

Aida in comics

by **Alberto Ascari** and **Stefano Pagliaro**

Aida is a Grand Opera. The set design and the exoticism of the scenery dominate the scene crushing the characters and compacting the action spaces.

Everything is great, golden, majestic. This is the main interpretation inspiring the plot of this adaptation. By flooding the scene of warm colours and light the tables by Alberto Pagliaro have achieved the great breath of the grand settings and created a dazzling contrast with the night and the dark world of the last sequences. The story, fragmented and decompressed, allows moments of silence, short intervals in which temples and landscapes steal the show as a metaphoric unavailability of the fate of the protagonists defeated by the logics of powers as old as cruel and unstoppable. The ill-fated love triangle between Aida, Amneris and Radames does not elude the military obsession of the two rival sovereigns whose determination discloses almost inhuman figures. For the purpose of having the story closer to the three lovers' personal dramas the choral scenes part of the original text were cut.

The space left to the "solo" of the main characters also displays a moment of strong unity between the stories of the three youths: three vicissitudes that in parallel run after each other to meet and humble themselves in the unavoidable, dramatic end (as underlined by the structure of the latest tables).