

MOTUS



Frankenstein project

In composing and de-composing Mary Shelley's work, "Frankenstein, or The Modern Prometheus" (1818), Motus transforms the Romantic myth into a cry of alarm and a plea for empathy in this "new dark age," leading an investigation into the relationships that found or destroy the very possibility of living together.

The project consists of a diptych, *Frankenstein_diptych*, composed of *(Love story)* and *(History of hate)*, which can also be presented individually.

Sewing the two movements together, *Daemon* (2024) was born among the Norwegian fjords, a site-specific performance that explores the transformation of the creature - in dialogue with its creator (Mary Shelley/Alexia Sarantopoulou).

In collaboration with Eduard Papescu, the workshop for children "I am alive" and the laboratory/happening for adults "My rage is a silent raving" took shape, the latter conceived for laMama Umbria International and Kampnagel (Hamburg).

Crowning this long journey, in March 2026 the Mambo Museum in Bologna will present [ÒDIO] (HATE), a film/documentary winner of the ITALIAN COUNCIL 2024.



Frankenstein_diptych (*Love story + History of hate*)

Frankenstein_diptych does not merely evoke a literary myth, but relaunches it as a political mirror of our contemporaneity: what happens when we are not heard and when otherness is perceived as a threat rather than a possibility? The project tackles the dynamics of vulnerability and rejection by staging a work that is at once critical reflection and poetic immersion.

In *Frankenstein (a love story) 2023*, the first part of the show, we delve into the abyssal solitude of Mary Shelley and her creatures: hybrid, marginal, restless bodies in search of love and relationships that prove impossible, non-normative affections, recognitions never granted. Here, Motus explores the fragile boundary between human and non-human, between care and abandonment, between desire and fear, through the three characters on stage: the creatrix, the creator, and the creature, who are symbiotically a single figure.

Frankenstein (History of Hate) 2025, is the backlash, the consequence of rejection, of society's inability to manage the relationship with the Other: it is what happens when love – denied and humiliated – breaks, when the encounter fails and turns into rejection and rage. Here, tenderness implodes, benevolence deforms, and the monster appears amidst the flames, in the void of being heard, in the wound of solitude. It was not born evil: it was made so by suffering and misunderstanding, transformed through the gaze of others.

Frankenstein_diptych (love story + history of hate) is a political and visceral investigation: the monster is not born, but is made to be born by a community incapable of recognizing it. In this dark mirror, we see the reflection of a current world that rejects, discriminates, and produces new marginalities, while Motus's creatures continue to search, stubbornly, for a place in the world, because it is on the borders that monsters proliferate, between worlds.



2023

Frankenstein (love story)

The night Mary Shelley dreamt of Frankenstein with open eyes recalls the night the scientist wanders gathering fragments of corpses, like the primitive night, of the beginning of the world.

Scenarios of creation, monstrous imagination.

Nature is in turmoil. In the extreme, frozen, painful landscapes, two figures chase each other, seeking shelter. Rage, love, restlessness, horror, and again love, love, an excess of unrequited love. "I saw none like me, nor heard of any such" - just as the human, the only one of its species, the creature too is a unique being. The radical solitude of a creature unheard, untouchable, who finds no other to talk to, who can pronounce its name.

It is on the borders that monsters proliferate. Between worlds. And here, between the stitched seams of different flesh and skin, this work tries to dwell.

Show
60 min

idea and direction by Daniela Nicolò & Enrico Casagrande
with Silvia Calderoni, Alexia Sarantopoulou, and Enrico Casagrande
dramaturgy by Ilenia Caleo
text editing and subtitles Daniela Nicolò
translation Ilaria Patano
assistant director Eduard Popescu
set and costumes Daniela Nicolò and Enrico Casagrande
light design Theo Longuemare
soundscapes Enrico Casagrande
sound Martina Ciavatta
sound abstract from Demetrio Cecchitelli, Dario Moroldo, David Lynch,
Wovenhand, Bon Iver, Djrum, Jon Hopkins, Arvo Part, Burial,
Fontaines D.C., Dans Dans, Mechanical Cabaret, Bones, Jessica Moss
graphics Federico Magli
video Vladimir Bertozzi

a Motus production with Emilia Romagna Teatro ERT / Teatro Nazionale, TPE - Festival delle Colline Torinesi, Kunstencentrum VIERNULVIER (BE) and Kampnagel (DE), artistic residencies hosted by AMAT & Comune di Fabriano, Santarcangelo Festival, Teatro Galli-Rimini, Centro di Residenza dell'Emilia-Romagna "L'arboreto-Teatro Dimora | La Corte Ospitale", Rimi-Imir (NO) and Berner Fachhochschule (CH),
with the support of MiC, Regione Emilia-Romagna.

[photos selection](#)

[teaser](#)

[discover more](#)



2025

Frankenstein (history of hate)

A “performed film” where narrative levels mix in a kaleidoscopic manner and everything is in strident relation with the present. Captain Walton and the ghostly sister Margaret/Mary - Walton/Wollstonecraft - Seville/Shelley do not inhabit the polar ice but an arid and apocalyptic planet, in the last days of our ailing humanity, amongst forest fires, echoes of genocidal wars and killer drones. An extreme, dramatic, and crazy film set amongst Calabrian “ecomostri” (eco-monsters/illegal buildings) and beaches blinded by the sun. The protagonist of this work is also the sea, which shines at dawn and darkens at sunset and sucks in, spits out, the exhausted bodies of the creature and Doctor Frankenstein in their desperate pursuit. A composition that further amplifies the Chinese box game with which Mary W. Shelley told the story of hate - and radical tenderness - of the creature, which “will continue to exist because it never lived.”

Show
60 min

idea and direction by Daniela Nicolò & Enrico Casagrande
with Tomiwa Samson Segun Aina, Yuan Hu, Enrico Casagrande
on video Silvia Calderoni and Alexia Sarantopoulou
dramaturgy Daniela Nicolò
research and dramaturgical collaboration Ilenia Caleo
video shooting and editing for the stage Vladimir Bertozzi
soundscapes Demetrio Cecchitelli
assistant directors Astrid Risberg and Juliann Louise Larsen

set and costumes Daniela Nicolò & Enrico Casagrande
technical direction Martina Ciavatta
lighting design and video Simona Gallo
lighting technician Theo Longuemare

a production by Motus in collaboration with Emilia Romagna Teatro
ERT / National Theatre, Teatro Nazionale di Genova, Sņaporazverein
(CH), and Romaeuropa Festival
artistic residencies hosted by AMAT & Comune di Fabriano, Sardegna
Teatro, and IRA Institute

**Video contribution from the documentary film [ÒDIO], winner of
the ITALIAN COUNCIL 2024.**

[photos selection](#)

[teaser](#)

[discover more](#)



2024

Daemon

Daemon it is a hallucination born from the mind of the young Mary Shelley/Alexia Sarantopoulou, who daydreams, and while wandering through woods and fogs suddenly sees this strange creature move quickly, dance in an imaginary rave, screaming with rage and fright... She dialogues with it. Hallucinations due to the humid climate and the incessant rain of that "year without a summer"?

Daemon tells of that terrible click that converts love into hate, benevolence into violence; of that hiccup in the mechanism of love that causes a reversal with irreversible consequences. It focuses on the creature's "becoming evil": on how a being without identity, without history, lonely as a deer and pursued, makes a world for itself and rebels, setting fire to the beloved house. Fire - a recurring theme in this Promethean novel - actually invites us to grasp the transformative and insurgent value of rage, as a first gesture/mode of reaction to an anthropocentric system that is crushing every non-conforming voice. And in this new and tragic Trumpian era, the dissenting voice of those pushed to the margins becomes even more necessary.

We say it with the words of Susan Stryker (author, filmmaker, and gender studies theorist) from "My Words to Victor Frankenstein Above the Village of Chamonix: Performing Transgender Rage" that conclude the performance.

Site specific performance
adaptable to non-theatrical spaces
40 min

with Enrico Casagrande and Alexia Sarantopoulou
directed and written by Daniela Nicolò and Enrico Casagrande
lighting and video by Daniela Nicolò, in collaboration with Eduard Popescu
sound design by Martina Ciavatta

a Motus production in collaboration with Rimi/Imir-Scenkunst,
Norway
with the support of Basso Profilo as part of the Support Structures
project

Mary Shelley's costume was designed and worn by Fiorenza Menni in
the performance The Magical Idealist

[photos selection](#)

[teaser](#)

[discover more](#)

workshop



I AM ALIVE

"I am alive" is a theatre workshop for children aged approximately 5 to 10, with Daniela Nicolò. A practical and very fun meeting, born from *Frankenstein (a love story)*, to investigate the "beauty" of monsters and the value of diversity.

What does it mean to be different? And what precious thing can someone who is different from me bring?

An investigative game to discover wonder through the non-conforming: if we could colour outside the lines, what would the world be like?

conception Daniela Nicolò
with the collaboration of Eduard Popescu

[Discover more](#)





Bogotá (Colombia)

MY RAGE IS A SILENT RAVING

*We need Monsters and we need to recognise and
celebrate our own monstrosities.*

—J. Halberstam

The workshop takes its title from a line in Susan Stryker's poem "My Words to Victor Frankenstein Above the Village of Chamonix: Performing Transgender Rage" (Stryker is an author, director, and theorist of gender studies).

It is a collective journey of unveiling, mutual care, and discovery of new possible alliances through a series of participatory moments, research activities, and simple, fun exercises, suitable even for those with no experience... A path towards the discovery of one's own body and its shadow zones—a collective happening designed to give voice to those who often have no voice.

Workshop by Daniela Nicolò & Enrico Casagrande (MOTUS)

[Discover more](#)



Puerto Nariño (Colombia)



Flørli (Norway)

 film / documentary



Roma (Italy)

2026

[ÒDIO]

[ÒDIO] is the new film/documentary by Daniela Nicolò and Enrico Casagrande (MOTUS), winner of the ITALIAN COUNCIL 2024.
Film footage by Vladimir Bertozzi and Filippo Quetzel
Editing by Elisabetta Giannini (Marchiaro Film)

A film/documentary founded on interviews with very young boys and girls who, having suffered violence, end up pouring it onto their own bodies and onto their peers.

We felt it necessary to address this generation because, in a way, the creature (who is ageless) goes through a process of "growing up" in total solitude until the moment it discovers "the figure of the father" (who assembled it), finding his diary...

Feeling rejected, it begins to develop a series of retaliatory and vindictive attitudes typical of adolescence towards the absent family institution and society in general.

The creature quickly moves from a tender (and obsessive) love for Doctor Frankenstein to an inextinguishable hatred. Perceiving its own monstrosity and inadequacy, it gets lost in a universe of contrasting feelings, which often make it lose control. Something similar to the emotional chaos that inhabits many adolescents today, especially those from less affluent backgrounds or of other ethnicities... but not only. In our country, phenomena of violence and bullying among adolescents are proliferating excessively: something that has never occurred with such intensity before: every day, the news is full of small and large episodes of hate and vandalism, increasingly cruel. We want, as often happens in our journey, to investigate, to try to understand, why.

IMuseo MAMbo di Bologna will acquire the work in March 2026.
Kampnagel – Internationales Zentrum für schönere Künste Hamburg
(DE) – main partner of the project.

The cultural partners:

Kunstencentrum VIERNULVIER Gent, Belgio

La MaMa Experimental Theatre Club, New York, US

MAXXI L'Aquila – Museo nazionale delle arti del XXI secolo, L'Aquila

Festival delle Colline Torinesi_Torino Creazione Contemporanea,
Torino

Cranpi_ Associazione culturale e Palestra Popolare Quarticciolo, Roma

Santarcangelo Festival, Santarcangelo di Romagna

Teatro Nazionale di Genova

A special thank you to Casa Gallo, and to Ilaria Depari and Manila Ricci for their thoughtful support; to the Liceo Cesare-Valgimigli in Rimini and Francesco Montanari for introducing us to the classes; to Sarah Plochl and Lucien Lambertz for their invaluable care during our time at Kampnagel; and to Eddi Marcucci for her attentive guidance in Quarticciolo.

[Discover more](#)



Hamburg (Germany)

work phases

January 2025 – Rimini

Residency and workshop with young people from schools, sheltered homes, and community centers in the Rimini area.

March/April 2025 – Amburgo, Kampnagel

Residency and workshop with young people from various queer associations for victims of youth bullying.

May/June 2025 – Roma, Teatro Biblioteca Quarticciolo

Residency and workshop in collaboration with the Cranpi Association, with young people who attend the Palestra Popolare Quarticciolo.

September/October 2025

Completion of the film. Filming during rehearsals of the play *Frankenstein* (a history of hate) and backstage with the actors, final script, and storyboard.

November/January 2026 – Rimini

Post-production of the work: editing, sound score development, color correction, audio post-production, creation of the master.

March 2026 – Bologna, Museo MAMbo

Transfer of the work and first public presentation of [ÒDIO]. Public talk with Daniela Nicolò, Enrico Casagrande, and co-director Filippo Quezel.

April 2026 – Fondazione Merz e MAXXI L'Aquila

Presentation with talk and live soundtracking.

May 2026 – Amburgo, Kampnagel

Installation and talk.

June 2026 – New York, La MaMa

Installation and talk.

July 2026

Installation of the work and talk at the Sempre più Fuori Festival in Rome and the Santarcangelo Festival.



Rimini (Italy)

Promotion

Ilaria Depari | relazionimotus@motusonline.com

Beatrice Ottaviani | promozione@motusonline.com

International promotion

Lisa Gilardino | zonamotus@motusonline.com

motusonline.com