

Le Soir

The four faces of Daniela Lucà

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One performer takes the lead in a project. Four choreographers and theatre directors create four solos for her. This ensemble creates a consistent, yet varied show. Beyond the dancer, we discover a real personality

In half-light or full glare, tragic or scornful, Daniela Lucà reveals in four solos a personality as rich and contrasting as it is endearing.

After one week, the *Festival Pays de Danses* is launched and enjoys huge success. Aside from the packed auditoriums for Thierry Smits, the public could discover the new creation by Yasmine Godder, the ravings of Blanca Li or the amazing excursion proposed by La Zouze, which is something between an architectural installation, participative performance and humoristic-philosophical relaxation session. But a festival is also the opportunity to discover new facets of personalities we thought we already knew. This is true of Daniela Lucà. First and foremost a dancer, and happy to be one ("I'm a hopeless choreographer," she admits laughingly), she nevertheless felt the need to assume control of a project, which involved inviting four artists to create for her. Françoise Berlangier, Claudio Bernardo, Pietro Pizzuti and Karine Ponties concocted four solos for her on the theme of the muse in a show entitled *Pagina Bianca*. Even though the four solos could be seen separately, it was obviously interesting to discover the ensemble in one evening.

Françoise Berlangier opened with *Klanglink*, a piece inspired by Nora Barnacle, the muse of James Joyce. Responding to a very musical text read by the theatre director, Daniela Lucà moves off from the ground, gradually redressing herself, as both an inspirational woman and a bird eager to fly away on its own wings. This was a very sober solo, restrained, full of elegance and grace. A passage behind a translucent screen permits her to change costume and return on stage for *A hora da estrela* by Claudio Bernardo. This performance vibrates to the sound of the voice of Maria Bethânia, the great Brazilian singer. The various rhythms and atmospheres, a play of letters unfolding on a screen, a coquettish dance, delicate, using classic techniques, then exploding in tremors, impressive floor work. Already, we glimpse a second face of the young woman.

The woman behind the dancer

Pietro Pizzutti reveals a third face in *Come sorriso che non hai dipinto mai*. A very beautiful text gives voice to the Mona Lisa, the muse of Leonardo da

Vinci. Behind that enigmatic smile, a woman is revealed with all her pain, her disdain, and her loneliness. Situated in the centre of a frame of light, Daniela Lucà is stunning, playing with words and gestures. Posturing, she transforms her smiles into grimaces, laughing and mocking. She addresses the audience, imitating Leonardo and finally launches into a spellbinding dance in the style of Marilyn.

Karine Ponties completes the circle by taking as her muse... the dancer herself. In so doing, she highlights all the grace, sensuality and humour of this woman who seems to evolve on a thread, constantly teetering on the edge of a chasm, making her body a perfect instrument, capable of everything. But most of all we discover that behind this dazzling dancer and her perilous positions, lies a human being infinitely more complete, complex and endearing than her image as the perfect performer.