

Manifestation of the Gift and Pure Dance Themes

Arnold Schönberg, a score of the evocation for Raffaella Giordano's choreographies

By Paolo Ruffini

In the last outcomes of Raffaella Giordano's journey what defines the syntactical "corpus" of her choreography is the plan of a complex existential processing. The joining of a poetry of the Sorrow – perhaps with pasolinian accents – with dance imagery that works out again Carolyn Carlson's rarefied sign and Pina Bausch's gravity, transforms the choreographical work in a lofty tale, a kind of manifestation of the Gift that triggers off in the audience different thought correspondences, in other words, meeting points with literature and art, to attain a reflection on dance communication which goes beyond the restrictive temporal space of a performance. Though it finds, in the form exhibited on the stage, a fundamental accomplishment. A kind of approach that after all inwardly works out the movement again, making its character more essential, so that dance comes back to be the absolute protagonist without sinking into itself. The endless evolutions of the gesture around its own depriving, the introverted concatenations alluding to a revision of neo-classical steps with the taste of abstracting from them soon after, are made visible in their dramatic course while keeping a membership alive (as, being the fertile core of the historical group Sosta Palmizi, she is nowadays opening to different collaborations, see the one with Dario Manfredini), doesn't averse to the feeling of its own times: then the frailty and the strenght live in a perpetual, pulsional state of warning, an act of creation that goes beyond the mere aestetical solution. In this direction, Raffaella Giordano comes back composing, and choses to act inside the pre-existent and organic music scores, a "musical fixed presence" as defined by the choreographer, i.e. *Die Verklarte Nuch op. n. 4* and *Das Lied der Waldtaube* by Arnold Schönberg, that she uses for the two parts of a sole show whose titles are respectively *La notte trasfigurata* [The transfigured night] and *Il canto della colomba* [The Dove Song]. In *La notte trasfigurata* the four interpreters get in touch with the soundtrack following its intensity and its harmonic pauses, a choral vortex that definitely becomes an abstract work, without reference to the daily life, but moulded by the expressionist sign of those figures that seem to dwell in the tragedy of an ultramundane space. The passages, getting their meaning from the very inlaid construction of the whole, are sustained by the splitting of those figures - reflected by the back lighting - that is produced by silver reliefs going along the perimeter of both sides of the stage, on the wall functioning as monochromatic backdrop, as they were filiform shadows. Almost as if the shadows were reproducing the out of focus effect of a black & white frame that prospectically widens the moving of the bodies, projecting them, in this way, towards an ancient depth. In the second part, the "solo" *Il canto della colomba*, this ancientness appears with all its powerful beauty and sorrow. Since Giordano's body can't be measured only by the physically transposed Self, and Schönberg comes here definitely to modify the very sense of what we mean by interpretation. But it takes the meaning and the sign of artistic work/expression upon itself. The first image, perhaps issued from Degas sculptures, develops from the fixity of a formulation – playing at withdrawing from style and tradition the repetition of the gesture – and from the very mastery of those elements coming from theatre, to get to coin a very personal (and very beautiful) theme of pure dance.