

PRESS EXTRACTS "AENEIS IN ITALIA" (*AENEIS IN ITALY*)

Lenz Rifrazioni in Parma with a modern day Aeneid - from Pasolini to the Red Brigades.

by Giuseppe Distefano, IlSole24Ore.com

To define it as just a show would be demeaning. Aside from the theatrical and performance elements, incorporating visual and installation art, and the electronic processing of the musical score, there is a depth of soul and thought perceived through the connection of body and mind. Lenz Rifrazioni's brilliant stage summary of the "Aeneid" has the air of a great epic. An account inspired by the insightful analysis of the literary classic, examining and discovering unique references and associations in the interstices of the present (...). The two actors and directors narrate the occupation of Lazio by Aeneas, pioneer of the roman people, and the rebellion of young Turnus who disobeys the new rule, connecting it with a time just passed: the tragic nights of the seventies (...).

Aeneas in Italy by Lenz (...) in Parma

by Massimo Marino, Controscena.CorrierediBologna.it

Blood and more blood, of innocent victims, of guilty warriors. Old men who prompt conflicts and youths who waste their lives because of an ideology. Lenz Rifrazioni's "Aeneis in Italia" (Aeneis in Italy) narrates communist Italy. As always Lenz's show is anti-narrative, composed of suggestions and omissions, of refined peppery images and of bodies in constant movement, dressed and nude like ancient warriors, thrown to the ground, quashed by chthonic landscapes, by plant accretions laid on vivid carpets of dead nature, live elements ready to be eaten, destroying sickening parts of the background. As with all the works of Maria Federica Maestri and Francesco Pititto, admirable for their visual coherence and for their disregard of conventions and simplifications, the poem is a prompt to associate, separate, re-evoke, revoke and reflect on a long trail of blood passed down to us since ancient times and recalling recent fratricide battles up to the terrorism of the 70s. Amongst the captivating images a permanent sense of conflict, of blood, the absurdity of the conquest of that land symbolised by a folded mattress opening up to reveal the contrast of ground-bed, of incessant and pointless marches, of tense fists, of raised hands, of swords and desperation, of youthful camaraderie and free violence, rape, tortured bodies left motionless like objects, torn apart, naked, whilst a black shadow absorbs the background and the scene in a void of anti-matter, anti-life, which is the triumph of the massacre, ancient and modern (...), in a show which keeps you on the edge

of your seat with its intellectual and emotional challenges and in the end conquers you without condition.

From “Aeneis in Italia” (Aeneis in Italy) by Lenz Rifrazioni to metal by Lazybloody: Natura Dèi Teatri dyes itself red and black

by Rossella Menna, rumor(s)cena.com

The virgilian poem becomes an outline on which to reflect on the 70s, on the most recent piece of Italian history in which echo the sounds of the armed battle for and against power, in which runs the still warm blood of the young people who died for an ideology. The thematic context in which the single scenes and the marvellous visual creations in shades of black and red are implanted is in fact tied to the idea of power and domination, of building new in the blood of the old, of the war which overcomes those who fight it, which does not create heroes and which is never identifiable in a specific subject. Characters carved in their own individualism examined in the first part of the project are set aside; the show proceeds with sweeping brushstrokes, with imposing paintings, with large containers of rhetoric and meaning: the work on the sphere of intimacy is upturned in a reflection of epic, large and collective air. Lenz Rifrazioni designs the architecture of space and sound which supersedes the spectator leaving him overwhelmed, involved and englobed.

In the ovule of Lenz. Natura Dèi Teatri 2012

by Giada Russo, ateatro.it

The show continues Lenz’s ambitious project to measure itself against the virgilian work, undisputed symbol of Latinity. It is not a reinterpretation of the epic poem more so a reinvention and redefinition of the initial literary material through the lens of a contemporary history more relevant to us. The two directors have chosen a specific moment of our recent memories in which to modernise Aeneas, the bloodshed of the seventies, the mournful years of lead which sowed death and terror. The same ideals at stake: restoration and revolution, pre-appointed and subversive power. In Lenz’s imagery project, words are transformed into graphic elements which together with the physical and spoken drama of the actors on stage builds an overwhelming visual journey.