



artistic direction ALESSANDRO CERTINI and CHARLOTTE ZERBEY



14.610

Author and performer Claudia Catarzi

music Julien Desprez

scenery Fabio Giommarelli

photo Valeria Manna

produced Company Blu

coproduced La Manufacture- Centre de Développement Chorégraphique

National Bordeaux Nouvelle-Aquitaine, Armunia/ Festival Inequilibrio/ Centro di residenza

artistiche Castiglioncello, con il contributo della Regione Toscana e del MiBACT

An abstraction, although a very concrete one, of a totally personal time.

Without taking inspiration from anything that can bring one safely, without relying on references of meaning or stories already written - except what already, consciously or unconsciously, is an acquired part of life.

Instead staying with what remains, in a naked, vulnerable, perhaps unattractive dimension.

Yet the thing that interests me now.

The irresistible indistinct attraction to the popular and the unpopular.

VIDEO trailer: <https://vimeo.com/manage/videos/892556865>

VIDEO intero: <https://vimeo.com/850997974>

pw: claudia40

Company Blu productions are supported by MiBAC Ministero dei Beni Culturali e Turismo, Regione Toscana and the city of Sesto Fiorentino



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On the top (Rodolfo Sacchetti, 18 July 2023)

It's difficult to say the sensation you feel when dancing almost three meters high on a surface so narrow that it seems more like a pedestal than a platform. From the ground, that is from the stage of the Rosignano Solvay Theatre, where the performance premiered for the festival Inequilibrio, Claudia Catarzi's latest work, has something intimate and shameless.

Shameless because the spectator, pushed to keep their eyes upward, admires the technical ability, explicit and evident, of a figure who does not perform acrobatics, but nevertheless constructs a tense and sculptural choreography, made up of plastic positions, clear and defined gestures, even of jumps. Even if the tone is anything but baroque - a certain austerity prevails, but never cold - there is something triumphal in this construction which resembles the base for a Renaissance equestrian statue. In fact, in the dramaturgical arc of the show, the satisfaction conveyed by having reached the top is perceivable. As if we were on the mountains. Looking down from above fills you with satisfaction, but it also gives you chills. Not only because it is easy to fall, but perhaps because at a certain point from this peak there is nothing else to do but go down.

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