

MICHELA LUCENTI | BALLETO CIVILE

BALLETO CIVILE



VERSUS First Studio

IN THE NAME OF FATHER
SON AND FREEDOM

Foto Donato Aquaro



MICHELA LUCENTI | BALLETTTO CIVILE

Conceived by Michela Lucenti

Created and performed by:
Attilio Caffarena, Michele Calcari,
Maurizio Camilli, Ambra Chiarello, Loris De
Luna, Abdelaziz El Yousoufi, Maurizio
Lucenti, Michela Lucenti, Alessandro
Pallecchi Arena, Matteo Principi, Emanuela
Serra, Giulia Spattini

Sound engineer Tiziano Scali
Loops by cellist Stefano Cabrera
Assistant to the creation
Eleonora Papapietro

Produced by Balletto Civile / Resistere e
Creare 19 Materiale Umano / Fondazione
Luzzati- Teatro della Tosse
Supported by MIBACT



The sky disappeared
Everything is delirious.
Everything exceeds.
Everything is freefall and speed.
Everything is rushing
Everything is furious.
The Dragon Fury of King Lear

"It's both a journey into the family tragedy as told by the great Bardo and an analysis between love and power: more specifically it deals with the desire of self-preservation versus the laws of nature that always bring the night to a man's day."

At its center is the irreversible crisis of relationships between fathers and their offspring, marked by the end of the idea of traditional sovereignty. The sovereign abdicates; the king no longer knows how to rule, he has become blind and those who eye him are nothing but parricides and fratricides. "(M. Cacciari)



VERSUS first studio

Scattered notes, work in progress.

In *Versus* we dive into the concepts of the father-figure and of paternal inheritance. We deal with them with reference to the book *Re Lear padri, figli, eredi* by the controversial philosopher Massimo Cacciari.

In reading this book, what caught my attention the most was the concept of our collective understanding of a sense of heritage, so where we come from, and how we figure it out in the moment where we feel abandoned or even completely lost.

I contemplated the concept of emptiness/loneliness that also encapsulates an idea of great freedom, which stems from the understanding of one's own nature, the carrying root of our existence. "In the name of the father, son and freedom"

We are working with an empty white stage.

The backdrop is a wall, a structure which projects a very powerful, almost blinding light; that personally reminds me of a gigantic x-ray. An x-ray of existence, of one's own personal story, reinvented in the attempt to make their life something universal so that others can reach a higher level of comprehension as they search for a magical idea of themselves in an attempt to exorcise their own fears.

The show deals things that go from the narrow to the vast, from the personal to the universal.

Moments that belong to the very nature of theater, going from the performers to the audience/community.

The capital letter 'V' in Versus is physically represented in a great perspective in which the bottom of the stage is a luminous point that opens up like a landing strip facing the audience; to communicate directly but without losing the poetical act of verticality.





Then there's the Shakespearean Lear.

In this first study it starts as quite hidden; I think it will be revealed as the show will progress.

What interests me most about Bard's tragedy is precisely the destruction of power and the possibility of starting a new by denying the power of the fathers and the legacy that remains.

We think about the concept of inheritance as something material but the etymology of the word heir that comes from the Latin **HERES**, has the same linguistic root as the Greek **CHEROS** which means: desert, naked, lacking.

Therefore, only those who discover themselves as **ORPHANOS** are able to inherit. Meaning, that it's necessary to go through mourning in order to overcome one's own inadequacy which, in the end, is that of not having been the father.

At the present state, the show is still developed into chapters, each one favoring a great vision.

It is divided into two main parts: a first longer and more skeletal/ bare part, and a second more explosive and impactful part.

The passage between the two parts is marked by a rather trashy joke told by one of the actors, which explains the concept of accepting one's condition not in a humiliating way but by making peace with one's own history while facing their future with lightheartedness.

Versus is also an exploration of language.

Demolishing the idea of a classical style that hovers above us, (the laws of the Fathers) and by creating a new dialogue, allowing the present to become a new form of classic in a somewhat shameless and truly definitive way. 'Balletto Civile' continues to focus its efforts in the field of physical dramaturgy, illustrating its stories through an indivisible mixture of words and danced actions.

Michela Lucenti



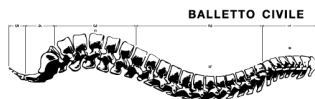


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