



# THE PRESIDENT

A project by **Gianpiero Borgia** and **Elena Cotugno Comaneçi**

directed by **Gianpiero Borgia**

text **Chiara Sfregola**

scenography **Filippo Sarcinelli**

performed by **Elena Cotugno Comaneçi**

production

**Teatro dei Borgia**



TEATRO DEI BORGIA

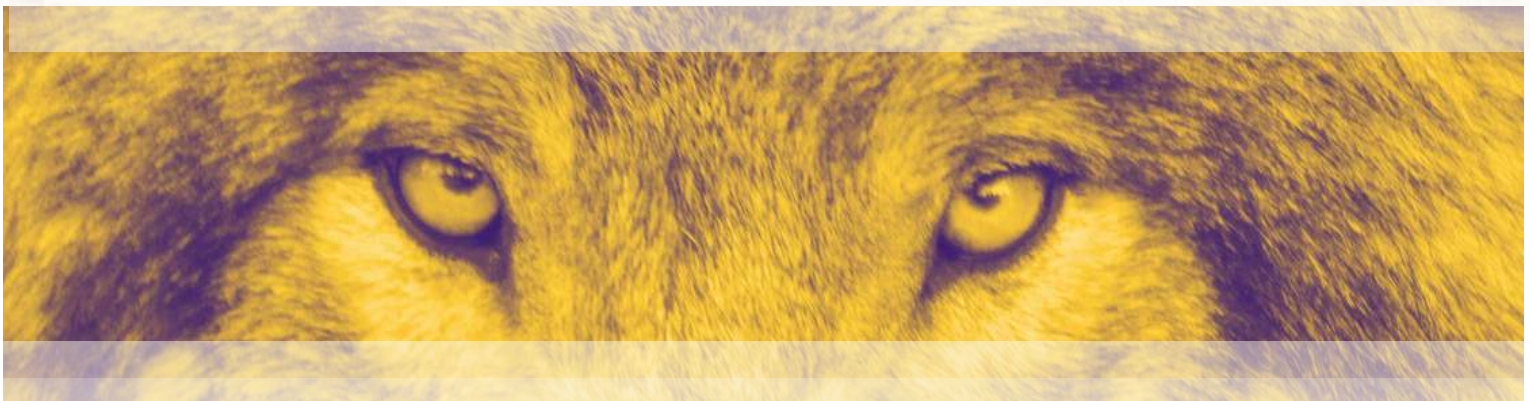


In this captivating tale by Gianpiero Borgia, we follow a young politician who, caught up in the whirlwind of modernity and ambition, neglects her connection to nature. As she embarks on a solo adventure in the wild—accepting a challenge from her main opponent—she documents her journey live, aiming to build trust with her constituents. During the electoral campaign for the presidency of her region, she accepts a challenge from her main opponent: to embark on a solo adventure in nature, filming herself and live-posting everything that happens on her channels. In short, it is the “Sacrificial Test” for the politician to build a relationship of trust with her people. During her journey, she receives many messages from fans and haters; she knows how to manage them, increase engagement, and respond to provocations, until, caught up in the hype, she takes too many risks; she loses her phone while trying to take a selfie and gets lost in the process of finding it. Alone, she begins her journey. She encounters unexpected situations, physiological needs, encounters with animals, and dangers. She discovers a wonderful, yet threatening and endangered world. After many adventures, hours spent outdoors and in the dark, at dawn she accidentally finds her phone, which may or may not work. She sets off again, finds her way, and the world feels more harmonious; she inhabits it, feeling serene.

**In the Moral Letters to Lucilius by Seneca, Plato states that there is no king who is not descended from slaves and no slave who is not descended from kings.**

In this show/experience, directed by Gianpiero Borgia, the female protagonist becomes a metaphor for the country and its relationship with nature: a journey that transitions from condemnation to learning, acquiring an optimistic tone. It is undeniable that human existence has a significant impact on the Earth's ecosystem. This awareness has led many professionals in the entertainment industry to adopt work practices based on the three core principles of sustainability: economic, environmental, and social.

With this project, the company not only addresses environmental issues related to the human/nature relationship—issues that have already been explored by past authors and artists such as Shakespeare, Ibsen, Chekhov, and Beckett—but also aims to exclusively implement and promote sustainable and ecological practices throughout the entire process of creating and experiencing the show.



Human beings have a peculiar relationship with nature. At times, it seems as though humanity comes to see itself as the creator of everything around it—the very existence of the Earth and nature itself—while ignoring the influence of higher powers. It almost seems like a form of madness, a self-deception. But why does humanity feel the need to be powerful?

Legend has it that the king of Babylon, Nebuchadnezzar, attributed the splendor of his kingdom solely to himself and his power. One day, the city's elders decided to punish his arrogance by exiling him to the forest. He stayed there for seven years. It is said that he lived like a beast, eating grass and conversing with animals. And here's the surprising part: at the end of the seven years, he did not choose to stay in the forest and live in harmony with nature; he chose to return and rule his city. And the elders accepted him back. The forest had changed him, and only then could he exercise his power justly. He had looked within.

We destroy the world in the name of power, assertion, money, and civilization. We are convinced that we are doing good. But what is "good"?

# ARTISTS

## Gianpiero Borgia (director)



He is a director and theater actor. Ironic and generous, born in Puglia in 1972, he dedicates his life and travels to theater, hiking, and his family.

In 1996, he graduated from the Centro Sperimentale di Cinematografia in Rome, and after his years in Rome, he began traveling between Italy, Moscow, and Copenhagen, studying with Anatolij Vasil'ev, Oleg Kudriashov, and Sasha Anurov, and completing the GITIS Master at the European Association for Theatre Culture.

From 2003 to 2010, he staged productions such as *The House of Bernarda Alba* by Federico García Lorca with an all-male ensemble; he brought to the stage for the first time *Ritratto di signora – del cavalier Masoch per intercessione della Beata Maria Goretti* by Carmelo Bene in collaboration with the Festival dei Due Mondi.

He staged *How to Explain the History of Communism to the Mentally III* by Matej Vršinec, a production that earned him the Premio Sipario ANCT for Best Theatre Direction of the 2009/2010 season.

In 2011, for the INDA, he directed *Philoctetes* by Sophocles at the Greek Theatre of Syracuse.

In 2013, he began his artistic collaboration with actress Elena Cotugno, with whom he founded Teatro dei Borgia.

In 2016, he launched a project of rewriting classics, which led him to create *Medea per strada*, a travelling show with Elena Cotugno and a script by Fabrizio Sinisi. After *Medea*, with *Heracles the Invisible* and *Philoctetes Forgotten*, he completed the trilogy *The City of Myths*, a poetic metropolitan dream that won him the 2022 Premio Rete Critica and the Premio Nazionale della Critica.

Since 2020, he has focused on what he calls “dramatic art interventions in the political sphere,” with two productions exploring the historical period that led Italy to its twenty years of fascism: *15/25 - A Show Drawn from the Unconscious of Italians* and *Giacomo*, about the figure of Giacomo Matteotti, with Elena Cotugno.

(Born in Puglia in 1987 and now based in Rome, she holds a degree in Economics, which she obtained solely to enroll in the Production course at the Centro Sperimentale di Cinematografia, where she graduated. In 2013, she began her writing career on the website Lezpop.it with the short story column *Due camere e cucina*. Starting in 2014, she also curated the cult column *Camera Single* on Lezpop.

In recent years, she has worked as an executive producer on several TV series, including *Circeo* (Paramount+ and Rai Fiction), *Generazione 56k* (Netflix), and *Cabala* (Rai Play).

She is passionate about feminism and LGBT issues, and her writings have also been featured in *Left*, *TPI*, and *Femministerie*.

In 2016, the stories from *Camera Single* were compiled into a novel of the same name, published by Fanucci Editore. She later published *Signorina* (Fandango Libri, 2020) and *Stare al mondo in the I Quanti* series by Einaudi (2022).

In 2023, she published *Anna Castelli Ferrieri*, a biography of the Milanese architect and designer (Giulio Perrone Editore), and the novel *L'estate verticale* (Fandango Libri).

## Chiara Sfregola (dramaturg)



## Elena Cotugno Comaneçi (attrice)



Born in 1984 in a small town in southern Italy, she now splits her time between Abruzzo and the rest of the world, dedicating her life to theater and her daughter. An actress and artistic director of TB, she invests both heart and soul into projects that combine art with social commitment. With *Medea per Strada*, she won the Le Maschere del Teatro 2021 award for Best Emerging Actress and received two nominations for the Premio UBU. She approaches the creative process by fully immersing herself in real-world contexts, conducting field research that leads to experiential works presented within communities. One such example is the trilogy *The City of Myths*, created alongside her inseparable artistic and life partner, Gianpiero Borgia, with whom she co-founded the company in 2012.

She graduated in 2006 from the International Theatre Academy of Adriatic (I.T.A.C.A.); in 2007, she studied Performing Arts at the London Academy of Music and Dramatic Art (L.A.M.D.A.);

and completed a Master's in Theatre Arts and Pedagogy under the guidance of Anatolij Vasil'ev from 2009 to 2012. Since 2016, she has starred in *Medea per Strada*, and in 2022, she performed in *Giacomo*, a dramatic art intervention focused on the political sphere, dedicated to the socialist deputy Giacomo Matteotti. In 2024, she began the research phase for *Festa di Confine*, a project written by Matei Vişniec. She is also working on the theme of change with *Ero l'uomo della guerra*, based on the autobiography of Vito Alfieri Fontana, which tells the story of an engineer's transformation from a manufacturer of anti-personnel mines to a deminer.

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[teatrodeiborgia@gmail.com](mailto:teatrodeiborgia@gmail.com)



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