



MUSEO DEL CLOWN

Villa Grock

BROCHURE OF VISITOR



Domenico Vassallo

The Clown Museum Villa Grock





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PROVINCIA DI IMPERIA

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Films:

Poeta in Azione
di David Larible
DVD extract
Production Alessandro Serena
(10 min. 58 sec.)
with the participation of David
Larible, Gensi the White clown and
the piano master Stepan Kunz,
directing and editing Andrea
Vernoli filming and photography
Sandro Del Frino and Mirko Rispoli.

I clown di Fellini Colombaioni
DVD extract
Production Elio Scardamaglia
for Compagnia Leone
Cinematografica
(10 min. 58 sec.)

Il circo in Città .
Production Pando Film,
Collection Ing. Roberto Pandini
(9 min. 18 sec.)

Anima di Clown - extract
(Grock who buys Villa Bianca, today's
Clown Museum's registered offices)
unknown production
(7 min. 4 sec.)

Il Grande Dittatore - extract
di Charlie Chaplin ,
Production United Artists
(1 minuto)

Il Circo - extract
di Charlie Chaplin,
Production United Artists
(1 minuto)

Music:

Music Hall
original music Grock
inspired

Wonder Hall
The Circus Bee and Rolling
Thunder , Henry Fillmore

Magic Box Hall
Sombre la olas
Enrique Chia

Emotions Hall
Petite Suite and Wonder
in wonder - Luciano Berio

Symbols' Theater
V Sequence for the
Trombone Solo
Luciano Berio

Magic Hall
Barnum & Baileys Favorite

Circus Hall
Entrance to the Gladiators
Julius Fucick

Clown images details:

Picture of Grock playing the
accordion,
Photo Studio Raeder, Zug,
from CEDAC, Alberini's fund

Antonet's pictures,
photo Eugen v. Saher, Muenchen,
from CEDAC, Alberini's fund

The Cavallini's pictures,
photo M. Camuzzi S.A.
Crimella, Milano, from CEDAC,
Alberini's fund

The Fratellini's pictures,
from CEDAC, Alberini's fund

Charlie Rivel' pictures
dedicated to Massimo Alberini
14/12/1964, from CEDAC, Alberini's fund

Pictures of the Caroli Family
Los Francescos 1950/51,
from and property of CEDAC

External pictures
of Villa Grock
Filippo Pastorino

Internal pictures
of Villa Grock
Giovanni Manzoni

Manifests details:

Grock/Adrien Wettach
Kramer L'Ile de France, Paris,
from CEDAC

Le Grand Cirque Pinder
from CEDAC

Cirque Achille Zanatta,
from CEDAC

Circo Nock
from CEDAC

Cirkus Medrano
from Collezione Pandini

Circo Continental
from Collezione Pandini

Cirkus Dannebrog
from Collezione Pandini

Foreword

The Clown Museum from the Grock Villa in Imperia is coming to an end after an exciting and intense work that took several months. Its magnificent structure will let it be a nice place that gives the rhythm as if, by magic, it was alive.

This present BROCHURE OF VISITOR explains the logic villa's equipment, how it has been designed and implemented. It shows that its conception is an imagination masterwork.

I am particularly proud to salute the infallible technical achievement that has materialized itself in an exceptional organizational structure that did not fail to inspire and facilitate our office's involvement.

The Province of Imperia has been effective in coordinating cultural projects funded by the Region of Liguria, as indicated POR 4.1 on Competitiveness, and has enabled us to obtain sufficient resources in three specific areas, namely :

- The System of the Museum of excellence according to various projects: of the Province (Villa Margherita di Bordighera and the Clown Museum in Imperia), the city of Imperia (Naval Museum) and Area24 (Roman ruins of Santo Stefano);*
- Fortifications and defense systems through projects of various municipalities: Cervo (bastion), Taggia (wall fortifications of the castle), Dolceacqua (Doria castle), Ventimiglia (fort "Annunziata") and Soprintendenza (fort of Santa Tecla);*
- Villas and Gardens through the projects of the municipalities of San Remo (Villa Ormond), Bordighera (Winter Park) and, the University of Genoa (Villa Hanbury) or the Province (Villa Nobel).*

All this, in parallel with the renovation of the Roman Theatre of Ventimiglia, both at an advanced stage of implementation and funded by ARCUS, is a glimpse of the Province's conviction in the rehabilitation activities of its cultural property.

Imperia, 25 October 2012

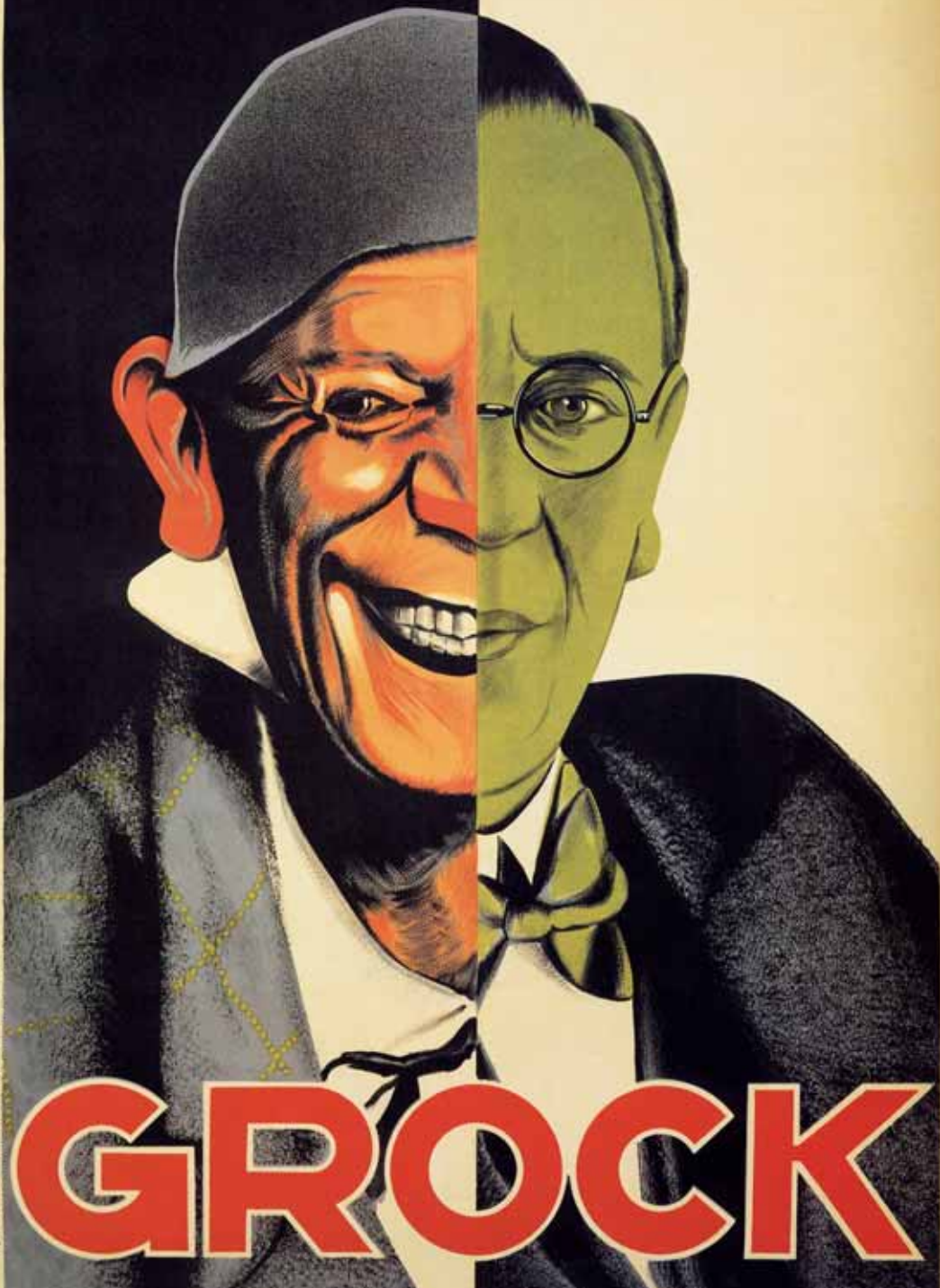
The President
Dc. Luigi Sappa

We would like to especially thank, in addition to all of those who actively participated in the creation of this clown museum and the ones quoted below, the Administration of the Province of Imperia's Department of Community programs and projects in the person of its Director Tommaso La Mendola, with Rosalia Mottura, Rina Rossani, Nadia Bellando and all of its staff for their dedication to the cause.

The Clown Museum Villa Grock

by Domenico Vassallo

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The Clown Museum

Villa Grock

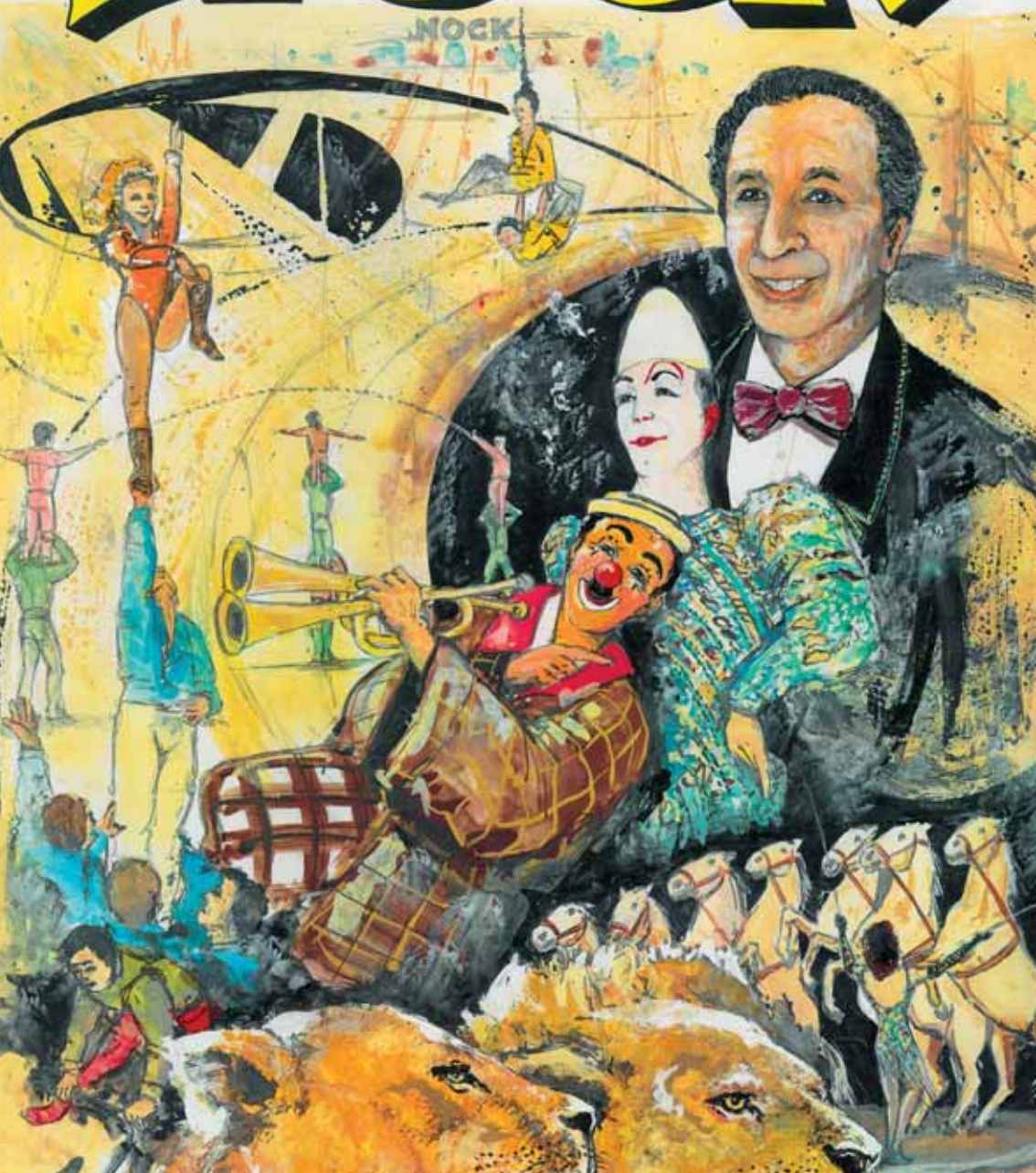
The sumptuous and original residence of the greatest clown in history, Grock, is reborn thanks to a unique cultural route, based on new technologies.

An exciting, immersive and magical journey dedicated to circus professionals and, in particular, to the Clown art has been imagined in this exemplary restored Villa.

The route goes, with a subtle reference to elegant music, as a creative journey through the clown's common gestures and expressions, insolent jokes and corrosiveness.

The guest is immersed in a fabulous setting and reflected in magical mirrors. He opens wonder closets where ancient happy merry ghosts appear out of nowhere. He is in his own "Alice in Wonderland", that is in an unexpected place between laughter and nostalgia, between East and West, between culture and evidence of physical prowess.

NOCK



Cultural Setting

Circus and Clown

The circus' world, made of sounds, colors and smells that everyone has known at least once in their lifetime, has always given birth to an intense fascination immediately capturing the imagination. Writers and artists have always been sensitive to the wanderers' appeal and inspired by these fantastic exotic influences to revive, almost as in a dream, acrobats, dancers, jugglers and clowns who have constantly captured the spectators' imagination.

The circus' microcosm's sudden street appearance and ephemeral passage make it magical: it somehow always disappears in thin air again!

The circus and the clown's history are moreover concealed in mystery. Its origins are so ancient for them to be confused with a myth or with Tristan Remy. That probably explains why the greatest field historian wrote: "the clowns have apparently always existed and will securely always exist, in good or in bad. They will simply change their name, as they have in the past. They have always risen from their ashes whenever it was necessary. They have woken up memories. Time, with its scythe, has never touched them. They are eternal, as the paths' grass, as the mountain's wild fruits and flowers."

There are many hypotheses. According to some anthropologists, the clowns may lead back to the "divine trickster", a figure from the primitive mythology: the villain acts on instinct, with the innocence of a child, beyond good and evil, and his unpredictable actions arouse laughter in its beholders' eyes.

Nicholas Pafundi's has another hypothesis on this character's origin. He stated that the clown's performances are to be assimilated to the Dionysia, an ancient Greek festival featuring (sometimes extreme) poetry or comic-satirical performances. Their actors are today's clowns' ancient forerunners who staged small representations imbued with subtle irony capturing their audience's laughter.

A preference for comic representations was therefore common in the ancient world, even if their actors' job was considered as being a low-level activity.

The typical grotesque appearance of these clowns had a dual character, negative and positive, on the margins of society, but in the same time absolutely fascinating. They were constantly approached and avoided. The jester, the street performer, is one who knows how to make a fool out of the powerful and, through his madness and norm antagonist's acting, invert the reality and subvert the orders of power. According to this scholar, it is possible to find some similarities between the medieval jester and today's clown.



The jester-clown function during the middle Ages and until the first half of the XVIIIth century was to amuse the court, as he was the only one able to relate the current events with wisdom and freedom.

The XVIIth century was highlighted by the success of the Italian "Commedia dell'Arte" with its mask-clowns. This genre was soon exported to the rest of Europe (France, Great Britain) and gave birth to the first professional theater companies and different kinds of comedy.

The disappearance of the "Commedia dell'Arte" dispersed its artists who, in the late XVIIIth century, found a role in what could be called the first circus archetype.

In fact in 1770, Philip Astley, a former non-commissioned cavalry officer, gave birth to London's first circus: he used his ability to skillfully draw up wild horses to create the "Astley's Amphitheatre." He performed as an aster of equestrian acrobatics while a voice chorus followed his evolution to finally glorify him at the end of his show. The first acrobats, jugglers, trapeze artists, wild animals' tamers, human phenomena,



but especially clowns made their first appearance in this tent accompanied in timely manner by an orchestra.

There are even several assumptions as regards to the birth of the term "Clown": it is unknown whether it was either coined by Astley (himself or directly by the official British public) and, to a further extent, identical in all languages, or if it has some German origins, in which case its proper sense would be "farmer".



The clowns' task was to "refresh" the circus' atmosphere by relaxing its audience between two equestrian exercises. Was that the revival of the "Commedia dell'Arte" masks in a British version? Joe Grimaldi (1778-1837) made his appearance in England in the second half of the XVIIIth century. He was considered to be clown's figure refiner: he presented the Pedrolino's mask with a round, floured face dotted with red freckles.

Mr. Merriment (Mr. Fun), a musician, was Astley's first real clown. This clown became the whole XIXth century British circus' characteristic. In 1782, he was revived in Paris' "Amphitéâtre Anglois Astley" and permanent circuses were furthermore established in some European capitals such as Vienna, Brussels or Belgrade.

William E. Wallet's "Amphitéâtre Anglois Astley" performance in the medieval jester's costume was considered to be the first Shakespearean clown as his elegant and subtle humor made clear allusions to the great English author's work.



This Astley experience gave birth to various circuses that traveled throughout Europe, especially Russia, while Jacques Tourniaire, another British rider, founded the "Royal Circus" in London in 1782, using the term "Circus" for the first time. The first Italian circus was born in the early XIXth century with Alessandro Guerra, nicknamed the "Furioso", who performed even in Spain. The French circus Guillaume, the Gaetano Ciniselli's Circus and the Moscow Circus were at that time other important institutions in Europe.

In 1793, John Bill Ricketts, a British rider, exported the circus to the United States, first in Philadelphia, later in New York and than quickly throughout the U.S., thanks to the railways that allowed long journeys. In America, enormous circuses were setup by big businesses using great human and financial capitals. In this context, a new model called "Tramp" or "Hobo" saw the daylight that is the smart and funny bum, with the red nose of a drunk person, active during the entire duration of the show. He usually symbolized the popular victims of the Civil War. Emmett Kelly (1898-1979) embodied its most famous character "Weary Willie".

Famous artists and writers got closer to the circus world in the XXth century. All of this world's characters such as mimes, clowns, jugglers, dancers and acrobats took on a symbolic value: they lost their biographical characteristics

to become some timeless and mythical figures.

Because of their circus passion, the Futurists became inevitable spectators. For them the circus was the antithesis of the theater model that was already so flaunted by the Marinetti's Variety Theater manifesto: the clown became the intellectuals' protest symbol against the late XVIIth century bourgeois society that struggled to innovate.

The XXth century's 50's and 60's saw the clownery's enfolding: the artists only replicated, moreover in a sterile manner, the classical repertoire. They eventually froze the discipline.

Federico Fellini, a big circus fan, proscribed this decadence period in his film "The Clowns" (1970). The young Moscow Circus School's talents' success (such as Oleg Popov), which thoroughly revitalized the discipline's repertoires and techniques, made this art's salvation possible.

Finally, another push for renewal has been given by the birth of new circus



Oleg Popov

scenes, the 'comic mime', which introduced a whole new language mainly coming from street (David Chine), and the pantomime theater (Enghibarov or Dimitri).

These artists took the narrators' function during the entire show, such as the Cirque du Soleil's "Saltimbanco". They've also tried to recover the eccentric Grock style figure performing mainly in theater spaces. They have had numerous successful experiments from David Larible to Bello Nock. Recently, newborn mimic groups' performances resulted to be very original because they revised the old clowning models ("White" and "Augustus").

Jean-Baptiste Thierry's "Le Cirque imaginaire", Victoria Chaplin, Howard Buten's "Buffo", as well as Leo Bassi or Jango Edwards are noteworthy in today's circus view for their use of traditional techniques reinterpreted in a modern and innovative way.

Grock (ADRIEN WETTACH)

Adolf, Adrien's father, a professional watchmaker, worked in a cabaret-restaurant in the evening, where, at the age of six, Adrien performed playing his accordion. His circus passion came from his father, an athletics and acrobatics lover, who had been, for a short time, a Circo Martinelli member in 1880.



At fourteen Adrien joined the circus career as a magician, acrobat and man-snake. He left this environment after some time to devote himself to various activities and to setup a Duo named Alfredianos, with a clown named Alfredo, during his expat experience in Hungary. This duo performed with the Crateil circus for two years. Adrien then went to France, in the circus Barracetta, to start with, and as a cashier in the Swiss National Circus. He became a master in every circus specialty (contortion, juggling, balancing, acrobatics, horseback riding) and revealed considerable musical skills learning to play a surprisingly high number of instruments: piano, violin, clarinet, saxophone, accordion, trombone, xylophone, etc.

In 1903 he teamed with another eccentric musician, Marius Galante, a.k.a. Brick, and took his nickname, Grock. They performed in France, Belgium, Spain, Turkey and South America. He separated from Galante after three years to team up with Antonet (1907), hitting of with the Kayol Circus in Marseille performing the "Kubelik and Rubinstein" musical parody. He performed in London in 1903, after breaking up with Antonet, and in New York the following year where he has encountered a great success at the Riverside Theater. He reappeared nowhere else than in the Parisian "Olympia" in 1919 where his show, which lasted about half an hour, had a tremendous success. His performance was than refined and enriched with newly found tricks to take more or less an hour. Since then, and for sixteen years, his partner was Max van Emden with his distinguished and impeccable looks (than replaced by Alfred Schatz).

For several years and until 1924, Grock performed at the London Coliseum Theatre, then at the Parisian "Empire" and, after having left the circus scene for twenty years for the musical, at the Medrano Circus. In 1926, as he initiated his stay in Imperia, he starred as the protagonist in the film "Son premier film".



He repeated this experience in 1931 in the film, "Grock has Grock" and gave charity performances during the Second World War for wounded soldiers.

In 1950 he starred in a Franco-German co-production, "Fistfuls wheat", a.k.a. "Au revoir monsieur Grock," for which he composed the film score. In 1951 he created his own mobile circus to begin performing in Hamburg. The famous singer Caterina Valente debuted under these circumstances.

He finally gave his farewell to the music-hall scene in 1953 after having amused even Charlie Chaplin in a performance given in Vevey. The University of Budapest awarded him an honorary degree in philosophy.

Grock's makeup and scenic clothing, costumes, are famous all over the world. He used to perform in two types of costumes: the first one consisted in a disproportionate pair of square pants, a huge white waistcoat and big shoes, and the second one was an Augustus' costume, a black adherent jacket and pants with white gloves. Felix Barker recalls the key moments of his "show": "He carried a tiny violin in a huge suitcase, stared at it with great solemnity after having laboriously tuned it, and allowed himself a frivolous gesture before starting to play: he threw the bow in the air with an air of nonchalance, smiling smugly at the audience, and turned his wrist to catch it but failed it. It fell on the floor. He gave it another try. His secure impression and his smile had disappeared from his face as the bow fell once more..." Grock gave it one final try, after a long series of attempts in order to get some dexterity: he looked astonished at the audience that was applauding him.

Then it was the piano, with another series of over the years refined moves and discoveries that were meticulously linked to facial expressions, to provide insights to his comedy.

Grock is considered as the greatest clown of our times, and is compared to Shakespeare, Descartes and Bergson. Grock once wrote about these comparisons: "Neither art nor philosophy are of any interest to me. I'm not an intellectual: everything you tell me in this regard is flattering but false."



The Grock Villa

Villa Grock, a.k.a. the “Villa Bianca”, is a monument and a unique site. Grock worked with Armando Brignole to design it. The characteristic note of this stylistic construction was Brignole’s imaginative, personal and rich “Liberty style”, ideal for the extravagant mansion of an eccentric clown. Grock played a fundamental role throughout the entire house project history. The villa and the park had to recompose the owner’s spirituality, his way of understanding and living life. Their design and decoration give an almost alienating sensation to the visitor because of their baroque redundancy. As a maximum rationality, combined with constant references to symbolic details and to the latest technologies, the result of this concerted work was a structure able to astonish, surprise and be a stage for the representative functions for which it was designed: the rooms were ideal for Grock’s circus ring, for inviting friends to parties and meetings, and for the creation of his shows, gags and music. It can be said without the fear of contradiction that the Grock Villa really is the home of the Clowns’ King, in its literal sense and without any irony.

Symbolic elements referring to an almost continuous mystery trigger can be found throughout the villa’s architecture: Grock’s self-initiation journey through the lights of his mystery and metaphorical beliefs. The villa’s entire symbol system in fact reveals Grock’s personality splitting: he can, on the one hand, be directed towards the lite and carefree reality (actually profound and subtle) that defines the clown’s humoristic figure, and, on the other hand, towards the world’s darkest and most disturbing life mysteries.

Furnishing Standards

The previously mentioned studies and their conclusions oriented the Villa's furnishing design. The information the visitor acquires during his path, the activities in which he is involved, as well as the different workstations' structure, are all related to the cognitive framework. Each room has its own aesthetic and functional logic that are in harmony with the content of the investigated areas and its focal points materialized in architectural and technological proposals.



Some basic design criteria were kept in mind during the projection procedure in order to fully achieve the visitor's involvement objectives.

Interactivity

The communication tools' technical developments have opened new frontiers. The majority of the multimedia and technological devices have therefore free interfaces, hidden in the environment, in order words sensors that detect motions and are able to change images and sounds through a simple contact. The generated surprise creates a new type of interactivity.

Immersion

In some areas scenic devices able to recreate a proper circus environment. This work has a great impact in recreating the most suggestive circus environment that immerses the visitor in Grock's world. Indeed, entertainment is the learning element that lays down memories. The Museum is meant as a real cognitive tool intended for all ages.

The visitor's autonomy

The visitor enjoys a full autonomy in handling the interactive museum workstations: he does not need any leader or guide in his tour because all workstations are self-explanatory for both their content and activities.

The box criterion

The basic idea is that each room contains a workstation and not that the room is the workstation. This decision was taken in order to freely build the different workstations without changing the rooms' original settings.

Hyper textual and fragmentary structure

The tour's overall structure respects the cognitive science's most recent findings as regards new learning technics. This museum is therefore not designed as a traditional one.

A decorative sunburst graphic in the top right corner, consisting of a red semi-circle at the top right with several yellow rays extending downwards and to the left.

Museum's path

Movie Hall

Music Hall

Wonder Hall

King and Jester's Hall

Trunk Hall

Makeup Hall

Magic Box Hall

Emotions Hall

Symbols' Theatre

Image Hall

Magic Hall

Laughter Hall

The magic Carousel

Circus Hall

Movie Hall

This movie hall is an introductory space, some kind of a cultural premise, where, taking a seat in a comfortable chair, the visitor will be "initiated" to the circus world through the viewing of specifically selected film clips: Poet in Action - David Larible - prod. Alexander Serena; Clowns by Federico Fellini – Colombaioni -prod. Elio Scardamaglia Leone Film Company; Circus in Town - prod. Mr. Roberto Pando Pandini Film; Soul Clown - Grock.



Music Hall

The visitor can here listen to different musical compositions from the Grock repertoire through an interactive device. This device consists in a decorated oval base divided into four parts, each of them reproducing one of the four musical instruments Grock has played: violin, clarinet, accordion and piano. A specific melody plays when pressing the button adjacent to these specific instruments. Another instrument may be added in a synchronized manner by pressing on another button. A light device consisting of colored balls (inspired by the street lamps decorating the park) is activated in accordance with the played melodies.



Wonder Hall

At the center of the room stands the "Wunderkammer", particular environment in which, according to the XVIth to the XVIIIth century tradition, collectors used to store their intrinsic and external wonderful things. As announced by its name, "wonders".

The octagonal structure is open on two of its eight sides for the visitor's transit and its ground installation is conceived as an "illusory surface" because of its changing visual effect. The environment's solicitations lead to a further level of immersion through the deployment of an odor generator.



The outer walls are dedicated to the introspection of the circus and clown world from the "outside." On these surfaces are located eye wide openings, through which it is possible to observe, via "micro telescopes", animated images reproducing circus environments with clowns, trapeze artists and animals, stamps from all around the world reproducing clowns, clown photographs that have made the history of the genre as well as some esteemed and known for their beauty "White" costumes.

Some clown (nose, hat, gloves, shoes) and magician (cards, coins, cups, scarves) objects are to be seen in illuminated protective boxes. There are monitors in the central area showing a magician and/or a clown using the corresponding objects.

It is to be noted that where the magician's art is mainly used to impress, to try to create a sort of disbelief suspension, the clown's art is more of a gimmick, a way to attract the leads' attention and laughter.



King and Jester's Hall

This space is intended to represent the conceptual king/clown antithesis; the overthrow operated by the clown-jester to become the party's king, party in which everyone can dress up and pretend to be such a king, noble or men of power and make all the real life unthinkable things happen to them.

Charlie Chaplin's film "The Great Dictator" is projected on a backlit sheet, and in particular the scene where the dictator dances on Richard Wagner's Lohengrin prelude holding the globe in his hands. This film was an extraordinary event in 1940. In 1941 Charlie Chaplin was nominated five times for Academy Award, including the best film and best actor. This masterpiece's most amazing aspect however resides in its bold challenge to the most extraordinary and terrifying contemporary leading events figure, Hitler, in the best jester tradition, the powerful mocking.



Trunk Hall

Here are presented the clown's scenic apparel and his related transformations.

The clown's costumes give him the opportunity to be on the one side in front of the public, and on the other to disappear from its sight. The trunk is the illustration of the magical clowning world's container that yields an "indiscrete look" in a forbidden place. This look turns out to be wonderfully rewarding. Multimedia mirrors recognize the visitor's image and movements while he is admiring the clown's clothing and reflect him as if he was himself dressed up as a clown. Each workstation exposes a clown dressed up differently.



Makeup Hall

This space is intended to let the visitor feel the emotions resulting from change: his face becomes the one of a made up clown. The top surface of the console also turns out to be an exhibition showcase for the clown's typical makeup tools.

The visitor can, in addition to this, view the different phases of the clown's makeup procedure because this console has a screen where a clown explains them and gives their meaning. On the console's sides stand three multimedia mirrors in front of which the visitor can take a seat to become himself a clown while augmented reality technology transform him in different clowns (White, August or Tramp).

As far as makeup is concerned, "Augustus" (a.k.a. "Toni" in Italy) is often considered to be incompetent, bumbling, bewildered, some kind of a joker face. The "White clown" presentation usually follows Augustus': he is considered to be his opposite, that is a serious nature, omniscient, an overbearing and arrogant person. His traditional costume indeed wants him dressed in white with a pointed hat, with white facial makeup. The "White clown's" customs are



Grock



David Larible

often quite sought-after. The "Tramp" on the other hand is a romantic street beggar, and often a dreamer. Charlie Chaplin could be considered as his apostle.



Chaplin
"The Circus" 1928



the "Caroli Family"



Magic Box Hall

In a Chinese dresser was set up a flipbook, a modern cinema forerunner (1894), which allows the vision of short animated scenes. Within this device was inserted a roll of photographs depicting the different phases of a moving subject. Turning a crank, it's rotated drum puts into motion a photo sequence.

This mechanism's reproduction is such as to allow the clown's typical facial expressions to be exhibited. It enhances his expressions as a form of nonverbal communication.

This device also recalls Grock's great love for the cinema means, his entire life's mixed blessing.



Emotions Hall

The visitor can here experiment the transition between different emotions thanks to colors, images and sounds.

The clown's art should not be underestimated, nor considered as minor because it is complete and provides real emotions.

There is a wall full of magical electronic balloons that the visitor can move thanks to his hands, revealing a selection of, over the centuries circus influenced, artists' masterpieces:

Joan Miro

"House of the circus";

Pierre Bonnard

"At the Circus";

Henri Toulouse Lautrec

"At the Circus Dressage";

Fernando Botero

"Circus Rider";

Fernando Botero

"Circus People";

Marc Chagall

"Circus in the village";

Marc Chagall

"Great Circus";

Pablo Picasso

"Arlequin";

Marc Chagall

"The Circus";

Henri Toulouse Lautrec

"At the Circus".



Symbols' Theatre

The clown's magic returns here to its original meaning, a superior form of knowledge. It is a mysterious environment dedicated to Grock's esoteric personality, a to go spiral. The holographic image of a star is shown at each step. This star itself shows a symbol and its respective iconographic interpretation in the artistic world.

A succession of stages contributing to the human being's spiritual growth goes along the twelve panels: it concedes the signs of a truly deeper initiation through elements and transformations. This art here acts as a bridge as well as a guide between the circumscribed universe of the visible and the infinite universe of the invisible. The most picturesque and traditional alchemic and Masonic pictures alternate with much closer in time pictorial works they have inspired.

Twelve of top the Villa's decorating panels recall the apprentice's initiatory path:



1. Earth



2. Air



3. Water



4. Fire



5. The Apprentice



6. Five shining principles



7. The Master



8. Loneliness



9. The Middle Chamber



10. The Planets and the Zodiac



11. Nature



12. The philosophical egg

Image Hall

The already exposed antithesis between king and jester is here more clearly defined by focusing especially on the power conflict.

An extract of Charlie Chaplin's movie "The Circus" (1928) is here projected on a backlit sheet, and more specifically the scene in which the Tramp becomes unconsciously a comic star because forced to escape from the police.

A very interesting level of consciousness is here underlined, the one stating that the concept of the clown/power conflict is in itself entertaining: the visitor, even though laughing of his clumsiness, becomes one with the clown,

takes his party, feels concerned for the difficulties he is confronted to and enjoys his victories.

The most obvious example among the circus clowns is the relationship between the White clown and Augustus. Another consciousness can here be deducted from the projected extract: Chaplin and the police officer have the same gags as the clowns before them did. The public was then however indifferent them, but now laughs from them. How come the same gags can have two opposite reactions? Maybe because the actions are now referred to the reality?

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Magic Hall

An oval holographic device marked by iridescent horizontal slats is sheltered at the heart of this magical space. This device gives access to four workstations, from which the visitor can manage the actual holographic projection.

The Magic Hall allows the visitor to get a closer look to the rather clownish magical world of entertainment animated by a holographic representations allowing the screening of several clown shows, each of which last only a few minutes: what is represented and the way it is are magical.

The magical gags also indicate what the sense of magic is to the clown. As previously stated, the prestigious games are used by the clown as choreography, they never are an end to themselves, moreover the magical effect was never meant to demonstrate skill or power but to draw the spectator's attention to the gag.



Laughter Hall

A rectangular structure is here placed in the center. This structure can be observed from its four sides and outlines, on each of them, a stylized pagoda inspired by the Villa's architecture itself.

Each one of these pagodas represents a stylish fountain, in the center of which hangs, at visitor's accessible height, a colored ball.

The visitor activates a fountain flow sound effect of different laughter types by pulling on each one of them. Each one of the four fountains has a different color, the one of its ball, which activates a particular laughter. It turns out to be an immersive sound experience in the laughter and jokes' world.



The Magic Carousel

The classic themes of the "XIXth century object museum", in other words several carousel models (circus, ferries wheel, etc.), are here exposed under glass. All of them are perfectly working and characterized by their egregious manufacturing.



Circus Hall

The central area here reproduces the circular circus track: the visitor becomes a circus protagonist. The show can start: light and sound effects are activated

for the visitor to focus on the walls that get animated in sequence, offering poetic scenarios of acrobats, clowns, and the lion trainers thanks to the puppet shadow technique. All of these emotions being synchronized with hay and cotton candy fragrances.





MUSEO^{DEL}CLOWN

**the circus
has just arrived
in Villa Grock!!**



