

## **THE PRINCE OF LILIES**

A dramatic rhapsody on the contemporary Western woman

*The more complex biological scheme of the woman has become a model for artists, mystics and saints*  
**Margareth Mead**

*The Prince of Lilies* is a solo performance born as an artistic reflection upon the evolution of the woman in Western contemporary society. Cultural movements and socio-political changes in the last decades present us with a woman who claims characteristics and roles much different from those played by the previous generations.

The work opens within one of those symbolic figures, Margherita Gautier from *The Lady of the Camellias* and develops through some instances of contemporary feminism. The difference between the sexes is highlighted by the myth of Tiresia and his double biological experience as well as by the sexual opposition worked out by the most recent Western culture.

The work bears the structure of a dramatic rhapsody which exploits different registers: textual work, singing, lyrically organised movements, which aim at a total theatrical presence, a token of the most recent evolution of contemporary stage grammar.

The performance could also be seen as the *Hymn of an unknown lover* to a Leopardi's *Alla Sua Donna* or even (paraphrasing what Camille Paglia states about the sow-Ireland mother in relation to Joyce) "a protest against an unbearable spiritual dependence and an immortal monument to the power that binds him".

**Performer:** Caterina Scotti

**Director:** Renzo Vescovi

**Lights design:** Renzo Vescovi

**Directing assistance and music advice:** Simone Capula

**Shooting and photos:** Stefano Ulivieri.

**Year of first performance:** 1997

**Duration of the performance:** 60 min.

**TTB would like to thank** Francesca Brambilla, Bruno Collavo and Stefano Lania for their contribution.

«The main character, a sort of anti-Bergmanian "woman in the mirror", slips among her characters, gradually embodying the fatuous, pale and senseless vacuity of the "Traviata" on duty, the feral animality of the Pirandellian She-wolf, the ferocious archaicism of Tiresia, the subtly cruel eroticism like a flamenco dancer who posed for Helmut Newton. » **L'Eco di Bergamo**

« The actress moves in an intimate, uterine space, surrounded by mirrors, revealing a formal precision that relies on an almost absolute control of her body and voice » **Unione Sarda**

