

Extract Review ...et anima mea...

"...et anima mea..." between sin and guilt

The performance opens passages of lyrical depth, makes nostalgias and desires palpable and it frees the interpreters to bring them back to their being made of flesh and soul, in the evidence of the stage.

Nicola Viesti – **Bari sera** 30-31 March 1999

The metaphor of life

A performance different from any other, disquieting and visually bewitching.

Filippo Ferretti – **Corriere Adriatico** 26 July 1998

"Raffaella Giordano for Pasolini"

A dance without time or place suggests the horror and the beauty of Jesus's life. Didactic references are avoided and replaced by gestures evocating in the form as well as in the content miracles and mysteries of body and soul. In "...et anima mea...", a performance successfully re-proposed by the CRT to the Teatro dell'Arte di Milano, Raffaella Giordano deals with difficult rewrite of the themes treated by Pier Paolo Pasolini in his famous film "Il Vangelo secondo Matteo". She stages a humble as well as violent humanity, a ragged and passionate, which with sometimes intimate, sometimes impudent motions introjects the suffering of Christ... The death – dance of the black swan – Giordano is lacerating in the sore beauty of the sign... The audience is touched by a glance which, instead of forgetting them, stresses those frailties that, in the hard daily struggle for self – assertion in today's society, man likes to remove.

Francesca Pedroni – **Danza&Danza** – April 1998

"Christ's story at a dance step (and with naked breast)"

...Here comes the explosion, brought to paroxysm by the music of violent and frantic group scenes where wickedness and ferocity triumph: a sensuality that is still lighted up by Raffaella Giordano (beautiful and tenacious dancer) in the role of Salomé who touches her buttocks and shows, under a black dress, warm and perverse nudities. The expressionist load of the performance, in which struggles, rapes, breakneck runs and bestial fury are kindled, is certainly successful...The power of dance is rendered at very high level of softness and expressive intensity by the whole group.

Marinella Guatterini, **L'Unità**, 20 March 1998

Author's emotions with Sosta Palmizi

Very convincing, Raffaella Giordano's premiere of "...et anima mea..."

CASTIGLIONCELLO - We were tired of those dance easy games played amongst self-complacent mystifications, tired of a narcissistic dance which contemplates itself and it is satisfied because it doesn't care of the time in which we live.

At last, Sosta Palmizi gave back to us a beautiful dance. It is beautiful because it is full of meaning and it is sustained by research, deepening and reflection. On the stage of the Pasquini, in the Italian premiere of this work by Raffaella Giordano, which refers to Pasolini's work even in this title "...et anima mea..." one could breathe the atmosphere of art when it is looking for the way to earnestness. The work draws inspiration from P.P.Pasolini and the quotations from "Il Vangelo secondo Matteo" go beyond remembrance, they are cues to speak about tragedies of our time, but they are placed in a dimension which goes beyond circumstances and, in this way, the "religious" sense inspired by the great artist is spent in order to give back some sort of meaning to grief and to man's tragedy.

Danio Manfredini, who collaborated to dramaturgy, explains to us that the work takes its shape from "actions like particles exploding here and there, signs that refer to disparate meanings". But what the dancers (excellent – Didier Bastide, Ana Cognigni, Lara Martelli, Bianca Papafava, Aldo Rendina, Anja Rottgerkamp) propose to our attention, during an itinerary that seems to circulate around an obsessive center of inspiration, is the event of Christ perceived as sacrifice, unescapable pain, as persecution of the others, as an absurd but fatal victim of men. The national premiere of this work shows traces of the urgency and hardness of the first performances, with some downfall here and there – for example the off screen voice of Freddy Mercury could be avoided: it breaks the tension created by Bach's music – but once the initial music will be better recorded, this "...et anima mea..." could be one of the most relevant artistic facts, not only of this Summer season.

Carlo Rotelli – **Il Tirreno** 5 April 1996