**La Biennale di Venezia**

**Dance Music Theatre 2025**

with the support of the Veneto Region

Introduction by **Pietrangelo Buttafuoco**

President of La Biennale di Venezia

***The voice of poets***

Wayne Mc Gregor, Caterina Barbieri, and Willem Dafoe are three great artists from different generations, origins, and experiences. But they are also three refined thinkers, able to convey their vision and put it at the service of cultural institutions, interpreting with intuition and originality the artistic scene to which they themselves belong. And they do this with the same eyes, heart, and brain they use to create choreographies, musical scores, and dramaturgies.

When **Wayne McGregor** first told me about his idea of structuring his upcoming Biennale Danza on the topic of artists as the creators of myths, this was yet another confirmation that our objectives and visions are on the same wavelength.

Myth explains and gives origin to the world through the voice of poets. As a universal element, Myth is psyche and action in their essential form, the conflict between Apollonian and Dionysian, and thus pure humanity. And it dovetails with dance as it does with every ancestral propitiatory rite, at the dawning of every art form. To say that artists are creators of myths, therefore, is not only philologically correct; it is the necessary predisposition for divining the future.

“Through movement, the artists of La Biennale have created transformative myths,” says Sir Wayne McGregor in the complex and surprising programme *Myth Makers - Creatori di Miti*. In order to survive sudden and lacerating changes, we must identify with forms that, although disguised by the spirit of the time, appear before our eyes as immutable reference points. Hence, the Director of Biennale Danza investigates the fascinating process of permanence in change, which is the strength and the power of Myth.

As a shaman capable of intercepting lights and performing crossings, with the hallmark illumination of her artistic being, **Caterina Barbieri** is endowed with a talent for theorizing that allows her to move easily and with disconcerting nonchalance within the spaces and tempos of music.

The programme *The Star Within* first pays tribute to Clarice Lispector but right after evokes other interior stars: from Nietzsche’s dancing star to Heidegger’s star, the one that leads to the ground, the same one that the philosopher of *Pathmarks* requested for the immobility of his own gravestone.

Music is the only one of the arts that can travel through time with the weightless and immaterial paraphernalia of sound; and, in fact, the guests of the Biennale Musica directed by Barbieri are Laurie Spiegel, Éliane Radigue, and Vahid Hosseini, as well as Guillaume de Machaut, who is musically more alive than the living.

The theme of cosmic music also has echoes of astral space and contemporary ascents, of its ties with science and nature, with philosophy and the limitless flights of the spirit.

The body is poetry, from the Greek ποιεῖν, i.e., to make and produce, as **Willem** **Dafoe** tells us in the presentation of his programme *Theater is Body - Body is Poetry.*The theatrical text traverses and inhabits the body, in the sense of the “beating heart of theatre.” Thus, the body is the actor’s instrument, the interlocutor between dramaturgy and audience, the zero degree of making theatre.

One of the founders of the legendary Wooster Group in 1977, Dafoe’s perfect control over the scenic body has always possessed discipline, knowledge, passion, and deep awareness, all elements he brings to his Biennale Teatro.

To strip away the sumptuousness of the stage machine in order to reach its primary, essential element means to return to its origins, to a body that is a casing but also a mystical device. Poignant, highly fragile, and at the same time an instrument of absolute expression, it is the “beauty of the theatre rite,” in which Theatre itself becomes flesh. The free will of the gesture, the trained voice, the physical feelings: this is the domain of the exercise in freedom that represents the very meaning of the path La Biennale di Venezia has followed ever since its first edition, in 1895.

Right from its origin, **La** **Biennale di Venezia** has been distinguished by the strong vocation for contemporaneity and the international open-mindedness that have molded its identity over time. Starting from these founding elements, the Artistic Directors of the upcoming editions of the Dance, Music, and Theatre Biennales have delineated programmes that are able to go further and broaden the horizons: from the international to the universal, from the contemporary to a projection into the future.

Their projects, rich in conceptual stratifications and innovative ideas, clearly express the desire to expand categories and redefine paradigms, transforming the artistic gesture into an experience of intellectual exploration. Hence, they are an invitation to measure oneself against the complexity of the present time through the exercise – and the arduous challenge – of critical thought.

Thus, the **Dance, Music, and Theatre** programmes are illuminations that have descended directly from Parnassus, an appointment with Terpsichore, Euterpe, and Melpomene in Venice over the next two years.