

VALSE

Open space performance

Valse is an open space performance built around a myth-category of European social culture, namely, the waltz. As it is well-known, in this dance various elements are condensed: anthropological and cosmological ones: the spin as hypnotical bewilderment but Pythagoric homology with the rotation of celestial spheres as well, (its utmost synthesis, at vertiginous levels, is traceable in the whirling Dervishes of sufi mystic theology); social elements: through its practice, the convergence and autonomy of the partners is adjusted and encouraged; and also historical elements: the announcement of the finis Austriae has had its piercing epitaph in a masterpiece by Ravel, La Valse, with which the title of the performance flirts, with playful restraint.

The context is therefore impressive: The TTB has been trying over the course of time, following the usual slow scansion of its works, a series of approaches, the result of which is now being proposed in its full edition. It grafts on to the popular myth of the waltz, with its vortical lightness, the flashing of glances and the skirmish of smiles, a lyrical-dramaturgical framework that records the waltz as a symbol of the aesthetic option (as dance of emotions and its cultural reflection, the work of art) of the majority culture from the advent of the Modern Age with the stirs and catastrophes that go along with it.

A red thread, like the one in the British Navy hawsers, runs through the weaving: a restless girl, eluding the surveillance of her tutor, opens her large eyes wide into the world of adults at the great ball; a silly and sly monkey tempts her with its golden ball. Stilts, which are by now classical accessories of open space theatre, expand the composition of low-cut dresses, tulle and dinner jackets into an oniric-fabulous swirl evoked as a possible reaction to the dreary atmosphere that stagnates on the leaden wasteland of our cultural life.



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PRESS REVIEW

«An Italian theatre group able to showing on the stilts the elegance of a Waltz of the Anna Karenina's age...» **E. BARBA, La canoa di carta, Bologna, Il Mulino, 1993**

«...my eyes fill with tears every time I see this show [...] It is so beautiful that my heart starts beating at the rhythm of waltz [...] Marvellous actors dressed with marvellous costumes dancing Vienna waltzes on marvellous music. And what they can do on those stilts is not worth saying...» **DAGBLADET, Holstebro, DENMARK**

«... Incredible, fantastic, amazing...!» **CORREO DEL SUR, Sucre, BOLIVIA**

«Poetry and non-poetry "To sum up, a rare example of poetry of the scene.» **R. CARUSI, La Rocca, ITALY**

«We cannot compare them with anything that our eyes could see during the last years» **THE JERUSALEM POST MAGAZINE, Jerusalem, ISRAEL**

«Beautiful and sweet show of TTB... one of those that warms up your heart and let you believe that not every hope dies at dawn» **FESTIVAL NEWSLETTER OF THE MEDITERRANEAN INSTITUTE OF THEATRE, Valletta, MALTA**

«... Its beauty and talent has no comparison, a magic delicacy with the accurate, vertiginous and geometric self-abandonment of the valz: candles and balloons that raise in the end toward the sky, a curious young girl, full of marvel, look at those creatures belonging to another dimension, red ribbons, a monkey that plays with a luminous sphere, a dancing-master/circus director who leads the performance. A dreaming atmosphere, as in a fairy tale, a piece of absolute and uncommon preciousness.» **V. OTTOLENGHI, La Gazzetta di Parma, ITALY**

«A very rich range of impressions that catch the heart of the spectator. Do not miss this marvellous poem...» **AVUI, Barcelona, SPAIN**

«A show with rare intensity that a lot of spectator will keep in their memory for long time» - «Can you expect more from theatre?» **TIROLER TAGESZEITUNG, Hall, AUSTRIA**

«... a poetic image, an atmosphere, an appearance, a really disquieting theatre object» **LA REPUBBLICA, Milan, ITALY**

