

ARTISTIC DATA

PRAYER FOR QUIET

Concept and Direction

Michela Aiello

Creation and Performance

Michela Aiello, Rosana Barra

Puppets

Michela Aiello

Costumes

Michela Aiello, Rosana Barra

Music

Keiji Haino, Mina, Lhasa

Poetic Texts

Yukio Mishima, Fedor Dostoievsky, Masaki Iwana



The awful thing is that beauty is mysterious as well as terrible.

F. Dostoievsky, *The Brothers Karamazov*

Prayer For Quiet has been in the process of development for one year. This unique journey began exactly one year ago in Lisbon, in a human-sized puppetry workshop led by Natacha Belova (Projecto Funicular). Out of this workshop, I created Mister K, a puppet inspired by the pioneering figure of Butoh dance, Kazuo Ono.

Since then, Mister K is now part of a collective project (la Barca dei Matti) <https://vimeo.com/173382781> and in a solo performance in the street (Lisbon, Santa Maria do Carmo, May 2016 and Festival d'Avignon, July 2016).

link to trailer

<https://vimeo.com/220458653>

One afternoon, with Mr K in my backpack, I arrived at the house of Rosana Barra, performer and dancer of Cuerpo Trasitorio. We both entered the tiny wedding dress: three bodies, two performers, one puppet. Four arms, three heads, four legs. A chimera; a woman spider. Then just a whole body. We breathe together, look for the common blow, for the movement, when it arrives. And then a poem from Masaki Iwana, which becomes a leading source of inspiration:



A woman wants to approach Death
At the same time she wants to approach to Love
The wind makes love to her
She turns into ruines
She is drowned.

Prayer for Quiet is born from the wish of carrying on stage three bodies in one, and then exploring the infinite possibilities of this multiple being. It is a prayer to the calm, to the slowness of the movements, to the fragility of a doll made of rice paper. And it is also a tribute to the Butoh dancer Kazuo Ono, who started dancing at the age of 51 and did not stop, until his death, at 101.

SCATTERED NOTES ON THE BODY CHIMERA

Where does the body begin? Where does the object finish?

The represented body, in its elaborate, masked, artificial shape, becomes an image and a sign:
image - portrait - ghost.



A combined effect of manipulation, which establishes the manipulator as an actor of his own show, with the idea of a splitting: mannequins, marionettes or semi-marionettes of human-size which share arms or legs with the interpreter, complete with masks or modelled heads, a complex dramaturgy where restlessness and ghosts mix.

Automaton, Puppet. Mannequin : they project on their own anthropomorphic bodies the ghosts of the psyche.

Marionnette, Mannequin, Transformed body - transposes unmentionable emotions, shows the unspeakable, attracts and repulsed by the extreme resemblance to the human and for its quality of being inanimate, to which we can attribute, in animating it, glory and misery of the imagery, the most liberated and unconventional ones: an alter ego without flesh that reaches immortality.

Or, to use the words of Kantor: "life can be expressed in art only by the absence of life, by an appeal to death."

SCATTERED NOTES ON BUTOH

Nous sommes brisés depuis la naissance.
Nous ne sommes que des cadavres nous tenant debout dans les ténèbres de l'existence.
Hijikata

Il n'y a pas de chorégraphie qui ne parle pas de la mort.
Kazuo Ono



Tatsumi Hijikata e Kazuo Ono

a force moves me when I dance. I am moved.

In Bunraku, the puppet dances, the manipulator looks at her. Enchantment of Ono, for the marionettes of Bunraku, free from gravity and from voluntary movement. A dead body that has taught itself to live. Waiting to be shaken before moving, it aspires to the dance of the soul.

In Butoh, as the premise is metaphysical, as if it were natural that, coming out of the atomic cataclysm, it was possible to focus only on the fundamental questions, those about the universal individual, and that was possible only in a deeply different way, with a body that carries the white stigmata of the Apocalypse, which can move only in a way where it is unceasingly in a state of revealing to himself his own night.

A dance of darkness then, but above all of theatrical intention: it deals with reliving the dream that has followed a disappearance, with his/her very logical illogicalities, his/her enigmatic images, with his/her confused sense of the time.

BUTO(S) SPECTACLES, HISTOIRE, SOCIETE' (AA.VV.)

Butoh: the dance of a corpse that tries hopelessly to stand up, the dancer must go out of himself/herself and dance somehow with his/her own dead body. Roles that shift between life and death, light and shadows, the masculine and the feminine.



SHORT HISTORY OF THE COMPANY: CUERPO TRANSITORIO

Rosana Barra is born in Sao Paulo, Brasil, in 1969.



Dancer, choreographer, actress, teacher and cultural manager, has been practising for 25 years in different areas of performing arts.

Since 1993 she devotes herself to the study and exploration of dance-theater, butoh and manual therapies.

In 1996 she founded the company of dance-theater “**Cuerpo Transitorio**”.

From 2008 to 2014 she organizes and programmes “Barcelona en butoh”.

Nowadays she runs the “Observatory of the body”, her space in Barcelona, and has 6 performances running.

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 to various theater works as an actress, performer and director, finally focusing always more in a theater without words and its fusion with puppets and dance.



She first meets puppets in Barcelona, in Pepe Otal's workshop, and takes parts with her shows to various festivals IN and OFF between France and Italy, Belgium and Spain, and travelling from Mexico to Korea (Chilgkok Puppet Festival, 2012).

She gets a research residence in Charleville-Meziers and goes on developing her knowledge about puppet theater taking part to different workshops 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, “Apparition: Creation of a Life-Sized Puppet”, directed by Natacha Belova, in 2016, “From Prop to Protagonist”, an object theatre workshop with Rene Baker, and “The Actor and the Double Presence in Puppet Theatre” coordinated by Yngvild Aspeli, in july 2017.

In september 2015 presents “Judith et la tête d’Holopherne” in the section OFF Rue of the International Puppet Festival of Charleville Mezieres.