

New Art

on Stage

# brut



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**studio brut**

**Zieglergasse 25, 1070 Wien**

Mo., 23. / Di., 24.\* / Mi., 25. & Do., 26. März, 19:00

**Carolina Cappelli**

**B-MOVIES**

Filmpräsentation / Performance

Uraufführung

in englischer Sprache

Dauer: ca. 55 Minuten

\* Artist Talk im Anschluss, Moderation: Flori Gugger

## Content Notes

Die Aufführung arbeitet mit Momenten der Überraschung und plötzlichen Wechseln von Licht und Sound. Zudem enthält die Performance Darstellungen sexualisierter Gewalt, Blut sowie laute Geräusche. Empfohlen ab 16 Jahren.

## Info

Am Di. 24.03. findet im Anschluss an die Vorstellung ein Artist Talk statt,  
Moderation: Flori Gugger.

## Credits

**Konzept, Performance & Regie** Carolina Cappelli **Dramaturgie & dramaturgische Beratung**  
Carolina Cappelli, Heneliis Notton, Teresa Barbagallo, Philippe Riéra **Lichtdesign** Martin  
Schwab **Sounddesign** Tony Wagner **Kostümdesign** Rosa Wiesauer

Eine Produktion von Carolina Cappelli  
Mit freundlicher Unterstützung von Italian Council 2024 Ambito 3, Italian Ministry of Culture,  
Italian Cultural Institute in Vienna, Bears In The Park, Kinkaleri, OHT, Blickle Raum und scuola  
piccola zattere

brut Medienpartner\*innen

DERSTANDARD

**FALTER**



Ö1 CLUB

**intro**

## Über *B-MOVIES* von Carolina Cappelli

Carolina Cappelli bittet zur Erstpräsentation von *B-MOVIES*, einem Filmprojekt in Entwicklung, in dem es um weibliche Nebenfiguren und ihre (Neben-)Rolle auf der Leinwand geht. Ausgehend von einigen Schlüsselszenen führt die Künstlerin durch die Entstehung des Films und reflektiert dabei die Ontologie des Mediums sowie die Funktion von Geschlechterrollen innerhalb des Genres. Und dann nimmt der Film eine unerwartete Wendung...

An welche weibliche Nebenfigur aus einem Film erinnern wir uns? War sie eine Sekretärin, eine Freundin, eine Lehrerin? Vielleicht war sie auch eine Mutter, eine Tochter? Hatte sie Text? Und wie klang ihre Stimme – falls sie überhaupt eine hatte? Die italienische Performancekünstlerin und Filmemacherin Carolina Cappelli lädt das Publikum ein, gedanklich einen Moment bei den oft nur kurz zu sehenden, scheinbar unbedeutenden und nahezu unsichtbaren Nebenrollenfiguren zu verweilen und darüber zu reflektieren, wie sie die Architektur des Kinos und den Blick der Kamera prägen und von ihr geprägt werden. Anlässlich des Film-Pitch wird die Künstlerin ihr eigenes Filmprojekt erstmals öffentlich vorstellen und die Namen einiger berühmter Darstellerinnen bekanntgeben. Dabei spielt Carolina Cappelli, die für ihren trockenen Humor bekannt ist, mit Elementen unterschiedlicher Filmgenres. Ein Film mit unerwartetem Ausgang. Okay, *B-MOVIES* klingt jetzt vielleicht wie ein Projekt der US-Künstlerin Cindy Sherman, doch das ist keineswegs der Fall!

## About *B-MOVIES*

by Carolina Cappelli

Carolina Cappelli invites audiences to the first presentation of *B-MOVIES*, a work-in-progress film about female secondary characters and their position within the cinematic frame. Starting with the showing of some key scenes from the movie, the artist guides you through the making of the film, reflecting on the ontology of the medium and the way gender operates within the film genre. We can for sure say that the film takes an unexpected outcome...

Who is one female secondary character that you recall seeing in a movie? Was she a secretary, a girlfriend, a teacher? Perhaps a mother, a daughter? Did she have any lines? And how did her voice sound if she had one at all? Italian performance artist/filmmaker Carolina Cappelli invites audiences to take a moment and linger on these presences – often brief, marginal or almost invisible – and to consider how they shape and are shaped by the architecture of cinema and by the camera's gaze that frames them. On the occasion of a film pitching, the artist will present her own film project to the public for the first time and reveal the names of some of the famous performers in the cast. Cappelli, who is known for her deadpan humour, will play with elements from different film genres: a film with an unexpected outcome. Yes, *B-MOVIES* might sound a bit like one of the projects by US artist Cindy Sherman, but we can assure you it is not!



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## **Minor Role, Major Problem**

**Carolina Cappelli about inspirations, expectations and blurred realities**

### **What was the first impulse or image that led to the project *B- MOVIES*?**

The first impulse came from the experience of trying to make a film as a young woman in the Italian art world, which was quite frustrating. I started to think about expectations, the construction of the gaze and marginal roles. Then, my attention was taken by the performances of actresses who were not the main character: how forgettable and stereotypical their depiction often was.

A question arose: what if I worked with the out-of-focus but very precise actions that take place on the margins of a story?

### **What surprised you most during the rehearsal process?**

To see how everything, in the end, was related to the image of the mouth, the use of voice and the possibility to have one to speak up.

And how many different reasons for laughing exist: fun, embarrassment, nervousness, joy, fear...

### **Do you have a favourite moment in the piece, and if so, why that one in particular?**

There is a moment that is both my favourite and my nightmare – a scene about my grandmother. I believe that it is the part of the film where fictional and real narratives begin to merge.

### **Which artists, artworks or films inspire you?**

I love to make chaotic lists, so here's one:

- Cindy Sherman
- Gisèle Vienne
- Kasia Fudakowski
- Greta Gerwig
- Miranda July
- Laura Palmer

but also

- David Lynch for the eerie atmospheres and the landscapes of the unconscious
- Yorgos Lanthimos for his female characters and the absurd premises of his films
- Alice Rohrwacher for everything: her approach to life, to cinematography, to people, stories, communities. I LOVED YOU SINCE THE BEGINNING, ALICE! (in case she's reading this).

### **Which book are you reading at the moment?**

At the moment I'm reading *4 3 2 1* by Paul Auster and re-reading *Il mostruoso femminile. Il patriarcato e la paura delle donne (Dead Blondes and Bad Mothers: Monstrosity, Patriarchy and the Fear of Female Power)* by Jude Ellison Sady Doyle.

### **If the project *B-MOVIES* had a scent, what would it be?**

Sandalwood, and a hint of show girl's hairspray.

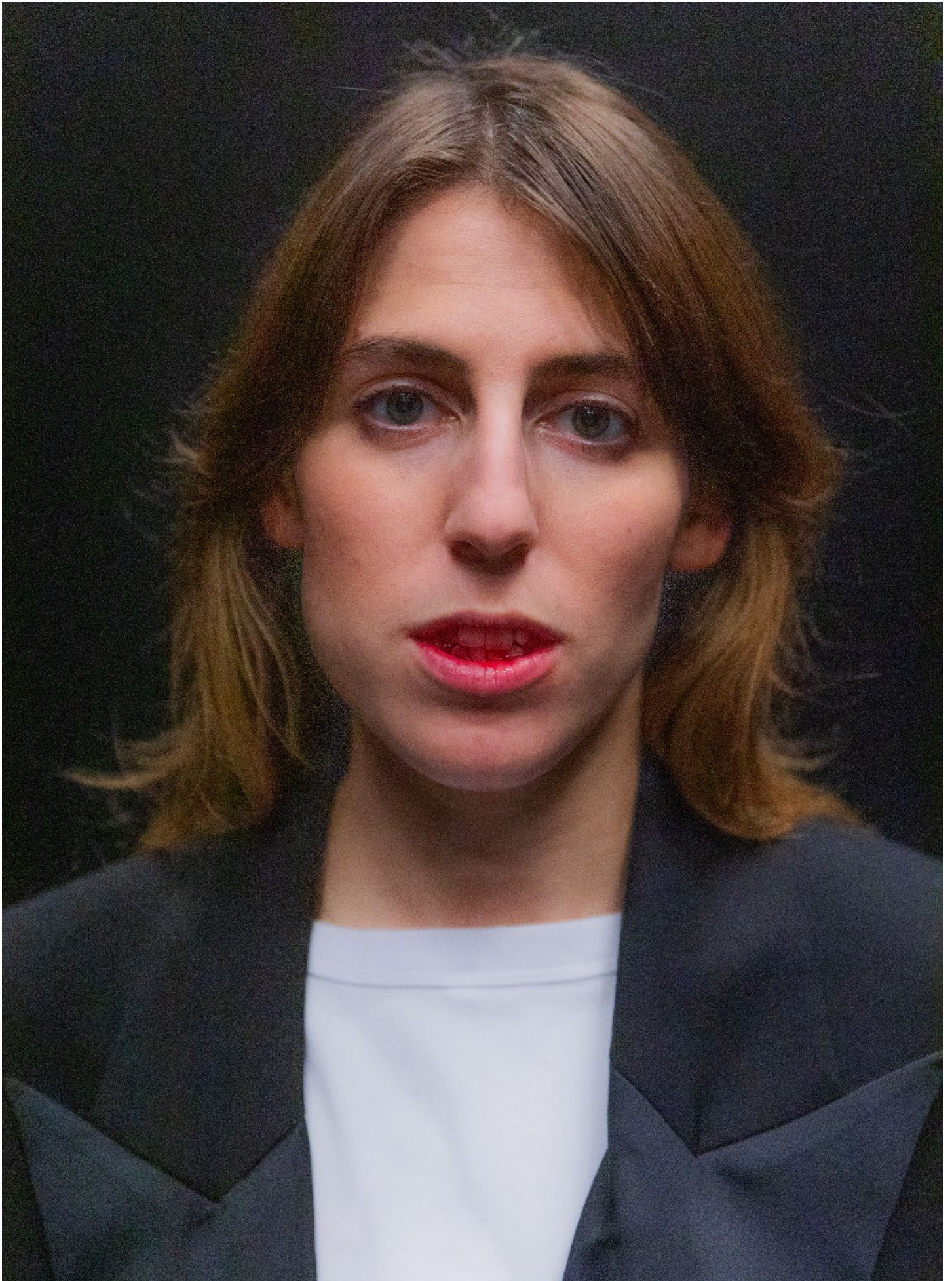
### **Do you have a ritual, in everyday life or before a performance?**

Before a performance or an event in which I'll have to speak, I tend to talk to myself and sing out the anxiety, like obsessively repeating "everything will go like shit" but singing it in a very nice way. As if I'm a pop singer. Also, I love reminding myself that if something goes wrong, hopefully one day I will laugh about it.

### **How does your perfect day off look like?**

Brunch while reading, meeting at least two friends for a walk in the nature, playing Burraco or Tombola with old women, climbing and finishing with watching a good film, one of those that makes you go outside the cinema feeling like you've understood something precious.

The questions were asked by Flori Gugger  
(Head of Dramaturgy / Programme brut Wien)





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## Biografie

**Carolina Cappelli** ist eine italienische Performancekünstlerin, Filmemacherin und Kunstturn-Coach, die in Wien lebt. Sie studierte Film, audiovisuelle Medien, experimentelles Theater und darstellende Kunst an der Accademia di Belle Arti (Bologna), an der IUAV (Venedig) und am Mattatoio (Rom). Sie befasst sich mit der Hybridisierung von Schreiben, performativen und filmischen Praktiken und schafft so Werke, die den Kontext ihrer Entstehung hinterfragen. Carolina Cappelli arbeitete bereits mit Künstler\*innen wie Markus Öhrn, Francesca Grilli, Bruce Nauman, Roberto Fassone und Alex Franz Zehetbauer zusammen. Sie ist Gewinnerin des Italian Council 2024 und des Wiener Preises für darstellende Kunst, der vom italienischen Kulturministerium und vom Italienischen Kulturinstitut Wien verliehen wird. 2025 nahm sie am PARASOL-Programm des Tanzquartier Wien teil.

## Biography

**Carolina Cappelli** is an Italian performance artist, filmmaker and artistic gymnastic teacher based in Vienna. She studied film, audiovisual practices, experimental theatre and performing arts at Accademia di Belle Arti in Bologna, at IUAV in Venice and at Mattatoio in Rome. Her research involves the hybridisation between writing on the one hand and performance and cinematic practices on the other, generating works that question the context in which they're proposed. Carolina has worked with artists such as Markus Öhrn, Francesca Grilli, Bruce Nauman, Roberto Fassone and Alex Franz Zehetbauer. She is the winner of the Italian Council's 2024 prize and of the Vienna Prize for Performing Arts provided by the Italian Ministry of Culture and the Italian Cultural Institute in Vienna. In 2025, she was part of the PARASOL programme of Tanzquartier Wien.

## COMING UP

27.03.

Freitag

**brut nordwest**

27.03.: 19:00  
28.03.: 21:00

22€/18€/14€

{Somatic fantasy} {Organ-ing} {Contorted landscapes}

28.03.

Samstag

**gergő d. farkas**  
**rascal**

Tanz/Performance Uraufführung in englischer Sprache

**WUK performing arts**

27.03.: 21:00  
28.03.: 19:00

22€/18€/14€

{Transformation} {Unrooting} {Liminality}

**Viktor Szeri**  
**unseen**

Tanz/Performance Uraufführung

28.03.

Samstag

**WUK performing arts** brut barrierefrei

17:30–19:00

Pay as you can

{Care} {Cocktail} {Spielerisch}

**Closing Cocktail**

A final festival get together hosted by  
Elena Lach & Ema Benčíková

Get-together in deutscher und englischer Sprache

28.03.

Samstag

**brut nordwest**

22:00

Pay as you can (Eintritt frei mit imagetanz-Ticket)

{Dance it out} {Sweat & sparkle} {Celebrate}

**imagnetanz Closing Party**  
mit DJ-Set von Yinna

Party Presented by **thegap**

