

AENEIS

The race of Lenz Rifrazioni towards the classic literary texts continues. After *Dido*, the last creation dedicated to Ovid, *Aeneis*, new and original reading of The Aeneid, implants the visionary poetic of Lenz Rifrazioni on Virgil's work, reworking artistically the 'rhetorical' that accompanies Aeneas in his journey to re-establish the homeland. The Aeneid, an epic poem written in ten years (from 29 BC to 19 BC), is divided in twelve books, metaphorically recoded in twelve performative episodes.

A work of monumental scale, referred to as the Latin Iliad, The Aeneid was the official book sacred to Emperor Augustus' ideology, sanctioning the divine origin and nature of the Imperial power.

In this great performative project, the different visions of Lenz merge with the sounds of four musicians belonging to the international electronic music scene: Lillevan, Paul Wirkus, OvO and Andrea Azzali-Monophon feature live in each of the different performative episodes.

AENEIS #4
THE DRAGONS

LENZ RIFRAZIONI

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EXORIARE ALIQUIS NOSTRIS EX OSSIBUS ULTOR,
QUI FACE DARDANIOS FERROQUE SEQUARE COLONOS,
NUNC, OLIM, QUOCUMQUE DABUNT SE TEMPORE VIRES
Arise avenger, and from my bones, with iron, with fire,
torture the Trojan settlers, now, after, it doesn't matter:
until the force dies out.

AENEIS #4 | DRAGHI

Based on Vergil's Fourth Book

Visual-dramaturgic rework | Francesco Pititto | Maria Federica Maestri

Live Music Performance | ANDREA AZZALI-MONOPHON

Music | Andrea Azzali-Monophon

Performers | Valentina Barbarini | Giuseppe Barigazzi

Coproduced by Lenz Rifrazioni | Festival Natura Dèi Teatri

AENEIS A#4 <http://vimeo.com/33478300>

DIDO (452-455)

Cruel Love, to what do you not drive the human heart:
to burst into tears once more, to see once more if he can
be compelled by prayers, to humbly submit to love, lest she leave anything untried, dying in vain.



Images by Francesco Pititto

As for Elissa, she hears him, she sees him, absent the absent.
Only Dragons at sea, only stakes in the heart, modesty is dead.
Iris pulls out the hair and from the tiny hole in the skin,
The heat from inside comes out entirely and in the wind life gets lost.
The worst has arrived.



AENEIS #4

We pause on the fourth book of The Aeneid, on the wail of Dido missing Aeneas. The dragon of guilt won't bend destiny but will walk the loved one to the descent in Hades. With iron, water and fire, Dido torments her body until it fades, until it disappears waiting for the divine pietas that will rip the hair to let her life out. The end is the end; meanwhile we look at the horizon over the sea, behind the line where the ship threw itself in the water.

The projects of contemporary performative creations by Lenz Rifrazioni are the artistic outcome of an in-depth work of visual, filmic, spatial, dramaturgic and sonic research. Through an aesthetic convergence between the exegetical fidelity to the word of the text, the radical visuals of the filmic creations and the conceptual extremism and originality of the artistic installation, the work of Lenz Rifrazioni rewrites in visionary signs the philosophical tensions and the aesthetic anxieties of the present time.

The original music is written by Andrea Azzali, a musician experimenting with electronic processes and compositions. In the first phase of its creative journey, Lenz Rifrazioni revised the great classics of literature, retranscribing into contemporary visions the poetic impulses of those texts.

In a more recent phase, the visual and plastic research is the centre of the poetic: the theatrical action wedges itself between the rewriting in images and the plastic creation of the space that demands recognition as an autonomous artistic installation. The performative act is enhanced by the exceptionality of the interpreters, artistic reagents to the creative text.