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Ressort: Kunst, Kultur und Musik

Faust by J. W. von Goethe and Jingju in Rome

Rome, 08.03.2017 [ENA]

Argentina Theater in Rome was owned by the Sforza Cesarini family and was opened on January 13th of 1732 with Berenice by Domenico Sarro. But the place where is located the theater still has a longer history, in fact, there was the great hall called Pompeii Curia, where Julius Caesar was killed, and that Augustus therefore decided to wall up. In Rome, Teatro Argentina, Faust has been translated into the Jingju.

Jingju is an ancient form of Chinese theater, the famous performance art that not only combines singing and acting, but also includes dance, acrobatics and martial arts.

Faust by Johann Wolfgang von Goethe is a tragic play in two parts. It is a tragedy of enormous depth and it is also the essence of thought of the Western wisdom. Mephistopheles makes a bet with God: he says that he can lure God's favourite human being (Faust), who is striving to learn everything that can be known, away from righteous pursuits. The scene takes place also in Faust's room where Faust, despairing at the vanity of scientific, humanitarian and religious learning, turns to magic for the showering of infinite knowledge.

He suspects, however, that his attempts are failing. Frustrated, he ponders suicide, but rejects it as he hears the echo of nearby Easter celebrations begin. Mephistopheles, the devil, leads into temptation Faust with attractive promises of youth, love and pleasures.

So Chinese theater meets one of the tragedies which have enriched the European literary heritage, building a bridge between China and Germany, between the East and the West, thanks to the work and to the particular idea of Anna Peschke.

"There, where the West loses its word ? declared director Anna Peschke - the ritual expression of the East can get into the play; where the rigorousness of the Eastern tradition diminishes meaningful folds and revitalizing expression for the contemporary understanding will emerge." It is a quite innovative artistic exploration for a team made up of Western and Chinese artists. An authentic meeting between music composed by a Chinese author, on traditional melodic modes, and music composed by Italian authors.

The contact between two very distant worlds is led masterfully by the director, who succeeds in the effort to create a diaphanous connection, an inexhaustible beauty and high-impact choreography thanks to the fruitful collaboration with the National Opera Company of Beijing. This delicate exchange between the German acting culture and the oriental performing arts allows the interaction of different scenic languages:

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singing and acting, but also dancing, acrobatics and martial arts.

All it's mixed in a wonderful and touching style, with actors who are singers, athletes and dancers capable of controlling the body and whose histrionic gestures are close to perfection and suggest possible new ways to understand Goethe's tragedy.

Following the magic floating world of the performance, one has the opportunity to appreciate an absolutely unmissable experience of performing arts. The character of Faust is the archetype of modern man who, in the name of pure, appealing pleasure and greed, subjugates and abuses of nature and people, unmindful of the misery and devastation that he causes.

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