

BAD LAMBS

A successful oxymoron frames the title of the choreographic project by Michela Lucenti for the Balletto Civile company, staged at the Teatro dei Filodrammatici of Piacenza, in the review Tre per Te, curated by Roberto De Lellis. Bad Lambs - drama commissioned for the East / West Festival, co-production with Fondazione Luzzati Teatro della Tosse, FuoriLuogo / Centro Ruggiero Dialma and support from MIBACT - gets the Danza & Danza Award for best production 2017.

But how can one be "bad lambs" in dealing with the theme of death?

"Adversities can be formidable opportunities" Thomas Mann

Resilience is the concept at a glance explored by the dancers-actors components of the Company, in complete symbiosis and interaction with artists of different abilities. In psychology resilience is a concept that indicates how to deal positively with traumatic events.

The choreographer Lucenti, like a demiurge, takes up the challenge of telling sudden death from multiple points of view, using a road suicide as a pretext. Like a skilled craftsman in a "civil" dimension, in a temporal scenic space with Fellini-like assonances, the story stands out in a path that turns into a journey from comedy to tragedy and vice versa.

The result is a theatrical product of high intellectual honesty, imbued with love for dance. Both gesture and bodily expression, merge, without falling into the concept of dance therapy, as the very essence of terpsichorean art is to be therapeutic in itself, both for those who make it and for the others, for those who use it as spectators, often wandering travelers, unaware of the complex and varied non-verbal communication code that body expression has always had to relate to.

Punctual, the choreographic construction allows, to those who are in a wheelchair or without part of the arm, as well as without view, to avert any limit and barrier, so as to create that physical and interior dimension capable of making possible partnerships on stage, rather unlikely in everyday life.

Paradoxical is that a stage, although a mirror of life, in a context of entertainment and fiction, can achieve the possible democratic dimension within which the dancing bodies move without differences, with so much ease and intention.

Alchemy works and, like the potion of a magic filter, with the rhythm and color of feelings, the characters move on multiple perspective planes of a single film, in a light of hope that links the common thread of the choreographic writing.

A meeting between bodies in action and relationship that create an interaction link, without any mention of contact dance techniques, but rather of a Bauschian resonance, in a transparent connection, worthy of collective praise.