



FORTUNA

INVERTED SHIPRECK

Piergiorgio Milano

Concept, Direction and Choreography: Piergiorgio Milano

Performers: Viviane Mieke, Piergiorgio Milano

Original music performed live: Steeve Eton

Costumes: Carine Grimonpont

Set design: Piergiorgio Milano

Structure construction: Florian Wenger Supervisione struttura: Louis Schwartz

Lighting design: Alberto Ciafardoni

With the essential assistance of: Florent Hamon

Special thanks to: Lucia Brusadin, Mad Beltrami e Claudio Stellato

Production: Marta Gallo – Gelsomina

In collaboration with: Fondazione Luzzati Teatro della Tosse, Electropark, Posidonia Green Project

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Duration: 55'

VIDEO

PHOTOS



The sea is neither a man nor a woman, it's neither male nor female.

The sea is a feeling of conflict like youth, or of eternal and calm peace.

The sea is an outspread, endless soul.

Giants are born from the waves, mermaids from fish, monsters and visions from uncertain transparencies.

The sea doesn't resemble anything, the sea is the origin, the air is just a rarefied liquid, the sea triumphs even over earth. During some blessed instants, we can feel water becoming ever-present. So the dream to go back to the sea comes true. To discover how many shadows make a night, and how many nights have honed the perfect face of the moon, to eventually understand if solitude has a bottom and how much water is needed to fill it.

The sea is a lover of the night and of its fragments of light, stars, fishing lights of lanternfishes. Here, the dream catches the lightning, stops the glow, forgets the way back.

The sea is the highest idea of endless freedom and at the same time a sweet sense of attachment to the roots, a miracle that ties together fear and valour, the lightness of daring and the burden of living. Inside the sea there's everything and its contrary.

The sea is life, the things it tells us about are the world. And in front of its song of huge strength, we put up a tender and desperate resistance, hanging by a dream thread, pending on the wave, like rocks clenched in a liquid fist, and though the object of our look has been the same for thousands of years, we turn our eyes to the stars in the sky, with the heart reduced to a mere atom.



A sea journey, the charm of discovery, the excitement of the departure, the resistance in front of the force of nature: **Fortuna** is the latest, immersive work of choreographer **Piergiorgio Milano**, a film that runs back from the end, when memories and hopes concentrate in an enigmatic flow of events and emotions. The performance weaves different stories, thanks to the blend of dance, circus, sculpture, narration, and music. A sound landscape that overwhelms the audience in a sea world, recalled by the swish of the waves and the songs of ancestral tradition that refract in a plastic environment, highly imaginative, stretched between an installation and a waving vision.

Like a stormy sea, Piergiorgio Milano's **Fortuna** sucks us into the depth of the abyss, aboard a ship that marks the life, the aspirations, and the dreams of its passengers. A great and legendary experience that, likewise, smells of the here and now, as bright as dramatic. A journey through memories and suggestions, between the momentum of change and the undertow of resilience.



Foto Donato Aqu



Piergiorgio Milano is a cross-curricular artist trained between Italy and France. After a reputed career as an international performer (collaborating with artists like James Thiérée, Sidi Larbi Cherkaoui, Rodrigo Pardo, David Zambrano, Roberto Olivan, Raffaella Giordano), he founded in Bruxelles his own collective of artists in 2015 and started producing interdisciplinary performances and projects between Italy and Belgium. Among the creations produced and signed during the last nine years, the most

important ones marking the initial years surely are “*Denti*”, which won

MASDANZA competition (2009), Baltic Dance Competition (2011), Factory dance prize (2012), and “*Pesadilla*”, which won Equilibrio Prize (2015) and was nominated for the Critics Prize at Festival d’Avignon and as Best Belgian Circus Show in 2017. Through this work, Milano intensifies the authorial strong feature that will mark most of his works, and it’s dramaturgically aligned with the idea of “funny tragedy”. He talks about it this way: “Tragicomedy has always been the fundamental driving force behind my creations... being able to play down even the most difficult situations and deal with the most awful things, finding the strength to be ironic even during a tragedy”. A crucial turning point in his production sphere is the creation of *White Out*, produced in two versions; the second one, staged in July 2021, has successfully being performed on the most important stages, touring across Europe and beyond. Milano’s artistic study has always been strongly linked to human sphere and with this project he places the relationship with landscape at the heart of his research, since mankind often relates, clashes and merges with nature and its sometimes opposite forces. This dialogue between man and nature underlies a successful production of artistic identity that runs through a series of important recent creations made in situ, like “*Au Bout Des Doigts*”, “*Vague*” and the recent project (still in the process of being created) “*Fortuna*”, composed in harmony with both mountain environments and coastal landscapes.



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