

## et

project, realization **Kinkaleri /Matteo Bambi, Luca Camilletti, Massimo Conti, Marco Mazzoni, Gina Monaco, Cristina Rizzo** | with **Luca Camilletti, Liana Mascagni Marco Mazzoni, Gina Monaco, Cristina Rizzo** | production **Kinkaleri – 1999/2000** | in collaboration with **Link Project** | with the support of **Progetto Regionale Toscanadanza, MiBAC - Dipartimento dello Spettacolo** | collaboration in the realization **Carmine Deganello, Nicola Guarneri, Stefano Ciappi, Alessandro Maffei, Stefano Bettega, Patafisic**

As the legend tells, Actaeon, son of Aristeo and Autonoe, daughter of Cadmo, during a hunting session, due to fate or choice, comes across the sight of Diane, breaking her intimacy while bathing. The goddess feels ashamed for the exposure, she blushes like no other deity does; devoid of her clothing, with which she could have tried an extreme shielding deed, finds her last or maybe firm protection by sprinkling the water of her body on to Actaeon, causing his metamorphosis into a deer.

She says to him: 'Nunc tibi me posito visam velamine narres, si poteri narrare, licet'.

The words turn into moans to Actaeon, his physiognomy goes under a headlong yet incomplete alteration, his soul being left human in the animal body. It is the latter that attracts the dogs, ready now to lacerate his flesh as Actaeon tries hard his tragedy to be heard.

Who could have read, beyond the eyes of the till then hunted animal, the sadness of the owner turned half man and half deer?

**et** will be a performance 'reflecting' from the myth; therefore about the representation.

Nobody like Pierre Klossowski has brought back the vision of the myth to its essence of simulacrum.

Kinkaleri sinks into the myth and overshadows the reason, placing its trust in the surface.

To face the myth of Diana and Atteone means to get concerned with the most incredible myth, the one that apparently goes off the lines by itself.

Diana and Atteone make use of an intermediary demon to give shape to the vision, to the event, to the theatre.

Atteone the human, a relative of the gods, becomes the witness of a sight conjured up and built by himself in the bright thicket where the Goddess bathes and refreshes herself, a sweetly useless action to her impassive nature, though necessary to the representation.

So we sink into the myth to ponder on the language and on the vision, 'representation' between the human being and his construction of imagery, simulacra.

A simulacrum Diana's body is, she wearing her impassiveness and untouchability by means of a body in human semblance, a body in need of relief and vision.

Atteone summons Diana in his desire, Diana makes use of Atteone to be able to see herself: double-bottom of dizzy perception.

Here we are in the field of the construction of imagery, the creation of a theatre carved more than once.

If the myth is divulgation, simulacrum and not mystery, according to Klossowski all this makes itself concrete with the revelation and use of the stereotype as an enigma, making the eternally speaking subject speak, the subject eternally understood in an enigma that travels upon the weak balance between the disclosure and the mystery.

The stereotype is adopted as a further step outward, coinciding with the more and more substantial attention to the institutional and conventional level of thought.

'To come out unsheltered means to give up the unicity of revelation, due to the proliferation in the institutional and conventional sites of such ways to feel, see, watch a body, the habits and the behaviours. That lay-out is defined by Klossowski as the passing from what is speculative to specular, wanting to emphasise the imposition of the image, the outward reflection of the inward life' (A. Marroni).

The stereotype has got the value of vulgarisation, and as a consequence it conceals the displayed thing and fakes its being, as what is incommunicable cannot spread without undertaking the likeness of kind, conventionally repeated. The complete communication is left out.

Soaked into a crossroads of signs and simulacra, we are not going to let them emerge or to supply a dialectic equipment, but to lodge among them.

A thin line ties the new exploration to the previous routes, this time a status becoming a quest: the absence of sense, a quality of the simulacra that are unprovided with it by nature, a splendour of the surface.