

**Compagnia Berardi-Casolari**  
presents

# **DEEP IN YOUR EYES**

(original title IN FONDO AGLI OCCHI)

*By and with* **Gianfranco Berardi, Gabriella Casolari**  
*director* **César Brie**

*Light design and sound engineering* **Andrea Bracconi e Daniela Vespa**

*props* **Franco Casini Roberto Spinaci**

*music* **Giancarlo Pagliara**



“In fondo agli occhi” (at the end of the eyes) is a drama of new writing that tackles the issues of the economic crisis and the consequent illness produced and derived from it. This research starts and develops from two different points of view: a realistic one, where blindness and physical illness become a special filter used to analyze the contemporary, and a metaphorical one, where blindness is the condition of an entire country angry and bewildered: a country that is groping in the dark looking for a way out. Is there a greater blind than the one who gives way to despair, than

the one lives without having a dream or a prospect and, at the same time, is aware of it? What is a country if not the people that move and live in it? A country is not made of houses, churches, bars or institutions; it's made of the people who live in them and give them value.. Therefore a sick country is made of sick people, like us. But how can we talk about all this without falling into rethoric, through poetry and irony? Then the meeting with Cèsar Brie: "The autobiographical and the universal go hand in hand: when you talk specifically about yourself you talk about your country, when you talk about your country you talk about yourself". Thus the inspiration: blindness- Gianfranco's illness- is an authentic and necessary way of sharing, sympatetically our time; it is a metaphor through which we tell the tale of this economical crisis, not only as a source of pain but also as an opportunity to evaluate what is essential, an opportunity for getting involved in first person, revealing what we are as we are. Therefore it is inevitable to face the complementary aspect of the illness: the cure, that is the real experience that Gabriella lives, on stage and in life. As each strenght in life can be a weakness, frailty can be, on stage, a pivot where power can turn onto. Thus a desire was born; a desire to build, starting from us, from what is at the end of our eyes, giving life to a fresco of the contemporary times. On stage there is a barmaid, Italia, a woman who has been let down and abandoned by her man, and Tiresia, her blind associate and lover. They tell their story made of lost dreams, of weaknesses and hopes in a bar, metaphor of a country where "... there is noone left... because mediocrity needs some sort of talent..." They have been and will always be in a crisis, in the same way as their country, they will always be worn out by their own existence and their relationship. Fiction mixed with bar life, autobiographical moments and theatre fantasies have brought us here: at the end of the eyes; the eyes of who writes, of who listens, of who reads, of who cries, of who laughs, of who looks but doesn't see, of who dreams, of who sees but doesn't realize it, of who looks for, of who finally will see again!



### *Reviews*

*Gianfranco Berardi .. is the free spirit of a not domesticated theatre: in his (and our) dark, many lights flash of bold intelligence, laughter and poignant sweetness. Cesar Brie's direction monitores with discretion, the complicity of Gabriella Casolari rounds excesses. Needless to resist Berardi:*

*even if you do not want he takes you at the end of the eyes, the parts of the heart.*

***Sara Chiappori – La Repubblica***

*And then it is good for the heart and for the mind to see a histrionic Gianfranco Berardi (how can you not love him?) While playing with his blindness, challenging you to challenge us, until it becomes a metaphor through which to tell the pain and the crisis of our times. Perfect ... the direction of this show which states the union between the Italian couple and the Argentinian director.*

***Francesca De Sanctis – L'Unità***

*The vitality of Berardi is continually expanding, his trip (is the right word) can take the most eloquent forms. On this occasion he is called Tiresias, he works in a bar, "Bar Italia" that takes its name from its owner (Gabriella Casolari); he speaks and chatters on about every contemporary issue .. he takes pleasure in "beating up hypocrisy."*

***Franco Cordelli – Corriere della Sera***

*Poetic and symbolically intense moments, surprising the viewer and touching their humanity gently. An exceptional Berardi - histrionic, ironic and self-deprecating - that is a counterparty to an effective contrast to the equally bold Casolari. The pairing is successful, balanced, able to keep up with even the most casual viewer.*

***Benedetta Corà - ilgrido.org***

*A shameless drama, a saucy tale of heroism marked by joy he brings with him on stage ... Berardi has the quick flicker of who dominates space and time, gesture and words, and with Casolari he plays fast and takes the applause of the public who crowded the Sybaris theatre, leaving them sometimes incredulous.*

***Giulio Baffi- Quarta Parete***

*A bitter and resentful, but polished and precise rap-vent, although scratchy and full of bruises and not dormant; what should be an Italian bar where vices -many- and virtues -few- are mixed into a single cynical batter... A modern Cyrano haranguing and shaking, energetic, handsome, without pauses or apologies.*

***Tommaso Chimenti – Corriere Nazionale***

*Cesar Brie's direction has something jazzy, it has a ragtime gaiety looking for time, keeping in time, so that the actor can dance his overflowing solo, as it is on stage for Gianfranco Berardi ... Everything, all his theater is at the end of his eyes, it is enough to put him on stage to make it clear, at the end of his eyes where the membrane between truth and representation, the veil that lies between things and their staging ...*

**Simone Nebbia – Teatro e Critica**

*An overflowing way of being an actor.. Berardi doesn't represent but presents, doesn't recite but plays, easy to get out annihilated. Berardi uses the audience as if it were a piece of his plan as an actor, wiping out as a breath the mechanisms invented by many others ...*

**Lorenzo Donati – Altre Velocità**

*Emotion at the end of the eyes, the new show by Gianfranco Berardi ... on stage with a gorgeous Gabriella Casolari ... A dynamic and engaging show, with witty insights and subtle political satire ... in which the audience plays a part; a moving and poetic show.*

**Gaetana Evangelista castrovillari.info.it**

*A giant actor, Gianfranco Berardi, of whom you can write foregone things such as ... he has a rare mastery of the stage of space and of his body in space, he has a fine ear and highly developed, with the risk that you will respond : "I believe you , all the blinds have it, did you not know? ", but mostly because it can find the seeds of the theater even where we glimpse only futile and weak excuses.*

**Alessandra Bernocco - Europaquotidiano.it**

*Certainly worth watching this little show with great ambitions - all achieved - in which, as he smiles at the liveliness of the text and the fourth wall is repeatedly removed from the incursions of the two in the room, the bitter taste of truth about what is happening around us feels distinctly. But you exit the room with the doubt that it is still possible, perhaps, to take care of poor Italy.*

**Donatella Codonesu - Tuttoteatro.it**

**Promotional video:**

<http://youtu.be/Xr2q6eIPUm8>

**Contacts**

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The show is accesible to deaf and blind people, through audiodescription and digital overtitling