

EL PAIS
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PRAISING WEIGHTLESSNESS

By JAVIER VALLEJO / MADRID

Cirque du Soleil is the brand of the new circus that has made the deepest impression in the people's mind, but there are others out there rowing and pulling, and to what extent! Like Cirque Éloize, whose shows, luminous and arcane, transmit energy, nostalgia and pleasure: Nómade delighted, Rain Sunil, validates the impression left by the previous ones. Daniele Finzi Pasca, its director, has a rare sensibility for creating atmospheres, pinning down the acts with theatrical stitches and giving a sense of companionship to artists from diverse origin.

The 10 artists of Nebbia look like 30: Everybody takes part in almost all the acts (that evolve with no solution of continuity, like a comedy) and play live part of the music, that is fluttering and deeply circus-centered, composed by María Bonzanigo and Lucie. They are so good and perform with such majesty! They have the collective vital spark and the idiosyncrasy of that family circus in days gone by, but they are working with today's concepts and tomorrow's technology.

Daniele Finzi Pasca entwines the new and the old with mastery: Nebbia (Fog) leaves the taste of hot punch and custard with cinnamon, as it would sound in words of Serrat, but it exhales freshness. Here there is no act standing on

fancy checkbooks, pushed in with shoehorn and wrapped in gift paper, but a flow of action then a trance of tranquility to start flowing again. Instead of risk, Éloize place emphasis on beauty.

In each act is the remnants of the previous ones, generally comic, sneak into it, forcing the public to step up their attention. These are pure magic; aerial acrobatics, set within a movie diaphragm that takes the trampolines and trapezes out of sight: The more it opens, the larger the flight path. The gymnastic ballerina dances vertically on a long curtain with the plasticity of an Olympic gymnastic champion on the ground, the acrobatic couple approach perfection very easily, the owl contortionist turns his head 180 degrees and the classic music concert in crescendo on the marimba stops suddenly, flooded by an apocalyptic rain of cork stoppers.

Nebbia delights, exhales contagious enthusiasm and a healthy melancholy, without frills, except in a very short fragment where there is a leftover of poetic display of the text of the clearly outstanding Monsieur Loyal, manager of Colombian actor Gonzalo Muñoz Ferrer.

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Written and Directed by DANIELE FINZI PASCA