



Ténèbres Vacillantes by Hai-Wen Hsu. Photo: Andrea Avezzù, Source: La Biennale di Venezia.

Hsu's *Ténèbres Vacillantes* sees the other eight dancers dressed in white shorts and grey blouses with knee pads, engaged in complex choreographic work often overlaid with video projections. The choreography is mainly developed through an in-depth stage perspective, following a path bordered by neon lights. What has stayed with me from this piece is the almost martial movement vocabulary, combined with a strong, overpowering feminine energy.

In both pieces, the lighting by experienced lighting designer Fabio Bozzetta stood out.

Materia by the Berlin-based Italian Andrea Salustri is the second creation by an Italian artist to feature at the festival. *Materia* is a piece of choreography for one human performer (Salustri himself on stage) and polystyrene, which aims to broaden perception through object-based practices. With just a few elements, such as fans and polystyrene in various forms, and with techniques influenced by street art, circus, and contemporary dance, Salustri certainly has the ability to create visual and audio images which are in dialogue with our perception and memories. Moreover, the artistic thinking behind his research for *Materia*, namely how to use disposable objects and challenging their function, succeeds in activating an effective and imaginative process of object defamiliarisation and of the reacquisition of new meaning. In addition, his presence is completely calibrated, delicate, and in deep relationship with the scenic process. However, I found the piece dramaturgically disconnected, that is, it travels from picture to picture, as if they were several detached numbers. While this works visually and sonorously, the lack of cohesion in the piece's dramaturgy weakened its final impact.