

PRESS EXCERPTS

Alexis. A Greek Tragedy

The show multiplies the openings and does not conceal dead ends. Motus plays the game recklessly to the point of making an appeal to the public, asking them to share its gesture.

Jean Pierre Thibaudat (RUE 89, 24 November 2010)

With *Alexis. A Greek Tragedy* Motus's Syrma Antigònes project comes to a new impassioned point. (...) In a play-cum-reflection that opens by questioning the necessity and possibility of bringing Sophocles' work back to the stage, behold the short circuit between topicality and tragedy.

Oliviero Ponte di Pino (ateatro 14 November 2010)

(...) the approach is wholly indirect, transversal: we are not watching a staging of Antigone, nor an account of the 2008 protests but a disturbing public reflection on the possibility of putting into relationship these two levels of interpreting reality.

Renato Palazzi (Il sole 24 ore, 7 November 2010)

At last a stage play that doesn't invite us to ask the much abused question "who are the Greeks for us and who are we for them?" but obliges us to question ourselves about the persistence of tragedy in a society that has lost the illusion of being affluent and asks itself the meaning of words like ethicality and freedom; the anarchic refusal of economic slavery, even at the price of death. The Rimini group Motus poses us these questions almost obsessively.

Maria Grazia Gregori (del teatro.it, 5 November 2010)

The show is Motus's journey with Silvia, through Silvia's eyes, among the stones of ancient Hellas, which transforms into immersion in the clashes of modern Greece amid the devastating economic crisis, the anarchists in the Exarchia quarter of Athens, revolts, graffiti, murals and violent repression. «Antigone exists» could be a slogan on one of those huge buildings.

Massimo Marino (Corriere di Bologna, 31 October 2010)

As in the previous shows, the inquiry into myth refuses anything symbolic or implicit, alternating the acted scenes with reflections in which the actors, no longer in character, say what the story of Antigone means to them. And the same approach is employed in telling the story of Alexis and the Exarchia quarter: although participation is explicit, there's no celebration; rather an almost anthropological, documentary eye is cast which tells of the encounter between an Italian theatre company and the situation in Greece, where political movements have an expressive and mobilising power that once existed in Italy but no longer do.

Graziano Graziani (Carta N° 36 2010, 22 October 2010)

But if on the body of young Alexis the ancient and bloody shadow of dead Polynices is projected, left unburied by Creon as an example to frighten anyone wishing to rebel against the law of power, we have to ask certain questions: who is Antigone today? In what values would she find the strength to rebel? Motus's answer is developed problematically in two directions: on the one hand in the formal dimension of a theatre which refuses to submit to the text but enters and exits it, which employs ongoing and meta-theatrical self-questioning about the possibilities of staging it, which uses audio/video technology to multiply and distort the fields of action, which attempts to incorporate the audience into the dynamics of the show and to present them with a moral account of what happens on stage; and on the other hand, in the identification of a profound unease underlying the Greek crisis, more to do with values than economics, and with the general and generational loss of secure prospects for the future. An unease that blocks any certain and authentic response if we ask ourselves «what life is worth being lived?».

Paolo Randazzo (Europeo, 20 October 2010)