

Sentimental Bestiary

"Man belongs to an animal species that when injured can become particularly ferocious."

Gao Xingjian from *Natural Histories* by Guadalupe Nettel

"All animals know what it is they need, except for man."

Pliny the Elder



This inhuman monster, it's me.

Guillame Apollinaire

A bird-woman - In a cage. A fish-woman - In deep-water. A pig-woman - Circe.

Sentimental Bestiario is a triptych of shows in which animals appear as metaphors and symbols of the woman and the feeling of love.

In each episode a metamorphosis will take place, embodied on stage by a mask and a puppet.

The protagonist is therefore a Chimera in her multiple forms, first a woman with a bird's head, then a bird with a woman's head, followed by (still in creation) a post-modern interpretation of the figure of the Mermaid, a woman with a fish tail which transforms in a woman with a fish head and a woman's legs wearing flaming red stiletto heels. In the end Circe, the pig-woman, roasted and

skewered with an apple in her mouth: an ironic and cruel reference to sexist violence. In this contemporary exploration to bring to light surgeries and fantastic transplants of archetypal figures this Sentimental Bestiary was born.

A post-modern Bestiario

Modern man is ancient, Günther Anders wrote.

As the poet and songwriter Vinicio Capossela said, we are living in “another Middle Age, technologically evolved, made up of new crusades, renewed wars of religion, obscurantism, industrial work on fear, viral spread of plagues.”

In his “New Postmodern Bestiario” the ethologist Giorgio Celli claims that as bestiaries have been “given as dead, they have acquired the invisible power of ghosts”.

In our theatrical bestiary human behaviours make room for the more bestial and monstrous ones that emerge in the characters and a process of identification of the latter with animals is activated. In this XXI hypertechnological and post-human century we continue to confront ourselves “with animals, dreamlike or real, that frequent our world or the parallel, and specular, world of our dreams”.(Celli)



Chapter I: En Cage

“Where Shall I fly
not to be sad,
my Dear?”

Allen Ginsberg



When she was waiting for him
roses started to wither.
She had summer in her hand.

When he didn't come
she counted
till one hundred
till one thousand
till infinite

When he arrived
she was a statue
with empty eyes,
her mouth pocked.

Rose Aislander

Is the bird-woman the one who opens the triptych. En cage is a show rich in symbols and poetic images, that explores the condition of being in a cage. Physical and mental jails in which the bird-woman, being originally powerful and free, withdraws into herself, after a fall, a painful love that brings her into the state of incarceration and waiting, endlessly, in which she decomposes.

#1. Waiting

Waiting. Waiting. In a golden cage of which we are the only ones to hold the key. Nevertheless, we are captives. The curtain is closed on the umpteenth death to oneself.



#2. Metamorphosis.

The bird woman, like Araba Phoenix, rises again from her ashes, under the guise of the Baroque Lady; from her wig, in which there still remains a fragment of the golden cage, she rises out, freed, a new being. Her white wings are weak, she looks at the sky, remembering and wishing for the old freedom. A struggle against her own deepest fears, the fear to be free and the owner of one's own life, will bring her to fly.

Chapter II_ In deepwater

work in progress (release date previewed: april 2020)



If History reports that they had wings and claws, it is a metaphor of Love, which flies and hurts;
and if they dwell in water, it is because lust is born from wet.

Brunetto Latini

«If you take my voice» asked the little Mermaid «what do I have left?»
“Your wish will be fulfilled, because it will bring you misfortune.
You will suffer as if a sharp sword was piercing you ”

Hans Christian Andersen

The figure of the Mermaid is a starting point to talk about desire.

The desire to be different from what we are, to have something that we do not have, that is not in our nature and that we cannot achieve without a mutilation, a deep amputation of our true self.

But also the erotic desire, its strength, the depth (and darkness) of the waters at the bottom of the sea.

Short History of the Company: Il Cappello Rosso



Il **Cappello Rosso** is formed by Michela Aiello and her puppets.

After graduating in Performing Arts in Rome, she takes part in various theatre productions as an actress, performer and director, eventually focusing more on a theatre without words and its fusion with puppets and dance.

Her first encounter with the world of puppets was in Barcelona, in Pepe Otal's workshop, and this leads her to perform shows at various festivals IN and OFF in France and Italy, Belgium and Spain, and travelling from Mexico to Korea, England, Belgium, Germany, Holland, Spain, Portugal, Brazil and Argentina.

She gains a research residency in ESNAM (École Nationale Supérieure des Arts de la Marionnette) of Charleville-Meziers and goes on developing her knowledge about puppet theatre taking part in different workshops such of "Projecto Funicular", an International Training Project on Puppetry : "Behind the screen: introduction to shadow and to the shadow theatre" directed by Fabrizio Montecchi, (Lisboa, 2012), "The Body and the Object", directed by Agnes Limbos and Nicole Mossoux (cie Mossoux-Bontè) in 2013, and "Apparition: Creation of a Life-Sized Puppet", directed by Natacha Belova, in 2016.

CHRONOLOGY OF THE SHOWS

2010 **Sconcerto** a concert interpreted by a bizarre creature: a woman with a cello body

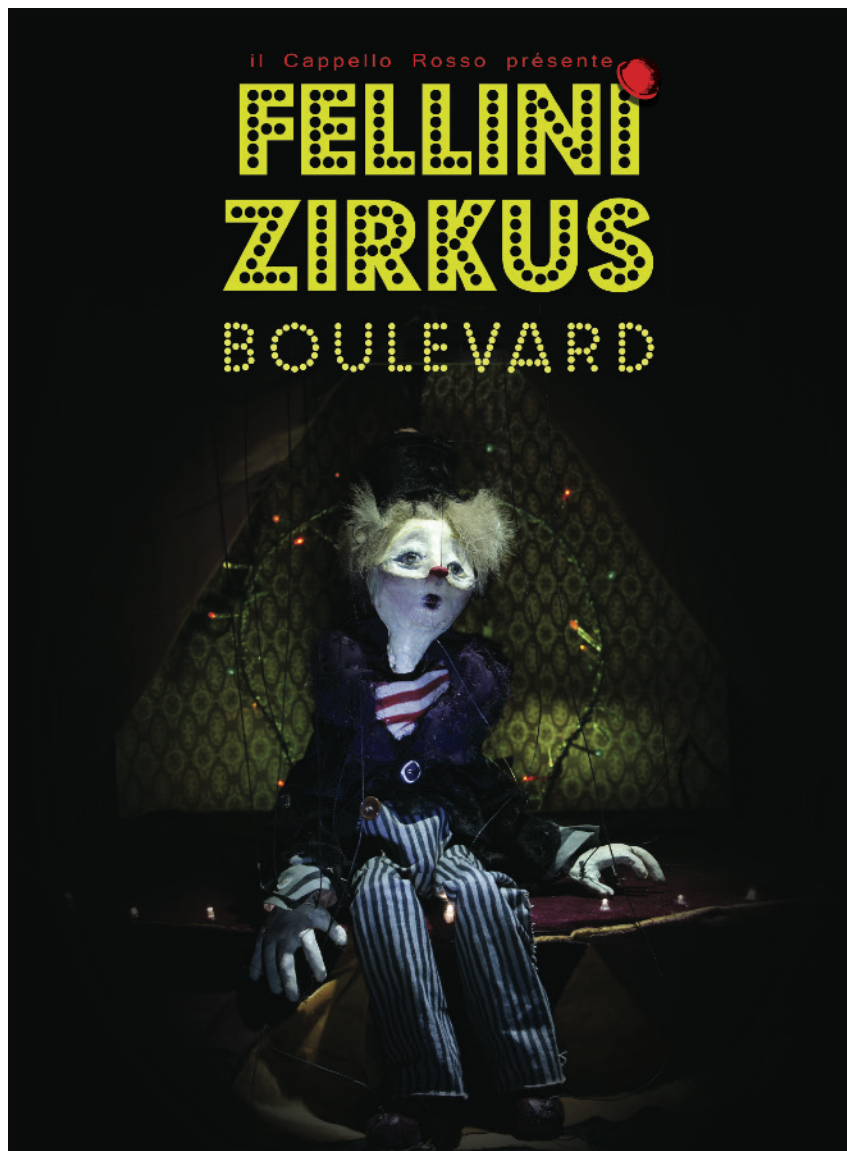
2011 **Fellini Boulevard** a homage to the visionary and poetic world of Federico Fellini and in particular to one of his earlier movies, "la Strada"

2013 **Vacios** ballade for shadows and poetic bodies. What lasts in a body after having been inhabited?

2013 **En cage** show inspired to the baroque aesthetics, rich in symbols and poetic images, explores the condition of being in a cage

2015 **Judith beheading Holofernes** a contemporary version of the biblic history

2015 **The Heartbreak Hotel** a performance about the highs and lows of Hollywood love, an erotic melodrama that combines puppetry and object theatre



2016 **Fellini Zirkus Boulevard** developed from the first version of the show of 2011, a new raid in the onirique world of Federico Fellini.

2017 **Prayer For Quiet** is a tribute using the life-size puppet technique to the Butoh dancer Kazuo Ono, who started dancing at the age of 51 and did not stop, until his death, at 101

for further information and photographic and video materials:

www.ilcappellorosso.org