

STEELOVE

WATER – SHE

Symbol of the female heart, SHE is the essence and splendour of it. Versatile and slippery like water, she searches for a way to cover her vulnerability, an armour that can defend her splendid nudity. She knows that she is in danger and is anxious in her search. She will emerge victorious like a *Nike*, triumphant in her beauty, strong in the metal that protects her. Soon, however, she will realise, with the help of Aphrodite, that the armour she wears is an insurmountable limit, which does not allow her to love and be loved.

EARTH – HE

Rich with archaic sensations, this part of the video is dedicated to masculine virility, to the man as a primigenial being, covered in animal skins and earth, who needs to procure food and survive with the only help of his weapons and his courage. Among the mocking laugh of the satyrs in stone he ventures into his battle with life, with the tone that only a daring warrior aware of his own value can have, HE is a sort of Freudian *Id*, the conscious part of human acts, that which listens to the instincts and acts on instinct, but consciously searches for SHE, the spirituality.

DAIMON

Socrates identified his as a “spirit guide”, able to direct emotions and sentiments of the human being toward the truth. A bridge between divine and human, necessary to the resolution of conflicts and adversity. In Steelove, this character acts as director of the actions, governs divinity and invokes the intervention of Aphrodite towards the two humans in trouble, inserting a chain reaction mechanism which will involve also Athena. This last divinity is a bit of *intelligence* in the battle, it will be she who in the end liberates them from the spear and helmet, melting the knot of the situation with the liberating song of the last scene. Dæmon, as a consequence, directs also the destinies of the two young people, man and woman, archetypes of the human race, despite his presence non being continuous, but intrinsic to the entire duration of the video. Elena Parisi wanted to interpret this role of *dues ex machine* in order to render her role as director of the opera two-fold.

DIVINE

Aphrodite reawakens from her sleep with a presentiment, acts on the impulse of an antique call. She must complete an important duty: rejoin the man and woman who are searching for each other, but who are hindered by fears, risks and hidden dangers of every kind. They need divine intervention which rushes in aid of their human strength.

FIRE AND AIR

The last scene is a great liberating rite. Aphrodite guided by Dæmon charges Athena to perform the cathartic ceremony. Taking on the limits and the weight of the armour, with her song of hope, she will break the evil barriers. Instincts and passions find that truth, pain, battle, cry and suffering are forever sent away, now it is possible to raise again their heads and abandon themselves to their new life. Athena kneels and closes herself in an embrace, accompanied

by the music of the didgeridoo and of the dance of fire, both symbols of purification for the rite performed. In this part of the video there are references also to Christian iconography, first of all the "Gloria patria" finale, symbol of the resurrection of body and soul.

VILLA ROSALES PALLAVICINI BRAMBILLA

Worthy of attention is surely Villa Rosales Pallavicini Brambilla, an antique villa of 17th century origin in which the entire video of Elena Parisi is set. Located on the high embankment of the Muzza, a canal with its origins from the Adda River, it is preceded by a large 18th century terraced garden with sloping steps towards the canal. It was inhabited by four noble families: the Rosales, Pezzoli, Sannazzaro and Brambilla. Moreover, in the villa historical personalities have sojourned there, as Napoleon Bonapart and Napoleon III. Between 1770 and 1790, Giuseppe Pezzoli altered the house and noble home bringing the principle modifications, which are still maintained today. A few years earlier, and precisely in 1764, the precious frescos which adorn the main hall were created by the Galliari brothers, famous for having done many theatrical sets of the time in addition to being authors of frescos and decorations in noble house of Piedmont and Lombardy. In fact, Bernardino Galliari recreated the set for the opera "Europa Riconosciuta", which inaugurated the 1778 theatrical season of La Scala, on the vaulted ceiling of the hall.

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