

Tu non mi perderai mai Raffaella Giordano

Excerpts reviews 2005/2006 (partial for the website)

The poetess of the body

[...] Very talented dancer, brave choreographer for experimentation and research, beloved in France, poetess of the body among the most interesting and original of the contemporary Italian scene.

Elettra Aldani, **Elle**, May 2005

The dance of love. The song of songs is at stake

[...] She leaves the audience as though she were one of us, and arrives on the stage abandoning everyday life, amidst earth, a light and acoustic pattern made by natural sounds. Poetess of dance, that for her is a transformation, a migration from a language to another, contact with consciousness, with breath, Raffaella Giordano explores the dark passages of love, profound knots, where gestural expressiveness goes back to something primal, to the undressed body and touches on the matter of time and duration in the space.

Anna Bandettini, **La Repubblica**, 13 September 2005

"Uovo": Charms Giordano's zen solo

[...] As a highlight of the festival, Raffaella Giordano gave [...] an elegant, rigorous, almost Zen solo. [...] The choreographer attracted the attention of an audience that seemed to be breathless, enchanted by her charm, her transfigured face, her eternal adolescent physique. In *Tu non mi perderai mai*, Giordano dances the days of abandonment, of passion, of the distance that separates her from a who or from an unspecified something that responds to the word "love".

Valeria Crippa, **Il Corriere della Sera**, 15 September 2005

Love between the palpitations of the Song

In the *Cantico* the spouse dreams of love: here, the coveted intimacy is a protracted suspended promise. To a similar formal pureness and precision between the action's full and void Giordano had not come to, yet, she achieves it with her warm commotion, not oppressed, but withheld, that speaks about the *Cantico's* doodles, herself and a unique irrepressible love: the one for dance.

Marinella Guatterini, **Il sole 24 ore**, 18 September 2005

Ode to the fragile body

[...] After three years of silence, Giordano, one of the most authentic Italian dancers, presented her new solo *Tu non mi perderai mai* [...].

Francesca Pedroni, **Il Manifesto**, 18 September 2005

The dance of Raffaella Giordano, small gestures of eros and fear

Then you understand that hers is a dance of experience and sensitivity, that rhythm is not into the gestures but in images, that movement is first of all interior. You see the gaze of who faces a ruin's landscape actually present. You feel subtle eroticism of that cautious investigation of tensions and balances. You are astonished and almost infected from the decision of truth that inhabits that frail body, those subtle fingers held out towards high, that aristocratic countenance lighten up by sensitivity. Giordano is out of doubt the most extreme and courageous performer of all our theatre.

Ugo Volli, **La Repubblica**, 19 September 2005

Giordano and the sacred wonder of dance

It is surprising because we recognize a signature, without framing it in a way, in a form that is always capable of renewal. [...] Wonderful and daring the interpretation of Raffaella Giordano, who here seems to have reached a maturity that of her immense torments leaves a memory imprinted in a flesh now transcended.

Agnese Doria – **Vie Scena Contemporanea Festival Modena**, 26 October 2005

In Raffaella Giordano's "Cantico" the body becomes an hypnotic center

The review "the word of the dancer", in these days at the Teatro Kismet, has given us the opportunity to attend a precious show of exemplary rigor that confirms not only the importance of the path of a great dancer like Raffaella Giordano but also emphasizes the unusual freedom of expression, a desire for authentic research that places her in its own, unmistakable space in the current landscape of our dance.

A show that seems to escape any definition and that seems to be an act of pulsating and enigmatic poetry...

Giordano arrives from the audience and stands in a space that immediately assumes the sacredness and imperfection of the scene, a scene delimited by a few suspended spotlights and a small carpet of brown earth whose essentiality cannot hide something mysteriously sumptuous. *Tu non mi perderai mai* goes back to a unity that finds synthesis in the dancer's body and in her movement that is totally and passionately choreographic, a calm flow that disorients and excites in wanting to suspend itself, preventing for a moment every gesture from touching the ground. Even if it springs from the suggestions of the "Cantico dei Cantici", the work shuns the dictatorship of a precise theme and leaves the spectators the possibility to cross it and be crossed.

Nicola Viesti, **Corriere del Mezzogiorno**, Bari, 27 January 2006

The delicate transparency of Raffaella

[...] The historic name of the new Italian dance [...] Giordano gives her performance a mysterious and rarefied cadence, a sensitive beauty that glides on her prismatic body, light and legendary. A breath that embraces audience and performer and transmits that ineffable attraction that becomes painful uncertainty of the world.

Il Manifesto, 31 May 2006