



Marina Spreafico

Theatre pedagogist, director, actress and author. Event designer for theatrical, musical and architectural projects. In 1978, in Milan, she discovers *l'Arsenale*, an extraordinary historical place, where she founds and establishes the center of her artistic activity.

### Education

She majors in Law at the *Università degli Studi di Milano*, in 1968.

In 1970, she begins her acting career with renowned Italian actor Carlo Cecchi, in "*Il Gran Teatro*".

She earns her Academic degree in Theatre at the *Ecole Internationale de Théâtre Jacques Lecoq*, Paris, in 1975.

She has mastered the craft of physical theatre with Monika Pagneux, Moshe Feldenkrais, Gerda Alexander.

### Teaching

In 1978, in Milan she founds the *Scuola Teatro 'Arsenale'*, a school based upon the teachings of Master of Theatre Jacques Lecoq. She nowadays directs and teaches in it. She's also taught in workshops and masterclasses in prestigious academic and theatrical institutions such as the *Universidad de los Andes in Bogotá* (Colombia), the *Colorado Festival of World Theatre* (USA), the *Festival of the Youth and Art* (Hong Kong), the *Teatrul Masca* in Bucarest (Romania), as well as in South Africa.

From 1999 to 2006 she has been one of the guest teachers at the *Ecole Internationale de Théâtre Jacques Lecoq* in Parigi.

### Collaboration with Politecnico di Milano, School of Architecture, Urbanistic and Building Engineering, Milan – from 2003

#### Workshops – shows – publishing

Playing and directing plays in non-conventional and non-theatrical spaces brought Marina Spreafico to focus on the many creative connections between theatre and the space of the representation. From 2003, she's kept on researching on this particular topic with the collaboration of Professor Pierluigi Salvadeo, at the *School of Architecture, Urbanistic and Building Engineering, Politecnico di Milano*.

#### workshops and shows

- 2014 – *Movable set-designs – A workshop in Architecture and Set-Designing*.  
– Concept by M. S., teacher.

- 2014 – *For Edward Gordon Craig – A performance*, inspired by the reconstruction of Gordon Craig’s most famous set-designs – Concept by M. S., director.
- 2011 – *Scenography of the scenographies, architectural models and actors – A performance*, based upon fictional set-designs based inspired by Teatro Arsenale – Concept by M. S., director.
- 2010 – *Materials for the fall of an empire* – a show conceived for the Patio Hall of the Politecnico di Milano. Prize-winner set-design by the Architecture students. – Concept by M. S., director.
- 2007 – *The money – a scenography stationendrama*, conceived for the Patio Hall of the Politecnico di Milano. Twenty-five actors graduated from the Scuola Arsenale and Forty-five Architecture students. – Concept by M. S., director.
- 2003 – *Architecture in Theatre – A workshop* – M. S. Artistic consultancy.

### **publishing**

SPREAFICO, Marina. *[A keynote to understanding the workshop] Una legenda per la comprensione del workshop*, in: ARNALDI A, FIORE V, SALVADEO P, SPREAFICO M, *[Movable set-designs] Scenografie portatili*, LetteraVentidue, Siracusa, 2016

SPREAFICO, Marina. *[For a pedagogy of the moving space] Per una didattica dello spazio in movimento*, in: SALVADEO P, COLACI D, SPREAFICO M, *Set Design*, SMOwnPublishing, Milano, 2013

SPREAFICO, Marina. *[The money] Il denaro*, in: SALVADEO Pierluigi, *[Dwelling the show] Abitare lo spettacolo*, Maggioli, Milano, 2009.

SPREAFICO, Marina. *[The space of the Arts] Lo spazio delle arti*, in: SALVADEO Pierluigi, *[Sonic architectures] Architetture sonore*, Clup, Milano, 2006.

SPREAFICO, Marina. *[Architecture and set-design: a path in the beginning] Architettura e scenografia: inizia un percorso*, in: SALVADEO Pierluigi, *[Architecture at Theatre] Architettura A Teatro*, Clup, Milano, 2004.

### **Teatro Arsenale – direction - from 1978**

#### **dramaturge / director / playwright / actress – special events – publishing**

Marina Spreafico has always been seeking personal forms of communication through Theatre, driven by the need of sharing with the audience discoveries, thoughts, observations, wonders: to each of these, a different box, a different form.

### **theatre**

- 2017 – *[The Evil and its flowers] Il male e i suoi fiori* – Charles Baudelaire  
Concept by M. S., director – set-design by Pierluigi Salvadeo
- 2016 – *Open source theatre : Pas de deux* – Marina Spreafico  
playwright, director and actress
- 2016 – *[The hybrid body: Tiresias’s breasts] Il corpo ibrido: Le mammelle di Tiresia*  
– Guillaume Apollinaire  
M. S. director
- 2015 – *[Mistrust words] Diffidate dalle parole* – Jean Tardieu

- M. S. director – set-design by Ambra Rinaldo
- 2015 - *Fantasia Tardieu* – Jean Tardieu  
Concept by M. S., director
- 2014 – [*Lesson of music for an hapsicord and an actress*] *La lezione di musica per clavicembalo e attrice* – Guido Morini, Marina Spreafico  
M. S. playwright, director, actress – set-design by Pierluigi Salvadeo
- 2013 – [*In the jungle of cities*] *Nella giungla delle città* - Bertolt Brecht  
M. S. director - set-design by Pierluigi Salvadeo
- 2012 – [*The bankruptcy*] *La bancarotta* - Carlo Goldoni  
Adaptation by M. S., director – set-design by “Scenography and Spaces of Representation” class of the Politecnico di Milano’s School of Architecture – prof. Pierluigi Salvadeo
- 2011 – [*The policeman’s paradox*] *Il paradosso del poliziotto* - Gianrico Carofiglio  
Adaptation by M. S., director – set-design by Pierluigi Salvadeo
- 2011 – [*A body in pieces*] *Un corpo in pezzi* – AAVV  
Concept by M. S, director, actress
- 2010 – [*The anarchic banker*] *Il banchiere anarchico* - Fernando Pessoa  
Adaptation of M. S., director – set-design by Massimo Scheurer
- 2009 - *Beckett-Beckett-Beckett* – Samuel Beckett  
a “archi-theatrical” show. Concept by M. S., director – set-design by Pierluigi Salvadeo
- 2009 – [*For Demetrio Stratos*] *Per Demetrio Stratos*, physical theatre  
Concept of M. S., director.
- 2008 – [*Genius Loci – L’Arsenale, past to the future*] *Genius Loci – L’Arsenale dal passato al futuro* – Marina Spreafico  
Show/Performance on the Arsenale’s history.  
Concept by M. S., director and actress – set-design by Marco Ferreri
- 2007 – [*The bald soprano and other works*] *La cantatrice calva e c.* - Eugène Ionesco  
Concept and translation from French by M. S., director – set-design by Massimo Scheurer
- 2005 – [*The tragic story of doctor Semmelweis*] *La tragica storia del dottor Semmelweis* – from Louis-Ferdinand Céline’s graduation thesis  
Concept by M. S., director, actress – set-design by Pierluigi Salvadeo
- 2004 – [*A long temptation’s night – Die, my love! – Two dozen scarlet roses*] *La lunga notte della tentazione - Muori, amore mio! - Due dozzine di rose scarlatte* - Aldo De Benedetti  
Concept by M. S., director – set-design by Massimo Scheurer
- 2003 – [*The epidemic game*] *Il gioco dell’epidemia* - Eugène Ionesco  
Translation from French by M. S., director – set-design by Massimo Scheurer
- 2002 – 2006 – [*An hour with Dante*] *Un’ora con Dante* – Dante Alighieri  
Concept by M. S., director and actress – set-design by Marco Bellomo, Pierluigi Salvadeo
- 2000 - *Blue Heart* - Caryl Churchill  
M. S., director – set-design by Massimo Scheurer
- 2000 - *Arrigo Beyle, milanese* - Stendhal  
Concept by M. S., director, actress – set-design by Massimo Scheurer
- 1999 – [*I hate you*] *Io, ti odio* - Lynda Marchal La Plante  
M. S., director – set-design by Massimo Scheurer

- 1997 – [*Pericles, prince of Tyre*] *Pericle, principe di Tiro* - William Shakespeare  
M. S., director – set-design by Joe Tilson
- 1995 – [*What an unspeakable mess!*] *Che inenarrabile casino!* - Eugène Ionesco  
Adaptation by M. S., director – set-design by Alberto Chiesa
- 1992 – [*Last to go and other stories*] *L'ultima ad andare ed altre storie* - Harold Pinter  
Concept by M. S., director – set-design by Massimo Scheurer
- 1991 - *Elisabetta e Limone* - Rodolfo Wilcock  
M. S., director – set-design by Massimo Scheurer
- 1991 – [*Dialogue in the swamp*] *Il dialogo nella palude* - Marguerite Yourcenar  
M. S., director – set-design by Massimo Scheurer
- 1989 – [*A conversation under the rain*] *Conversazione sotto la pioggia* from the novel [*The tale of Genji*] *Storia di Genji* by Murasaki Shikibu  
Adaptation by M. S., director, actress – set-design by Massimo Scheurer
- 1987 – [*The little mermaid*] *La petite sirène* - Marguerite Yourcenar  
Translation from French by M. S., director – set-design by Massimo Scheurer, Claudio Zuber (studio Aldo Rossi)
- 1985 - *Trio* - Kado Kostzer  
M. S., director – set-design by Silva Troisi
- 1984 – *Salomé* - Oscar Wilde  
Adaptation by M. S., director – set-design by Silva Troisi
- 1980 – [*Three women*] *Tre donne* - Sylvia Plath  
M. S., director, actress – set-design by Silva Troisi
- 1979 – [*Rythm/Gesture*] *Ritmo/Gesto* - Marina Spreafico, Kuniaki Ida  
M. S., playwright and director
- 1978 - [*Mime masks movement*] *Mimo maschere movimento* - Marina Spreafico, Kuniaki Ida  
M. S., playwright and director  
tournées in Italy, France, Switzerland, Jugoslavia, Hong Kong and South Africa.

### special events

- 2002 – 2006 – [*An hour with Dante, the Divine Comedy canto after canto*] *Un'ora con Dante, la Divina commedia canto per canto* - Dante Alighieri, a cycle of conference/reading/shows about Dante Alighieri's "Divine Comedy"  
Concept and dramaturgy by M. S., director – set-design by Marco Bellomo, Pierluigi Salvadeo
- 2017 – [*An hour with...*] *Un'ora con...* an hour with authors, experts, actors: theatrical conferences dedicated to important playwrights and novelists. Concept of M. S.
- 2009 – [*The stranger within us.*] *Lo straniero dentro di noi*  
An open window to the world, through the eyes of actors, actresses, directors of different nationality, working and living abroad, carriers of a new cultural DNA. Concept of M. S.
- 2008 – [*Dedicated to Jacques Lecoq*] *Dedicato a Jacques Lecoq* – a homage to the great Master of Theatre Jacques Lecoq, through stories, meetings, conferences, books, films and shows.

2008 – Marina Spreafico founds the **Arsenale-lab**, an open space where young professionals can experiment new ideas, flash stories, micro-forms... A fast, non-traditional production space, where

the experimentation is the rule.

### **publishing**

SPREAFICO, Marina - Collana Arsenale – Lemma Press edition – M. S. chief editor

- vol. 1 - YOURCENAR, Marguerite. [*The little mermaid*] *La petite Sirène*, Lemma Press, Bergamo, 2016
- vol. 2 - APOLLINAIRE, Guillaume. [*Tiresias's Breasts*] *Le mammelle di Tiresia*, Lemma Press, Bergamo, 2016
- vol. 3 - BAUDELAIRE, Charles. [*The curtain was open*] *Il sipario era alzato*, Lemma Press, Bergamo, 2017

SPREAFICO, Marina. [*The bald soprano etc. Four plays by Eugène Ionesco*] *La cantatrice calva e c., 4 opere di Eugène Ionesco*, translation work, essays and testimonies about Marina Spreafico's mise-en-scene of Ionesco's plays, in: *il Teatro Arsenale presenta Ionesco*, Clup. Milano, 2006

LECOQ, Jacques. [*The poetic body*] *Il corpo poetico*, edited by SPREAFICO Marina, Controfibra, Milano, 2016

<b>Opera – director, coreographer, dramaturge</b>
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Marina Spreafico has been developing, through the years, a peculiar and personal approach to music in theatre. She has often employed, among opera-singers and dancers, professional actors, too.

### **produced by Gran Teatro La Fenice di Venezia – 1982-1986**

- 1986 – [*The creation of the world*] *La création du monde* - Darius Milhaud  
M. S. director – Angelo Faja conductor – set-design and costumes by Lauro Crisman da Fernand Léger – actors from Teatro Arsenale
- 1985 – *Mercury* - Erik Satie  
M. S. director - Alexander Schwinck conductor – set-design and costumes by Lauro Crisman, inspired by Pablo Picasso's work – actors from Teatro Arsenale
- 1985 – [*The eccentric beauty*] *La belle excentrique* - Erik Satie  
M. S. coreographer
- 1985 – [*From a house of the dead*] *Da una casa di morti* - Leos Janacek  
Pantomime's concept and coreography by M. S. - Jan Latham Koenig conductor – set-design and costumes by Antonio Fiorentino – actors from Teatro Arsenale
- 1983 - *Savitri* - Gustav Holst - *Il diario di uno scomparso* - Leos Janacek  
M. S. director and coreographer - Ferruccio Lozer conductor – set-design and costumes by Francesco Zito – actors by Teatro Arsenale
- 1982 – [*Beef on the roof*] *Le boeuf sur le toit* - Darius Milhaud – Jean Cocteau  
M. S. director and coreographer - Jan Latham Koenig conductor – set-design and costumes by Lauro Crisman (da Raoul Dufy) – actors from Teatro Arsenale
- 1982 – *Renard* - Igor Stravinski  
M. S. director and coreographer - Jan Latham Koenig conductor – set-design and costumes by Lauro Crisman – actors from Teatro Arsenale

### **produced by Festival Opera Barga – 1985-1992**

- 1992 - *P.B. Shelley* – an itinerary-show through the places visited by P.B. Shelley during 1918, on bicentenary of the poet's birth –

- Concept of M. S., director
- 1990 – [*The Parisian painter*] *Il pittore parigino* - Domenico Cimarosa  
M. S. director - Tamas Pal conductor – set-design and costumes by Gillian Armitage Hunt
- 1989 – [*Pedro's puppet theatre, The mayor and the miller's wife*] *El retablo de maese Pedro, El corregidor y la molinera* - Manuel De Falla  
M. S. director - Sandro Gorli conductor – set-design and costumes by Gillian Armitage Hunt
- 1988 – [*The blessed damozel*] *La demoiselle élue* - C. Debussy, [*Rosetta's dream*] *Il sogno di Rosetta* - R. Zandonai, *Genoveffa di Brabante* - Contamine de la Tour, Erik Satie  
Concept by M. S., director – set-design and costumes by Gillian Armitage Hunt
- 1987 – [*The bourgeois gentleman*] *Il borghese gentiluomo e Arianna a Nasso* - Molière, Hofmannsthal, Strauss  
M. S. director - Klauspeter Siebel conductor – set-design and costumes by Gillian Armitage Hunt
- 1986 – [*The disappointed groom*] *Lo sposo deluso* - W.A. Mozart, *Mozart e Salieri* - N. Rimskij-Korsakov  
M. S. director - Severino Zannerini conductor – set-design and costumes by Gillian Armitage Hunt
- 1985 - *Variété, concert-spectacle fuer Artisten und Musiker* - Mauricio Kagel  
Concept by M. S., director - Sandro Gorli conductor – set-design and costumes by Gillian Armitage Hunt

**produced by Teatro Massimo Palermo, by the Historical Music Association ‘Antonio il Verso’, and by the History of Music Institute of the University of Palermo – 1993-1997**

- 1997 – [*'Twas the night*] *Era la notte* – monodical compositions, madrigals and mise-en-scene from the “Gerusalemme Liberata” by Torquato Tasso  
M. S. director - Gabriel Garrido conductor – set-design by Massimo Scheurer
- 1996 - *Orfeo* - Claudio Monteverdi  
M. S. director - Gabriel Garrido conductor – set-design by Alberto Chiesa
- 1995 - *Lo stellario della Beata Vergine* - Bonaventura Rubino  
M. S. coreographer - Gabriel Garrido conductor – set-design by Francesco Zito
- 1994 – [*The wounded dove*] *La colomba ferita* - Francesco Provenzale  
M. S. director - Antonio Florio conductor – set-design by Francesco Zito
- 1993 – [*His wife's slave*] *Lo schiavo di sua moglie* - Francesco Provenzale  
M. S. director - Antonio Florio conductor – set-design by Francesco Zito

**produced by Teatro Comunale Bologna, Ravenna in Festival, Jan Latham Koenig Ensemble, Festivalterme Bagni di Lucca, Divertimento Ensemble, Bari Lirica, Festival Operincanto Amelia, Pomeriggi Musicali Milano, Accademia Filarmonica Romana, National Opera Sofia, Cantiere Internazionale d'arte di Montepulciano, Cappella musicale Duomo di Lodi – 1986-2012**

- 2012 – [*Ero Cras – Liturgy of Christmas*] *Ero Cras*” – *liturgia del Natale* – Lodi's Cathedral  
Concept by M. S., director - Don Piero Panzetti conductor
- 2004 – [*The human voice*] *La voix humaine* - Milhaud-Cocteau,

- [The cloak] Il tabarro* - Giacomo Puccini - Cantiere Internazionale d'arte, Montepulciano  
 M. S. director – Jan Latham Koenig conductor
- 2003 – *[Beef on the roof] Le Boeuf sur le toit* - Milhaud-Cocteau - National Opera, Sofia  
 M. S. director, coreographer – Jan Latham Koenig conductor
  - 2001 – *Dansen* - Fabrizio Carlone – Divertimento Ensemble  
 M. S. director - Paolo Volta conductor
  - 1997 – *[The stone guest] Il convitato di pietra* - A. Dargomyzhskij – Phylarmonic Academy in Rome  
 M. S. director - Boris Bloch conductor – set-design and costumes by Francesco Zito
  - 1996 - *La Stellidaura vendicante* - BariLirica, Pietà dei Turchini Chapel  
 M. S. director - Antonio Florio conductor
  - 1996 – *[Farinelli, the lost voice] Farinelli, la voce perduta* - Matteo D’Amico, *[The bill of marriage] La cambiale di matrimonio* - Gioacchino Rossini - Festival Operincanto Amelia  
 M. S. director – Fabio Maestri conductor
  - 1991 – *Satyricon* - Bruno Maderna - Festival Terme di Bagni di Lucca  
 M. S. director - Sandro Gorli conductor
  - 1990 – *L’histoire du soldat* - Igor Strawinski - Jan Latham Koenig Ensemble  
 M. S. director – Jan Latham Koenig conductor - Barcelona, Granada
  - 1989 - *My fair lady* - jazz version - I Pomeriggi Musicali di Milano  
 Adaptation by M. S., director
  - 1986 - *Lucia di Lammermoor* - Gaetano Donizetti – Ravenna in festival – Teatro Comunale Bologna  
 M. S. director - Carlo Franci conductor – set-design by Aldo Rossi
  - 1986 - *Sport et divertissements* - Erik Satie – Teatro Comunale Bologna, Autunno Musicale a Como  
 M. S. director, actress

#### music workshops– 1996-1997

- *Music lab* – designed for musicians and actors, focused on the relation between sound, action, body and instrument - Milano, Teatro Arsenale – Celleno – collaboration by Musica Duemila

<b>Theatre – 1970-2000</b>
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**produced by Il Granteatro di Carlo Cecchi, Teatro Litta Milano, Spoleto Festival, Maratona Milano 2000, Teatro Biondo Palermo, Donati-Olesen ensemble, Vicenza Mozart Festival**

- 2000 – *[The vulture’s drink] Il drink dell’avvoltoio* - Piero Colaprico - Maratona Milano 2000  
 M. S. director
- 1999 – *[Comedies and proverbs: A door must be opened or shut] Comedie e proverbi: Una porta deve essere aperta o chiusa* - Alfred De Musset, *[Trio in C minus] Il Trio in mi bemolle* - Eric Rohmer - Spoleto Festival 1999 and QP. Concept by M. S., director – set-design by Francesco Zito
- 1998 - *A mouthful of birds* - Caryl Churchill e David Lan - Teatro Litta di Milano  
 Adaptation by M. S., director – set-design by Alberto Chiesa

- 1991 – [*Dear Icarus*] *Caro Icaro* - Raymond Queneau - Donati Olesen ensemble  
M. S., playwright, director
- 1990 - *Giufà*” – I Dioscuri - Teatro Stabile Biondo di Palermo  
M. S. director – set-design by Sergio D’Osimo
- 1983 – [*The turn of the hour*] *Il volgere dell’ora* – Vicenza Mozart Festival  
Concept by M. S., director
- 1971 – [*Drums in the night*] *Tamburi nella notte* - B. Brecht – Il Granteatro di Carlo Cecchi  
M.S. collaboration  
Festival de Nancy
- 1970 – [*The bath*] *Il Bagno* - W. Majakowski – Il Granteatro di Carlo Cecchi  
M.S. actress  
Festival de Nancy

#### Museum and Archeological sites activity – Concept, director, actress – 2003-2004

- 2004 – [*Regarding us, Etruscans*] *A proposito di noi etruschi* – AAVV  
Concept by M. S., director  
Museo Archeologico di Milano, Volterra
- 2004 – [*Discovering the Arimasps*] *Alla scoperta degli Arimaspi* – getting to know the mythological people  
Concept by M. S., director – set-design by Ambra Rinaldo  
Museo Archeologico di Milano
- 2003 – [*In the friendly silence of the silent moon – A night journey throught the Aeneid*] *Nell’amico silenzio della tacita luna – Viaggio notturno attraverso l’Eneide* – Virgilio, Archeological site of Cividate Camuno  
Adaptation by M. S, director, actress

#### Translation activity

SPREAFICO, Marina, [*The little mermaid*] *La petite sirène*, translation from French, in YOURCENAR Marguerite. Bompiani, Milano, 1988

SPREAFICO, Marina, [*The epidemy game*] *Il gioco dell’epidemia*, translation from French, in IONESCO, Eugène – about to be released

#### Articles

- [*A journey around the fairy tale, regarding “La petite sirène” by Marguerite Yourcenair*] *Viaggio intorno alla fiaba, a proposito de ‘La petite sirène’ di Marguerite Yourcenar*, HYSTRIO, n.2, 1988
- [*Jacques’s Lesson, regarding Jacques Lecoq*] *La lezione di Jacques, a proposito di Jacques Lecoq*, HYSTRIO n. XII.2, 1999