

Compagnia Finzi Pasca addresses the audience in the language of surrealism

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“Compagnia Finzi Pasca speaks to the audience in the language of surrealism in *La Verita*, a production inspired by a giant canvas by Salvador Dalí long thought to have been lost,” troupe leader Daniele Finzi Pasca told MTI on Tuesday. The performance can be seen at the Festival Theatre at the Palace of Arts between November 15 and 21.

“The production founded on the concept of acrobatic theatre features 13 acrobats, actors, clowns and singers on stage, all of whom are capable of surprising the audience time and again with their various techniques,” explained Daniele Finzi Pasca, who is both author and director of the piece. Forming a central element of the production, the backdrop was created by Salvador Dalí for the New York Metropolitan Opera's *Mad Tristan* in 1944. The director combined Dalí's monumental creation with his own imaginings of the world of dreams; always employing the language of surrealism.

As he says, the world of dreams is in constant flux and impossible to grasp. “When we dream, we see images, and these images pose questions that then float in out of our consciousness. The production establishes a kind of dialogue between Dalí's world of surrealism and the way we perceive our dreams,” the director explained. The troupe leader stressed that every image should contain some surprising or even innovative element, which should in turn also present new challenges and opportunities to the acrobats.

Discussing the genre of new circus, the director said that a “revolutionary new thing was born” when traditional acrobatic circus acts moved onto the theatre stage some years ago. As someone arriving from the world of theatre, he added, it was important to work with actors with excellent acrobatic abilities, rather than simply with acrobats transferred to the theatrical stage. With the atmosphere of 1940s New York cabarets and Spanish bullfights, as well as many legendary moments from Dalí's life, *La Verita* is much more than a circus act in a theatre, but a spectacular production comprising acrobatics, theatrical elements, dance and music in equal measure.

At the Palace of Arts – as on all stops on its tour from Montreal to Budapest – the troupe will be performing in front of Dalí's original canvas. Dalí painted the 9-by-15-meter work in collaboration with choreographer Leonide Massine. Thought lost for many years, Dalí's creation was found among the set decorations of the New York Metropolitan Opera before it was later purchased by a European private collection. We can assume that the painting was not seen by anyone for decades. In 2010, the Swiss collectors, who continue to maintain their anonymity to this day, contacted Daniele Finzi Pasca with a request to see their work of art as part of a theatre production exploring the boundaries between dream and reality. The giant canvas is under international protection.

Daniele Finzi Pasca directed *Corteo*, which has been seen by more than three million people since its première and is the Cirque du Soleil's most successful performance, as well as the last three productions by the world-famous Canadian Cirque Éloize and the closing ceremony of the 2006 Turin Winter Olympics. He was recently approached to direct the closing ceremony of the 2014 Sochi Winter Olympics and the opening ceremony of the Winter Paralympics.

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