

VERSUS / I°STUDIO

Resistere e Creare (Resisting and Creating) is not a title like any other, an idea to affirm its presence in the crowded universe of dance festivals. Resisting and Creating is the title-manifesto of an exhibition that the artistic directors Michela Lucenti and Marina Petrillo understand as "a survey on the collectivity, aesthetics and politics together".

It is therefore no coincidence that the fifth edition of the exhibition, until December 8 in the spaces of the Teatro della Tosse in Genoa, has as its subtitle Human Material, to underline the need to link forms and contents, to return to a useful and necessary scenic practice, made of real experiences and that speaks to the women and men of today, lost in the "era of sad passions".

A full program of shows, meetings and workshops that focus on the themes of meeting, cross-cultural, diversity, with a particular focus on the "female gaze".

A site of ideas in motion, which welcomes artists and different audiences with the aim of re-establishing the principles of practices in relation to the community. The meaning of this great workshop seems to be enclosed in the new work by Michela Lucenti, VERSUS, presented in preview, with which the artist continues her investigation on the origins and relationships between different generations - even in an artistic sense - that she had undertaken with the previous work, MADRE. This time, the starting point is the legacy of the fathers, whose weight is weighed on personal choices, the need to deny it and at the same time to nourish it to re-establish its own identity.

The complex dramaturgy of the show, which involves the creation of twelve interpreters of Balletto Civile, including the choreographer herself and her father Maurizio Lucenti, feeds on various theoretical and visual suggestions, from a text by Massimo Cacciari on Shakespeare's King Lear to the biographies of the performers themselves. On a scene bordered in led lights, on the sides by a large upside-down V and on the bottom by a bright squared shape, different stories intersect: those who tell the story of the hope of their parents from Morocco to Europe, those who exhibit their own lived body and those who flaunt their own athletic prowess, those who interpret stories and jokes and those who approach the difficulties of everyday life to the narration of the classics. All this while cooking on the right side of the stage a tasty and fragrant risotto with vegetables, which will be offered at the end of the show to the spectators, realizing that desire for sharing that from the beginning is pursued in this babel of stories and languages, with a very human tone and with nuances now dramatic and now ironic.

The feeling is that Michela Lucenti wanted to paginate a great fresco as chaotic as it is cathartic, which in the game of contrasts brings together epochs and different languages synchronously: the imagination of fathers contaminates the needs and expectations of children, nostalgia is transformed into prospective momentum, while the dance - eclectic, in solos, in pairs or in groups, explosive or frozen in stylized movements - acts as a glue, ultimately proposing itself as a regenerating element.

Roberto Giambrone

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