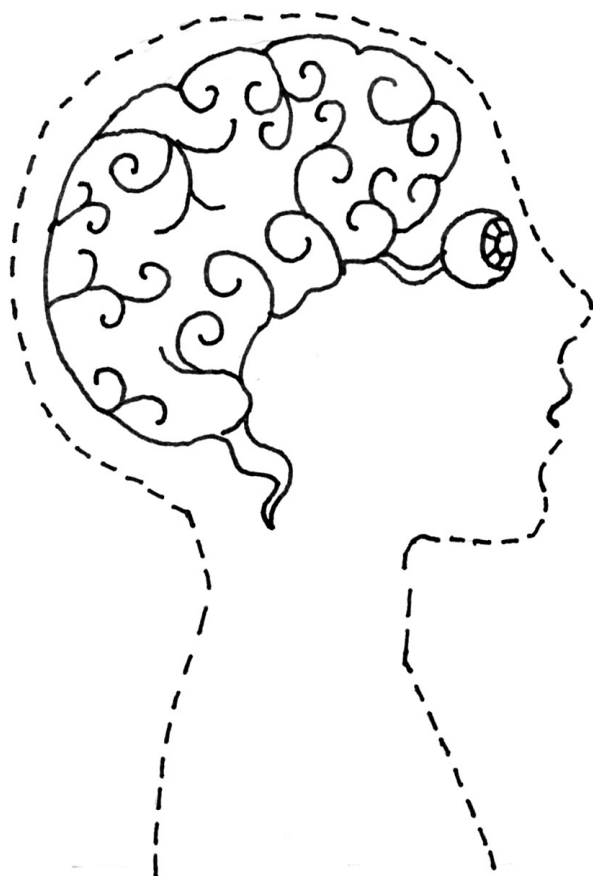




LA BAMBOLA DI CARNE

by Letizia Renzini

dossier

“Die puppe – The doll of flesh” is a silent movie of Ernst Lubitsch’s German period, one of the great directors who emigrated from Germany to the USA during Nazism (together with Lang, Von Stroheim and others) and who contributed to the grandeur of Hollywood in the ‘30s and ‘40s. *Die Puppe*, a masterpiece of satire and disillusion, in the caustic and subtle style that characterizes Lubitsch’s cinema, explores the themes close to German expressionism and to Hoffman’s romanticism (the double, the psychoanalytic fable, the artificial creature) but overreaching them in an unusual female direction. The film, reworked in video, is post-synchronized and accompanied by the interventions of **Marina Giovannini** (dance), **Letizia Renzini** (electronic, voice, instruments), **Sabina Meyer** (voice, on video). The challenge, on stage and during the Entr’Acte, is to create a choreography and a symbolic dramatic canvass which face the film’s narration and its technical reworks. On each occasion, the video-cinematographic image will be the counterpoint, the score, the background or an additional active element in the relationship with the performers. On stage, there will be three flesh dolls who will join the two other virtual dolls of the cinematographic narration. To the film’s ambiguous universe, in which doubled characters act towards an unity identity, corresponds the composite and alien universe of the scene. The Doll’s House designed by **Paolo Fiumi**, is the symbol and context of a contemporary expressionism through gestural and composition interventions, where images, bodies, voices and music participate in an ironic, dramatic, significant and feminine synthesis.



Letizia Renzini

DJ, video-artist, performer, works with electro-acoustic music, videos, body and voice: she writes about music and art for newspapers and magazines (Musica Jazz, Il Manifesto, Roma C'è, Allaboutjazz), and works for Rai Radio3. She covers Jazz and black music, avant-garde, vocalism, improvisation, electronics and feminine contexts.. She works as a performer and audio-video artist for the Virgilio Sieni Danza dance company, and in cooperation with Romeo Castellucci of the Societas Raffaello Sanzio for the show "Conferenza Muta" created by her. She also works in close cooperation with Swiss choreographer Nicole Selier, with Monica Demuru, Marina Giovannini and Sabina Meyer. Her experiences and extended competences in Arts take her to expression modalities that mix up intervention fields, both technical and semantic.

Marina Giovannini

Dancer. She studied in Florence at Centro Studi Danza and in Reggio Emilia at the classical dance school of Teatro R.Valli

From 1989 to 1992 she works as main solo dancer in the Company of Balletto di Toscana. From 1992 to 2006 she dances in the Virgilio Sieni contemporary dance Company: she works as assistant to choreographies at Teatro alla Scala of Milan, Teatro San Carlo of Naples, Teatro Massimo of Palermo; she takes part as solo dancer in all company's productions, among others "Empty Space, Requiem", awarded with prestigious Premio Ubu as best choreography of the year (2004). She collaborates with artist and performer Letizia Renzini. She works with Fabrizio Favale in the project "Mahabharata". She is the Winner of "Premio Equilibrio 2008", at the Auditorium di Roma with the duo piece "Parco, Diario di un duetto" with Samuele Cardini.



foto: Letizia Renzini

Direction: Letizia Renzini
Choreography: Marina Giovannini
Video e Live mix: Letizia Renzini
With: Marina Giovannini, Letizia Renzini
Voice (on video) Sabina Meyer
Set Design: Paolo Fiumi
Costumes: Giulia Pecorari
Light Design: Pieter Jurriaansen, Moritz Zavan
Motion Graphics, Animations: Raffaele Cafarelli, Gregory Pétitqueux
Technicians: Saverio Damiani, Alberto Spezzamonte

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It's a composition for a three screen video installation, bodies (2 presences on the stage) and lights. Ernst Lubitsch's film *Die Puppe* (1919) is a light-hearted example of expressionism and tells the tale of Ossi and her double, a mechanical doll. In *La Bambola di Carne*, elements of the film are reprocessed in video and become the score, background and counterpoint in the relationship between the performers. The two virtual dolls of the film are joined by two other dolls (the flesh one, and her musical shadow) on stage. Music, images, interactions between the two performers will tell us another interpretation of the plot. Inside of this symphony of different artistic languages, the focus is about space and time, the movement directions and their relationships with a virtual context. The body-alive reflects with the virtual body, the one which is reproduced artificially and is made symbol by the light, that is the cinema essence.

"Renzini's art is a new choreography of digital transformation and layering (2d/3D), using camera techniques and editing, animation and color effects to build a powerful, and often humorous drama of strange tautologies, animated Magritte landscapes filled with a subversive feminist sarcasm that is understated and yet gripping. We are shown a work that joyfully excavates an early modern treatment of the uncanny, poking fun at male fantasies and transposing Lubitsch's movie into a contemporary multi-media performance that takes its cues from a musical aesthetic Djing, or what Paul Miller aka DJ Spooky has called the "rhythm science" of mixing.

It is a hybrid aesthetic that recomposes historical and psychological layers of meanings into a complex cultural collage of identity confusion, the virtual becoming real and the real disappearing behind a veil of animated signs"

(Johannes Birringer, Brunel University, West London)

The feminine imprinting, which is clear in the entire show, is shining in the light sarcasm and in the unarmed power of the bodies on stage, which are living the music and the images. This broderie is made by Marina Giovannini's perception: her choreography conception and her body are the keys to understand this symbols polyphony.

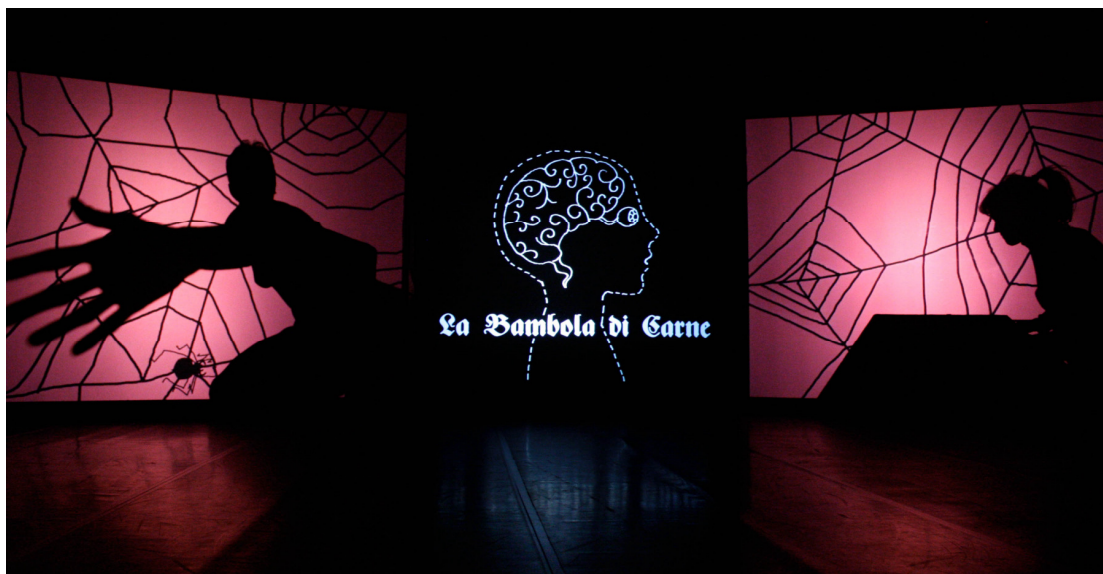


foto: Giulia Cartei

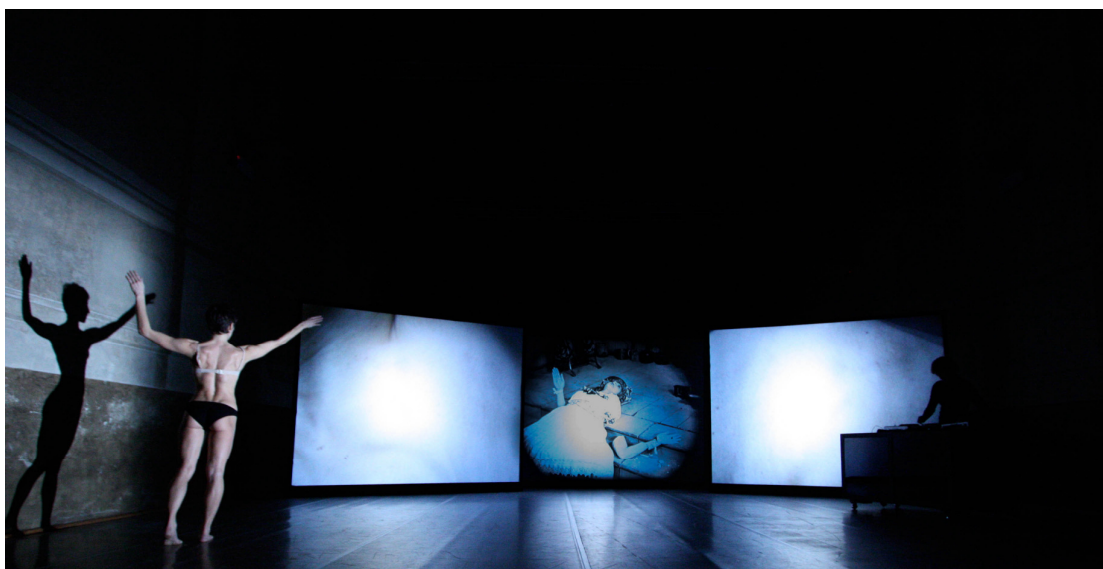


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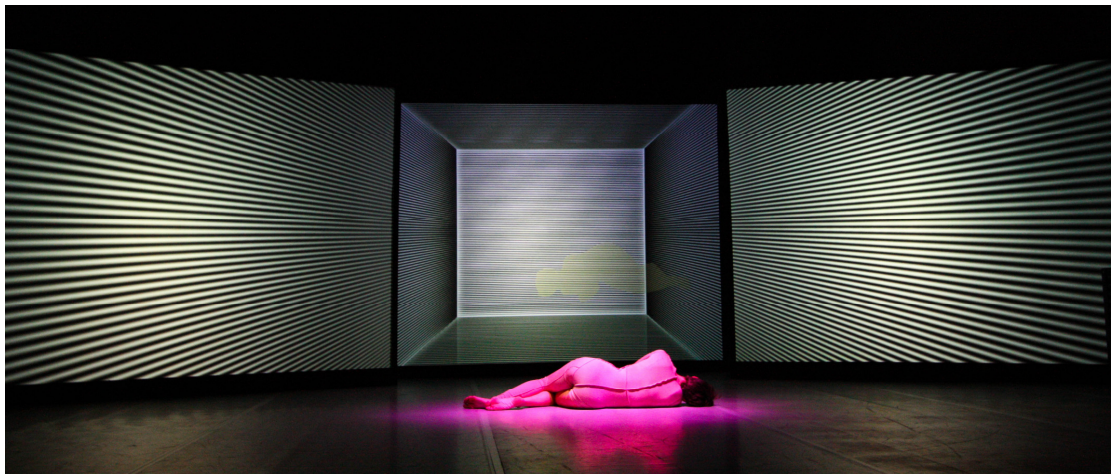


foto: Giulia Cartei