

Piume by Giorgio Rossi

Excerpts reviews 1998/2001

Piume in ballet form. A masterpiece that will make school

Piume deserves the title of best contemporary dance show of the year. Giorgio Rossi stands out among the protagonists of our dance theatre, for his graceful comedy, always poetic, focused, especially from the solo Balocco onwards, in metaphysical shows like the Magrittian Sul coraggio. Pasatua che va alla fontana or disenchantment entertainment such as Piume

Marinella Guatterini, *L'Unità*, 4 May 1998

Here, we're dancing with laughter

Piume is a joy for the eyes and the brain: it makes you laugh from heart, like at school, from beginning to end, and when you don't laugh, you smile for the pleasure of its lightness, for its poetic atmosphere. It's still a wonderful cascade of coloured feathers for six dancers. Piume like jumps, turns.

Vittoria Ottolenghi, *L'Espresso*, 28 May 1998

Rossi flies high with his Piume

It is an impalpable and elusive representation.

Rossi enchants with his irresistible and bizarre clownerie, Sandroni with his corporeity and Mirandola for that surreal storytelling. The show [...] proposes two dimensions of animated drawings and frames, it is brushed with magic and veined with subtle and irresistible humour.

Elsa Airoidi, *Il Giornale*, 4 July 1998

The coloured Piume

On stage 70 minutes of gentle lightness

Piume is a show of a very Tyrrhenian or very Adriatic Pina Bausch, a Tanz-theater made with much affection and a lot of head and also very light. It would be a mistake to take Piume lightly, because you can guess the work - big - to articulate the show by deforming the most official and academic codes of modern dance and stretching them more and more...

Alessandro Tavena, *La Nuova Ferrara*, 19 February 1999

Piume fly in the dance sky

Piume, the danced poetics of lightness. Playful, carefree, , Sosta Palmizi's show is an ironic flight on existential events. A fresh, innovative dance theatre.

Enrica Colombini, *Libertà*, 23 July 2000

Dancing Surprises

Piume is perhaps the most representative work, which from 1997, the year of its creation, until today, has collected nothing but successes. A surreal play that never ceases to fascinate, a merry-go-round of cartoon gimmicks or silent comedies, in which, at a whirling rhythm, funny stripteases, rain of feathers, daisies and balloons, gusts of kisses or spite, follow one another.

Valentina Bonelli, *Soprattutto*, March 2001

The dance of colours

Feathers as light as a game of love, as tickling as the irony of silent cinema, as elusive as the imaginary heroes of cartoons. A merry-go-round of surreal images released from a plot, in search of an author who appropriates them for a moment and then makes them hover in the air again. Feather after feather, the colours of the soul flow, in a rainbow of emotions. Here is yellow to celebrate the joy of life, red to fill the most visceral movements of the heart with passions, blue to freeze in abstraction the sacred rites of poetry.

Valeria Crippa, *Corriere della Sera*, 8 March 2001