

# LOST IN TIME

ZACHES TEATRO



*I've always wanted and never succeeded in  
painting the smile*

**F. Bacon**

PRODUCTION



WITH THE SUPPORT OF



WITH THE CONTRIBUTION OF



# CREDITS

Performer **Gianluca Gabriele, Daria Menichetti**

Direction, dramaturgy, choreography **Luana Gramegna**

Sets, lights, costumes and masks **Francesco Givone**

Original music and live electronics **Dylan Lorimer**

Artistic collaboration and project manager  
**Enrica Zampetti**

Sets and objects collaboration  
**Atelier de escenografía Zaches**

**Zaches Teatro production**

with the support of **MiC (Italian Ministry Culture)**

and **Tuscany Region**

and the contribution of **Fondazione CR Firenze**



*Lost in Time* will be the final chapter of The Trilogy of Vision, a series of three shows inspired by the paintings of three different artists, investigating the act of seeing as an articulated form of perception. The first two shows, *The Charm of Idiocy* and *Mal Bianco (white pain)*, were presented both individually and as a diptych and received national and international awards.

### **Trailer *Lost in Time***

*The Trilogy of Vision* is a theatrical journey into the perception of painting through the languages of contemporary dance, puppet theatre, masks and live electronics: if *The Charm of Idiocy* explores Goya's *Black Paintings*, *Mal Bianco* was inspired by Hokusai's *Manga*, while *Lost in Time* is influenced by the work of Francis Bacon.

In turn, the sets are based on black, white and red.





## The Charm of Idiocy

first chapter inspired by  
Goya's *Black Paintings*

**Trailer**

Mal Bianco  
second chapter inspired by  
Hokusai's *Mangas*

**Trailer**



*Lost in Time* focuses on Francis Bacon's triptych entitled "Triptych, May-June 1973", inspired by the suicide of George Dyer, Bacon's partner, who took his own life in the bathroom of the hotel room where he was staying with the painter on the eve of the exhibition's opening at the Grand Palais in Paris in 1971.

"I like to paint triptychs because it feels like making a film. I see the picture in series", Bacon explained.

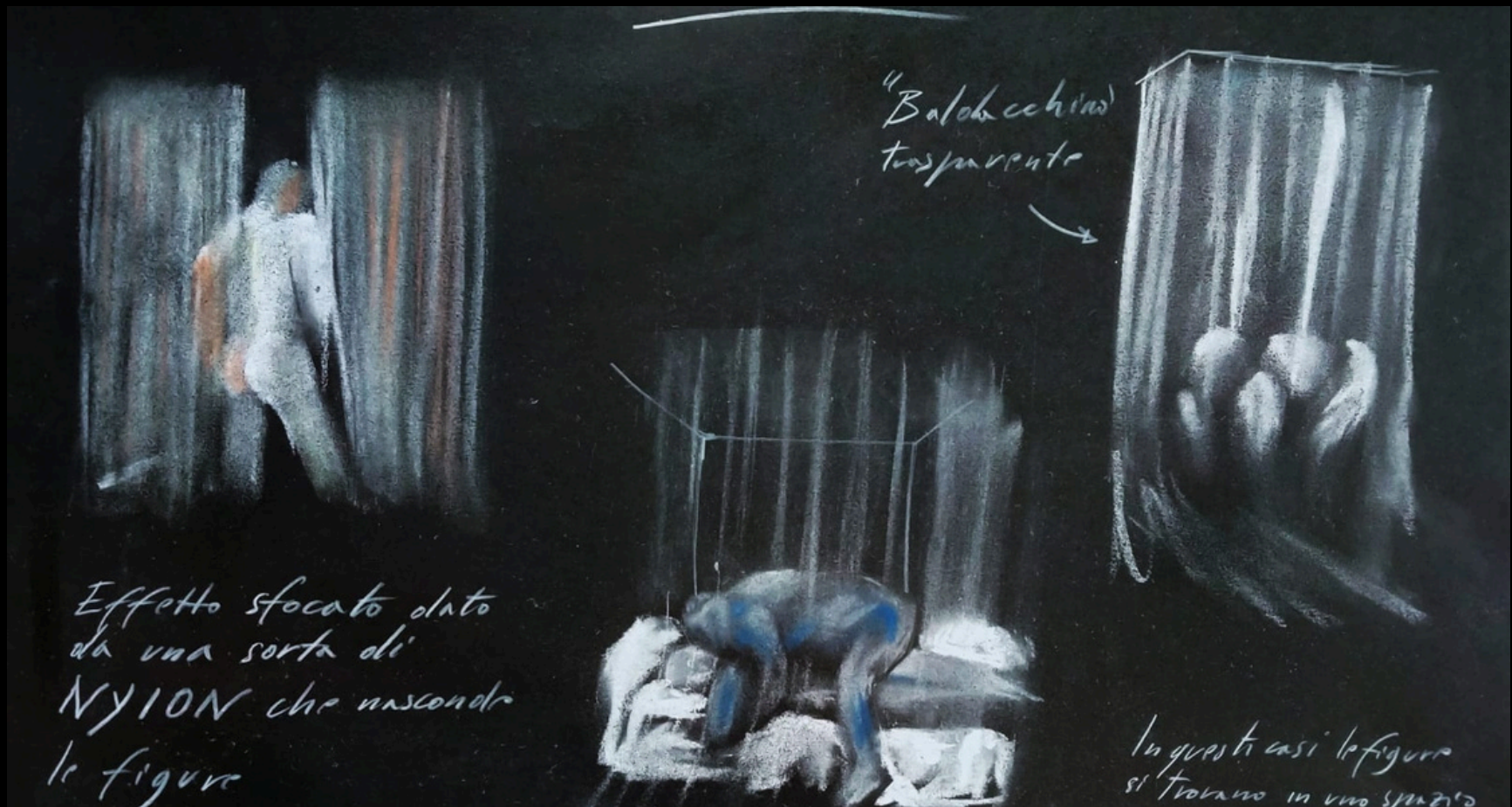
Bacon's language, so theatrical and cinematographic at the same time, pushed us towards a dramaturgical research that followed a construction close to filmic editing.

Two parallel lines intersect: that of the physical space of the event, where time seems to have stopped at the instant before death, and the oneiric line that develops the psychological and intimate complexity of the character.



Like all the Company's shows, *Lost in Time* is intended for a very transversal audience in terms of age, education and social context of reference. The Company's shows are in fact built on several interpretation levels: in each one the show will provoke different emotions and reflections, but everyone must be able to access the show itself, without cultural or linguistic limitations.

### Trailer *Lost in Time*





The theme of death, and even more of suicide, are now taboo subjects within our society, having lost those ritual and cultural reference points that allowed us to exorcise death and, in exorcising it, to welcome it into existence as something just and sensible. To investigate this theme is also to investigate the loss of points of reference, in the absence of which death becomes taboo, horror, desperation, loneliness.



# BIO ZACHES TEATRO

The **Zaches Teatro** company was born in Florence in 2007. It works on the combination of various artistic languages: contemporary dance, the expressive means of puppet theater, the use of the mask, the voice experimentation, the relationship between plastic movements and live music /electronic sound.

In 2008, the production **Faustus! Faustus!**, inspired by the myth of the Faust and Golem, wins the awards for **Best Innovation Show** and **Best Original Music at the Int. Puppet Theater Festival in Ekaterinburg 2010 (Russia); Special Prize for the original expression and fantasy at the Int. Festival of Children's Theaters 2011 in Subotica (Serbia).**

**The Charm of Idiocy # 1\_Triology of vision**, work inspired by the black paintings of Goya, is selected among the finalists of the Rome Equilibrio Award 2009. It wins the prize for **Best Performance of the TeatarFest 2010 in Sarajevo (Bosnia)**; it is a finalist at the **AICC 2010 (Aarhus Int. Choreography Competition) in Denmark**, and it is included in the **EXPLO '2009/2010** selection of the Young Author Dance.

**Mal Bianco # 2\_Triology of vision**, inspired by the Manga by the Japanese master Hokusai, wins the **Padua Dance Theater Perspective 2010** production award and it is selected among the **finalists of the Rome 2010 Equilibrio Award**, receiving the **Quality Label of the European e-MIX circuit network.**

Between December 2011 and January 2012, Zaches Teatro collaborates in the creation of the show "**Is there anybody out there?**" of the **Sayeh Theater company** in **Tehran (Iran).**

In September 2013 co-produces with Teatr Kukol' of Ekaterinburg (Russia) the children's theater show **Pinocchio**, that wins the **Best Set Design award at the VII Int. Theatre Festival "Great Petrushka"** in Ekaterinburg, and the award for **best scenography, costumes and masks** and **the prize for the best actress** at the **Russian national theatrical competition "Arlekin"** in Omsk (Russia).

**Pinocchio#1\_Fairy Tales Trilogy**, a 2014 production, wins the **Best actress award and Best stage visualization at the 22nd Int. Festival of Children's Theater of Subotica (Serbia)**, and it is in the In - Box 2015 selection.

In 2017 **Sandokan**, a show made with a group of **migrants / actors residing** in the Florentine territory.

In 2017 **Mal Bianco** extracts take part in the making of the documentary of Giovanni Troilo **Van Gogh under the bombs** by **Sky Art.**

Since 2016 it approaches the production of **Opera for children**, taking care of the staging and the direction of Puss in Boots for the **Teatro Regio di Parma;** Carmencita and L'Elisir d'amore for **AsLiCoTeatro Sociale di Como.**

In 2018 the Company produces **LittleRed Riding Hood#2\_Fairy Tales Trilogy**, finalist for the **In-Box Verde 2019 award (Italy).**

In 2020, with the pandemic, in order to continue working despite the closed theaters, the Company produces the site-specific **Little Red Riding Hood in the Woods** for the summer, and **Sibylla Tales** a digital show, designed for *live streaming*, that wins the call of Spazio Rossellini in Rome and ATCL **Live Streaming Theater award production**, to then debut in 2021 also as a live show that won the **National Youth Theatre Award "EMANUELE LUZZATI" 2024.**

With **CINDERELLA** in 2021 the **Fairy Tale Trilogy** ends. The show wins the **Toscana Terra Accogliente production call**, the **Eolo Awards 2022 as "Best newer" in children's theater and the Best Actor Awards at Int. Theatre Festival VALISE - Lomza (PL), Grand Prix for Best Show, Best Direction, Best Actors at 29th Int. Children's Theatre Festival 2022 of Subotica (Serbia), Best Show by Children's Jury and Best Lighting Desig by Professional Jury at the 56th PIF - Int. Puppet Theatre Festival 2023, Zagreb (Croatia), Best scenic design, Best costume design, Best puppets, Best concept design at the 3° Int. In-Put Theatre Festival 2024, Karlovac (Croatia), Best Actors at the Int. Puppet Theatre Festival "Golden Sparkle", Kragujevac 2024 (Serbia).**

In 2023 Zaches Teatro won the **HYSTRIO 2023 NATIONAL AWARD (Italy)** for experimentation and contamination of artistic languages.



## INTERNATIONAL MANAGEMENT

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