

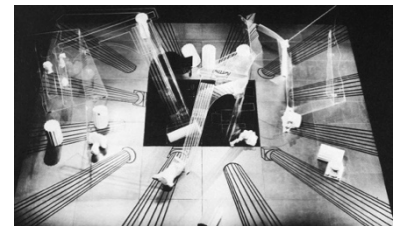
## Sets and costumes for *La Mandragola* by Niccolò Machiavelli, 1983

Directed by Mario Missiroli, music by Benedetto Ghiglia, sets and costumes by Giulio Paolini and Mario Missiroli, produced by the Teatro Stabile, Turin.

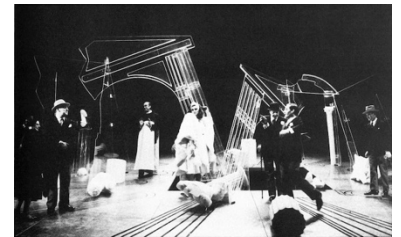
First performance: Vercelli, Teatro Civico, 10 November 1983.

Other performances: Turin, Teatro Carignano, 18 November 1983; Turin, Teatro Carignano, 10 October 1984.

“The scene is made up of capitals, classical columns, fragments of plaster statues scattered about on the stage amidst structures that are also classical (arches, tympana, columns), made from plexiglas and tilted so that they become distorted” (A. Mammì, in *Giulio Paolini. La Casa di Lucrezio*, exhibition catalogue, Spoleto, Palazzo Rosari Spada [Casalecchio di Reno: Grafis Edizioni, 1984], p. 72).



“When Mario Missiroli asked me to suggest a ‘vision’ that might be inhabited, for example, by the events of Machiavelli’s *Mandragola*, I was immediately encouraged to develop a project I had already been thinking about. The reason why I use the expression ‘for example’ is precisely because the request, more than for a scene, was directed at a space that could be ‘visited’ by the text.



Indeed the actors here find themselves passing through a space that is presided over by foreign bodies: fragments strewn all along the entire extent of the virtual plane of the stage (a temple swallowed up in the darkness that is heralded in the hallucination of its own reflection) are the ruins of all the casts that appeared in my earlier pieces.

Even if it does eventually manage to appear as though it were the discreet host of the word, *Hierapolis* (the title of the project) will undoubtedly continue to hide the notion of its own silence” (G. Paolini, “Quando Mario Missiroli mi chiese...”, 1984, slightly revised version of the English translation published in *Sipario. Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, exhibition catalogue, Rivoli, Castello di Rivoli Museo d’Arte Contemporanea [Milan: Edizioni Charta, 1997], p. 263).

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