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Tempesta

di *Charlotte Smith*

Intensity and iconography are central to *Tempesta*, a piece by the Venetian company Anagoor. Based around a painting by the Renaissance artist Giorgione in around 1508, it also gives a new slant on the idea of live art.

Performers Anna Bragagnolo and Pierantonio Bragagnolo both mirror and distort film footage of themselves on two screens. Sometimes they are so in-synch that the filming could be live; at other times, the setting or sequence is clearly different. There's a heightened tension and chivalry in the male and female figures. They have a strong, silent physical presence, such as when the naked woman reclines languorously, as in the painting. Close-ups on film, such as of the man's armour, amplify this. Light and sound convey weather and the elements. From the opening rumbling, the sound is punchy and vibrates around the audience. In the later scenes, a shaft of light is beautifully recreated, like sunlight in a woodland clearing. Anagoor seem to have a genuine connection with Giorgione, who died at the age of 33, probably from plague. Their programme notes explain: 'Trying to focus on Giorgione's work is like trying to observe the Seven Sisters constellation – you see it better if you don't stare at it directly. Outwardly calm and conventional, each of his pictures raises doubts in the viewer's mind, hinting at a more complex web of meanings.' The production may, however, be an acquired taste. Although the sound and movement help provide pace and variety, the structure isn't entirely clear as the audience is left wondering when to clap. The artistic richness can be cloying – beautiful young performers exploring the nature of beauty, sensuously and slowly. That said, the images do linger, such as that of a simple white tent billowing in the wind.