pass away at any moment.

That evening I managed to book a flight for Sicily and in the afternoon of the first of may I arrived just in time at the hospital for our last goodbye.

I entered in his room but he could not speak anymore. One hour later the nurse called us to say our last farewell.

He was a strong and determined man and to remember him best and, above all, with a smile, I asked to write this phrase on his tombstone: "Ad Maiora Semper".

It was a phrase that he was very fond of, it describes his philosophy and this is the translation: "towards bigger things". A way to wish the largest successes in everything you do, as he always wished.

For years I asked myself what would a sicilian father thinks of his daughter that chooses to be an artist who travels from city to city.

Time was not on my side, our relationship was in conflict already for some time, our conversation was limited. There was not enough time for reconciliation.

He left too early, leaving me in some doubt and after some months he appeared to me in a dream and that dream would become a part of "Maiora".

In the dream "he wore a white t-shirt and a pair of jeans and smiling he said: Be well, I'm alright".

His personality, his way of doing things sometimes excessively protective and his sudden passing, was a cause of great reflection but also of inspiration, making "Maiora" not only a simple show, but also a journey, a way to pass the mourning, a way to discover a form of freedom that I had looked for years and above all a way to transmit the beautiful things he taught me.

I want to create a unique show, intimate, autobiographic, different.

Probably an ambitious risk. Perhaps I could have brought birth to a show risking total failure. I decided to put the fire apart and concentrate on the body, on the props, on movements, gestures and objects that could help me to tell my mood and emotions.

I began my journey of study and research in 2013, I finished the first version of Maiora in 2014 and then in 2015 I came back to work on it with the help of Carmen Perfetto.

The theme behind it is the liberation and interaction with the white blanket was a great help in telling the story.

The white blanket is a symbol of protection, meaning parental protection and sometimes a form a protection in a wider sense. A soft textile which wraps around you but can also suffocate you at the same time. A metaphor of relationship, places, apparently safe and comforting lifestyles, from which it's better to liberate oneself.

Like this with fire, an element with which enters in symbiosis, and wraps you, protecting but can burn you at the same time.

Slow delicate and a little dark is the opening of the performance. A small flame, a black blanket and wings of fire.

The fight between the white blanket, dance, the fire, and an optimistic final that burns all fear away.