

ARTISTIC DATA

FELLINI ZIRKUS

The visionary is the only true realist.
Federico Fellini

Fellini Zirkus is a puppet show freely inspired by the visionary and poetic world of Federico Fellini and in particular by one of his first films, “La strada. ”



Without need of words, following the wave of Nino Rota's music, we pass from the noisy setting of the circus to the melancholic trumpet air played by Gelsomina.

The show is set in an abandoned circus.

Everyone's gone. There are still lights out, the tent dusty, a broken carillon.

Fellini Zirkus is a tribute to this cruel game which is the circus – as Genet writes – a combination of daring and perfection, loneliness and madness, party and death.

The show was born because we too, like Fellini, fell in love with that “little girl – old woman a little crazy and a little saintly, with that ruffled, funny, ungracious and tender clown that I called Gelsomina and that even today manages to make me swallow with melancholy when I hear the reason of the his trumpet. ”

Following a feather, suspended in the void. Always on the road.

What they write about us:

“The body of two string puppets brings to life the memory of Fellini’s film world, Gelsomina and Fellini touch each other for a moment between a circus tent that comes to life, the balancing act’s string and the moon. On stage Michela Aiello animates the scenes, in an ancient and visionary mechanism like the film of a movie. ”

from the article by Luca Lotano "Charleville, dove le marionette dettano legge", Teatro e Critica, 7 ottobre 2019



After debuting at the Festival Marionettic (France, April 2017), the show was presented at Scènes en Territoires, Festival Culturel du Puy-de-Dôme and Festival des Arts de la Marionnette de Mirepoix Mima OFF (2017), in the sections OFF Salle and OFF Rue of the Festival Mondial de Marionnettes de Charleville-Mézières in France. 2019 and at many other festivals in Belgium, Holland, Spain, Portugal, Italy, Argentina and Brazil.

Sources of inspiration and references

The cinematic references in the Fellini *Zirkus* are very clear, not only to the Fellini universe, but also to Lynch's *Club Silencio* and the decadent atmosphere of *Sunset Boulevard*, and if it is true that Fellini himself called himself a puppeteer in his relationship with the actors, which he "manipulated" at his will, here the characters of Gelsomina and Matto are two puppets rewriting their own script.



The circus has been closed for years, it is for sale, but Gelsomina overturns the "for sale" sign and decides to stage, even if for the last time, her act.

"No hay banda, there is no orchestra. It's all recorded. No hay banda and yet we hear a band [. . .]It's all recorded, no hay banda, it's all a tape [. . .]It's just an illusion", says the presenter of the *Club Silencio*. And also in the *Fellini Zirkus* no hay banda, the trumpet is in playback, the applause is roaring and recorded, distorted by memory, and we return to the present, to reality: the circus has failed, the company has already celebrated the clown's funeral.

As Giuseppe Procino writes, *the circus thus becomes a reflection of the world, indeed the world; life in particular, for Fellini is Circus, a melancholic exhibition in which human beings are divided between Augustus and white clowns, all under the unpredictable control of fate.*

In the conception of the show I tried to recreate this cinematic atmosphere by transforming the scene into a set, by using the lights that from time to time isolate a different environment (the magic theatre, the circus, Gelsomina's dressing room), and entrusting the soundtrack with the task of transporting the spectator, as in a silent film. in another space/time, something that makes us think of a decadent circus, of a past world, covered with dust, coming back to life.

Conception, Interpretation and Creation of the Puppets
Collaboration to dramaturgy and scenes

Michela Aiello
Christophe Croes

Technical Requirements

The show is designed to be enjoyed in spaces with an audience arranged on steps to allow everyone an optimal view; alternatively, the audience can also be arranged on stage at different seating levels.

a self-production **il Cappello Rosso**

with the support of **La Lampisterie de Bayard, Musée Théâtre Guignol de Brindas**



> contact

Michela Aiello

348 0706229

ilcappellorossoteatro@gmail.com

www.ilcappellorosso.org