

La libre Belgique

Muse and music

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Daniela Lucà delivers herself up to four artists. Yasmeen Godder takes on the waltz. Among the many creations on the programme of the 3rd euro-regional Biennial "Pays de danses", femininity holds a special place. "Are there still muses today?" wondered Daniela Lucà, dancer and performer. Fascinated by the theme of inspiration, she decided to ask four artists this question, two directors and two choreographers, two men and two women, and asked them to imagine a solo for her, the white page. "Pagina bianca" is thus in four parts. On Tuesday, we discovered parts I and II.

Pietro Pizzuti, a playwright who is also passionate about movement, chose to work around the Mona Lisa in a danced monologue in which the young woman performs a delicious mixture of frivolity and melancholy. Fragrant with reproach, even revenge, this solo is also a tender whirlwind, supported by a beautiful text, delicate, bilingual (French and Italian), in which the model tells the painter: "You've painted me a face that will never blame you for having made it cry. You've made a mask of a failed smile and my tears are lost, useless, suspended between my eyes and those of the world, forever. It was not a smile. This was never a smile. I should not have forgiven you. I should have hated you for having desecrated with your ambiguous hand my indecent tears." Meanwhile the body of the dancer is split by the costume (Anne Guilleray) and lighting (Marco Forcella): above, a warmly dyed doublet, bare legs below, as white as marble - a delicate study of gesture, its effect and its suspension. As the music rises, the divine "*Troisième leçon des ténèbres*" by Couperin, it accompanies the dancer as she moves towards a dressing room, until then invisible, and the transition to part II.

While Daniela Lucà changes, her hair, her perfume, a blank page is rolled out on the ground and there, the performer now inhabits "Absentia", the piece chiselled for her by Karine Pontiès. The choreographer has chosen to evoke multiple body states, the "concentration of contrasts", the dream and the mystery surrounding the muse, all muses and none in particular. She, who so often works with male performers, focuses here on the feminine singularity of a dancer who is both versatile and complete. Swaying and seductive, self-conscious and dizzy: this second solo envelopes in a diaphanous dress the infinity of inspiration, momentum and restraint, purity and rupture - like the voice of Janis Joplin.

The two last parts, performed on Wednesday before the complete quartet on Friday, are by Françoise Berlinger ("*Klanglink*" about Nora, Joyce's muse) and Claudio Bernardo ("*A hora da estrela*", inspired by the popular Brazilian singer Maria Bethania). ...