

MICHELA LUCENTI / BALLETO CIVILE

MADRE

BALLETO CIVILE





Concept and choreografy Michela Lucenti

Concept assistant Maurizio Camilli

Direction assistant Enrico Casale

Sound Tiziano Scali

Light design Stefano Mazzanti

Costumes Chiara Defant

Hydro phonic installation Guido Affini

Drammaturgy assistant Emanuela Serra, Carlo Galiero, Attilio Caffarena

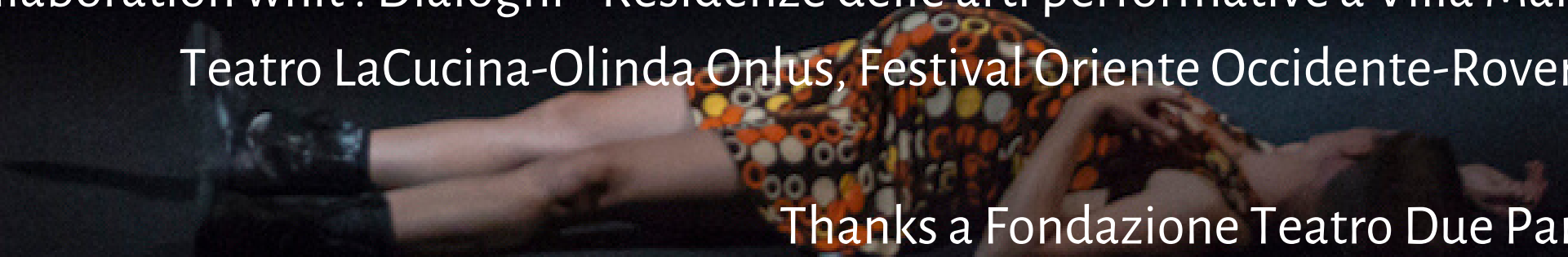
Painted backdrop Keiko Shiraishi

Dancers Alessandro Pallecchi Arena, Monica Bianchi, Faustino Blanchut,
Maurizio Camilli, Ambra Chiarello, Demian Troiano Hackman, Michela Lucenti,
Filippo Porro, Emanuela Serra, Giulia Spattini

Production Balletto Civile, Fondazione TPE Teatro Piemonte Europa

Festival Resistere e Creare-Fondazione Luzzati Teatro della Tosse

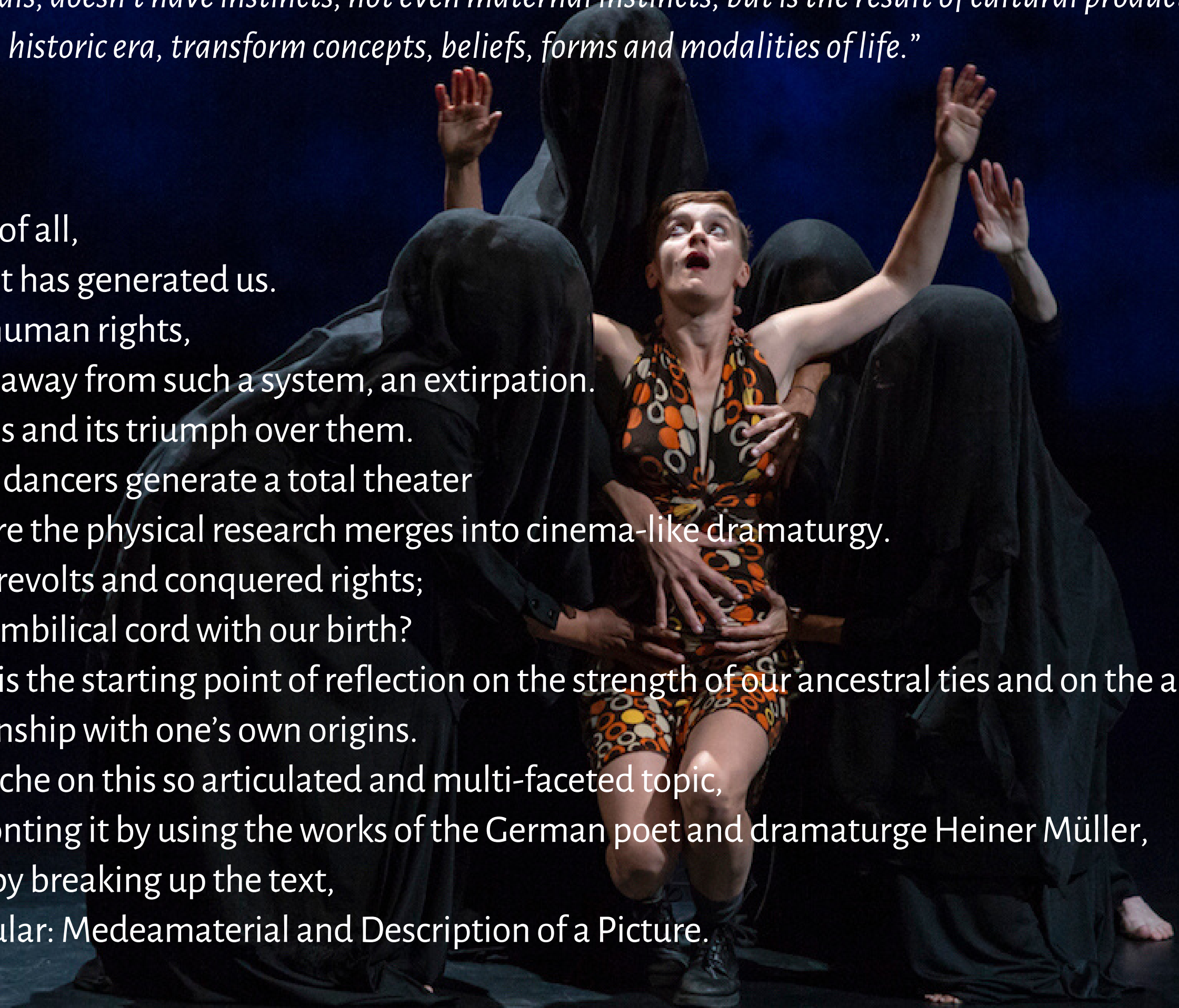
in collaboration whit : Dialoghi - Residenze delle arti performative a Villa Manin,
Teatro LaCucina-Olinda Onlus, Festival Oriente Occidente-Rovereto



Thanks a Fondazione Teatro Due Parma

“The human being, unlike other animals, doesn’t have instincts, not even maternal instincts, but is the result of cultural productions that, in every historic era, transform concepts, beliefs, forms and modalities of life.”

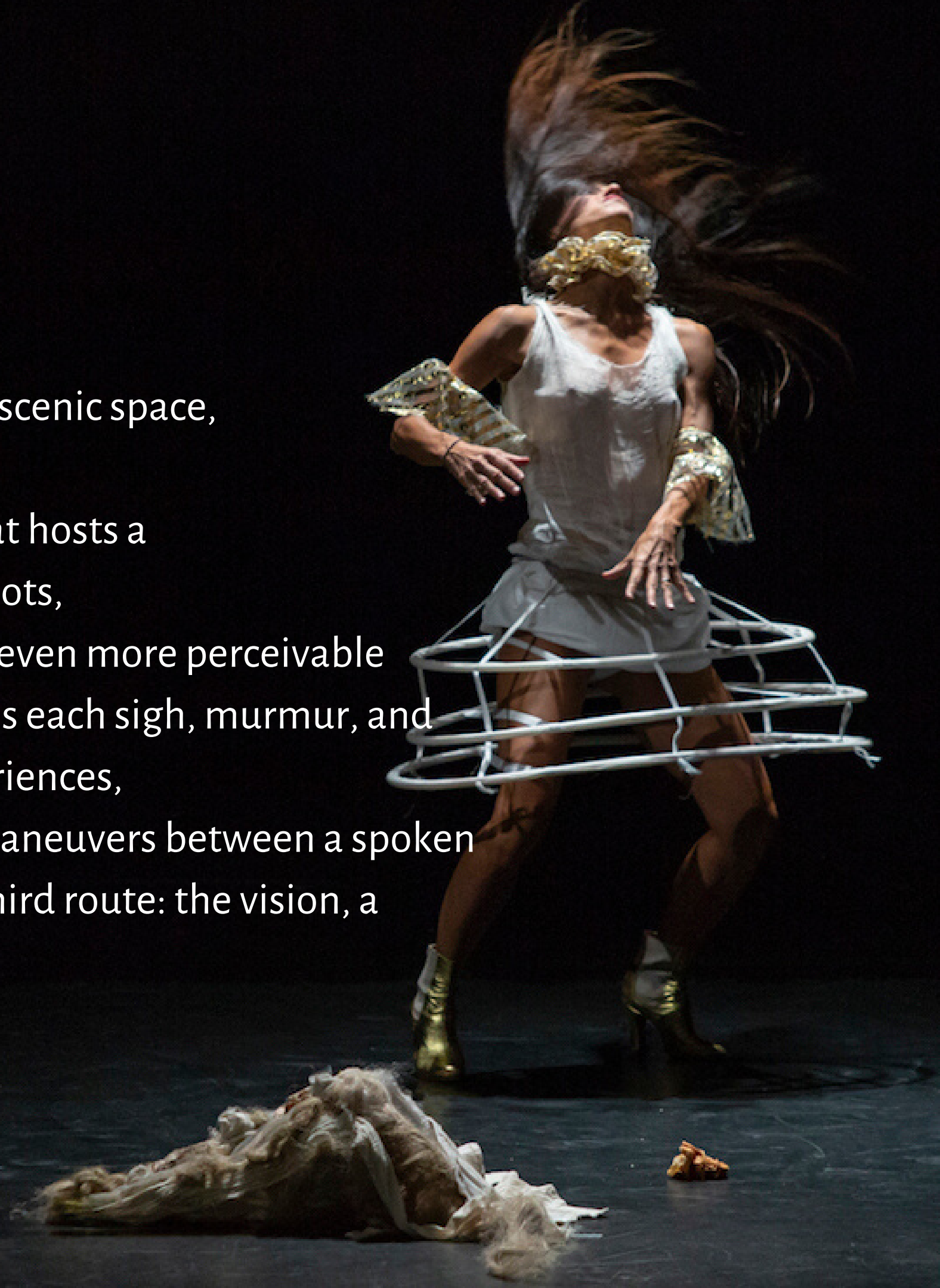
In order to change the world, first of all, we have to subvert the system that has generated us. Every revolt, every fight for basic human rights, has always been a choice to break away from such a system, an extirpation. Madre connects us with our origins and its triumph over them. On this incandescent magma, ten dancers generate a total theater on the concept of revolution, where the physical research merges into cinema-like dramaturgy. We are children of this century of revolts and conquered rights; are we capable of cutting off the umbilical cord with our birth? The relationship with the mother is the starting point of reflection on the strength of our ancestral ties and on the ability to disentangle the magmatic relationship with one’s own origins. Balletto Civile proposes a synecdoche on this so articulated and multi-faceted topic, and chose to deal with it by confronting it by using the works of the German poet and dramaturge Heiner Müller, who dealt with the subconscious by breaking up the text, and in two of his dramas in particular: Medeamaterial and Description of a Picture.







A babel of utopist images nourished by a scenic space,
a vast sky seen in 16:9
that acts like a sort of maternal womb that hosts a
cinematic soundtrack, zooms and long shots,
where sounds become images, rendered even more perceivable
by a system of microphones that amplifies each sigh, murmur, and
whisper and with consistencies and experiences,
for a complete theater that continually maneuvers between a spoken
and a danced discourse, searching for a third route: the vision, a
synesthetic experience that mixes up
different languages.



of Andrea Porcheddu
from *gliSTATIGENERALI*

The last show on my viewing list was Madre by Balletto Civile, which premiered at the Oriente Occidente Festival. Michela Lucenti, choreographer and interpreter, along with another nine dancers, confronts the writings of Heiner Müller (with a particular emphasis on Medeamaterial and Description of a Picture): just like the “ruins” of the 19th century, which the German writer held dear, fragments of existence, images and reflections were spawn.

In Madre different themes intertwine themselves: from the tragic myth of Medea to the evocation of a terrestrial paradise; from the ironic analyses of an awkward paternity to the present, sharp and ultra-human considerations regarding maternity, on the relationship of a couple, on the mother-son relationship, in fact, investigated in different possible and contradictory outcomes. Like always, open to both song (with beautiful moments), to “prose” in different languages, and to pure choreography; Madre is plethora of codes and situations, a jumble of citations and allusions of scenes that are developed on different musical themes – from Baroque to the hyper-contemporary – with individual and collective outbursts that do not exclude the taking of strong political stances.

<https://www.glistatigenerali.com/teatro/oriente-occidente-vola-la-danza-a-rovereto/>

of Lucia Brighenti
from *Gazzetta di Parma*

{...} With irony, awareness, sometimes more ferociously, other times with more empathy and compassion towards the human drama, the show passes through time, from Adam and Eve to the 18th Century of Marie Antoinette (who suggested the consumption of croissants to a people who couldn't even afford bread), to arrive at our present day with its mundaneness and trivialities such as Latin American dances and organized national holidays.

The show suggests that each one of us is a part of history, not its son and neither are we the direct consequence of what came before us.

of A.B.
from *Modulazioni Temporali*

{...} The result is a form of total theater, which combines dancing discourse with spoken discourse and in some way favors the expression of fragmentation rather than the search for a general sense that is entrusted above all to the closure of the show and explicitly provides the spectators with their own interpretation.



contatt

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