

AMOR SACRO

Theatre project on the sexual abuse of nuns by priests



il funambolo



THEME

“Amor Sacro” ("Sacred Love") is the title of the latest theatre project by the company Il Funambolo, this time focusing on the theme of sexual abuse perpetrated by Catholic priests on nuns.

If in recent years the subject of pedophilia within the Church has become public knowledge, the equally serious subject of sexual abuse of nuns still remains a taboo that the Vatican tries by all means to cover

SOURCES

A recent report in French by the TV channel 'Arte' reveals chilling facts and testimonies that can no longer be passed over in silence.

In the report, the names of two brothers, priests (both now deceased), are mentioned, who for years abused the nuns of their confraternity by exchanging them among themselves, covered by the complicit silence of the religious authority.

It is by drawing inspiration from these facts and testimonies that our company wants to tackle such a delicate subject.

<https://www.telerama.fr/television/sur-arte,-soeurs-abusees,-lautre-scandale-de-leglise-denonce-les-viols-de-religieuses,n6141779.php>



THEATRICAL LANGUAGE OF THE COMPANY

As in other theatre projects, the company uses for this purpose large puppets (about one metre high) that Ava Loiacono - actress, puppeteer and ventriloquist - moves and makes speak with different voices, interacting with them. This expedient allows a certain distance with regard to what are, indeed, sensitive topics. (In 'Voci d'altre terre', for example, the subject was the Neapolitan Camorra). Once again, the text has been specially written by Mauro Guindani for Ava Loiacono, making full use of her talents not only as an actress, but also as a ventriloquist.

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THE FOUR CHARACTERS

In 'Amor Sacro', there will be three puppets: the two priests mentioned in the TV report, and a Mother Superior, a fictitious character who was also involved in the abuse. The part of the victim will instead be taken by the actress, a role inspired by the nun who had the strength to report the facts. Although in the role of an abused nun (and spokesperson for many of her sisters) she also takes on the part of the narrator, thus ensuring the continuity of the story, until the unmasking of the perpetrators in the epilogue. It will thus be as narrator that she will bring the three puppets to life (with voice and gesture). As already mentioned, this theatrical device allows the spectators to maintain a certain distance from the puppets, identifying instead with the narrator-actress.



PRODUCERS

The collaboration between Ava Loiacono and Mauro Guindani, which led to the creation of the company 'Il Funambolo', dates back over twenty years.

Ava Loiacono, actress, musician and ventriloquist, born in Lugano in 1953, trained in theatre at Jacques Lecoq's School in Paris. She continued her studies at the Jaques-Dalcroze Institute in London and in Geneva where she obtained a Diplôme Supérieur (a Master's Degree equivalent) . She has worked with several European theatre companies. She co-founded with Mauro Guindani the company Il Funambolo for which she staged many shows - translated into several languages - as a soloist. She is currently doing a PhD in Arts Practice at the University of Limerick (Ireland).

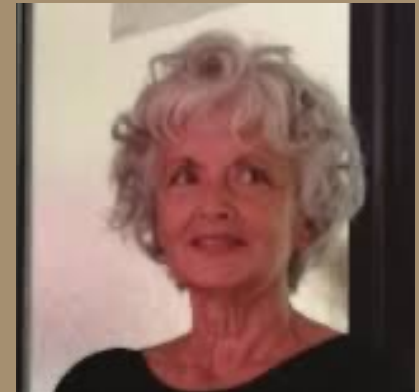
www.ilfunambolo.ch

Mauro Guindani, was born in Lugano in 1947. He took a degree in Sociology in Paris while simultaneously studying acting and dancing and then moved to Germany, where he graduated in theatre direction from the Folkwangschule in Essen in 1977.

Having established himself first as a prose theatre director, then as an opera director, he has more than 80 director productions to his credit in German theatres. While in Germany, he wrote several plays that have remained on the theatre bills to this day.

Back in Lugano around 2000, he founded the company Il Funambolo with Ava Loiacono.

www.ilfunambolo.ch



PRODUCERS

Damiano Privitera, born in Pinerolo 1955, Theatre director. He experienced the theatre contexts in the 1970s, in settings that attracted and engaged him, like many of his generation, in an interpretation of 'doing theatre' as an artistic and social commitment.

He approached his profession in Barcelona, where he joined a company of puppeteers with innovative artistic lines in a city at the cultural crossroads of the new European trends of those years. He has always worked for a movement of being/figure that rejects the sole purpose of entertainment, but instead bears witness, through the sincerity of his artistic work, to the restlessness that pervades us as human beings. In the context of theatre management, he takes on organisational responsibilities due to the need for sustainability of artistic projects in both the production and performance phases.

<https://www.teatrodelavoro.it/>

The puppets are the work of **Mariella Carbone**.

Mariella divides her time between the worlds of architecture, art therapy and Figure Theatre. A social theatre operator, she is also an illustrator and set designer but above all a 'Pupazzara' (e.g. a puppeteer), creator of masks, puppets, dolls and figures/sculptures that she makes for collectors, for companies and for national and international Figure Theatre festivals.

As a trainer and art therapist she leads experiential workshops focused on the languages and codes of Figure Theatre, in Italian and international contexts (Iran and Russia).

www.mariellacarbone.it

