

Spara alla pioggia Giorgio Rossi

Excerpts reviews 1999/2001

On stage, with delicacy, the pain of war and exodus

In the lightness of *Spara alla Pioggia*, in the accurate work of subtraction that leaves theatrical signs only of fresh fragility, clear, alive, it seems to grasp the need for a strong internal rhythm, a tension that knows how to coagulate the various expressive passages. And it is important this possibility offered to the youngest audience, schools, to meet the language without necessarily having to describe, explain.

Valeria Ottolenghi, *Gazzetta di Parma*, 23 April 1999

Dance and dream

It can be defined as a work about contemporaneity on which the imagination imposes itself.

Claudia Rocchi, *Romagna Corriere*, 4 August 1999

Elegy of the journey between dance and poetry in favour of peace

Emotions released with body language. Memories that take flight on the music carpet.

Serafino Paternoster, *La Gazzetta di Matera*, 3 March 2000

Two children, war and the leaves of dreams

Shoot the rain is tender as a game a light, airy dance, dancers are figures of the air, even irony is a soft smile. The mimicry gags or water curl games link the dance steps to the flow of Balkan-style music in a skilful alternation of registers.

Roberto Lamantea, *La Nuova Venezia*, 15 March 2000

You learn by shooting rain

Shoot the rain [...] gives very little to that traditional narrative framework that is supposed to be the most suitable for children. Instead, it's a dreamlike microcosm of swinging actions and minimal dances, with few objects, shadows and lights, a lot of Balkan music and a distillate scattered with words here and there like the rain that, says the title, you should shoot at. But without a plausible reason other than the warning - this was addressed to the little ones - to mitigate any violence in the fantastic illusion game.

Marinella Guatterini, *Il Sole 24 Ore*, 7 January 2001

Double dream in Kosovo

There are moments open to dreams and memories, there is the surreal game that allows you to evoke landscapes with word and gesture, but understanding the many illusions is difficult. Giorgio Rossi is one of the few artists of modern dance theatre capable of amusing even when he touches on themes of tragedy.

Mario Pasi, *Corriere della sera*, 24 January 2001

Red the poetry of illusion

Among hugs, running in circles, imaginary shots at the rain, sleep and awakenings, the two protagonists and their stuntmen manage to suggest to the public, without the support of scenery, environments, landscapes, situations, characters: cemeteries, mountains, beaches, even Nijinski and Pavlova, beloved and impossible myths so remembered barefoot, dressed in rags.

Francesca Pedroni, *Danza&Danza*, March 2001