

# E la tua veste bianca 1996

## Excerpts reviews 1999/2000

### **Dance Festival: Giorgio Rossi's words and gestures**

Giorgio Rossi is able to express himself with a magnificent intensity through his hands and then the whole body, in a fluid eternal movement, which evokes images and rhythms to mime love and passion.

Luigi Fertonani, **Bresciaoggi**, 12 April 1999

### **Between black and white**

It is a mental liberation, which stimulates the insight and breaks monotony. A super puppet who is able to express and the most sensitive solicitations. Giorgio Rossi keeps constantly in touch with his audience.

Claudia Allasia, **la Repubblica**, 22 September 1999

### **Three quality performances**

#### **A great Giorgio Rossi in "E la tua veste bianca"**

E la tua veste bianca a sweet movement involving each part of the body and like a magic stream constantly flows, and like a play-thing but with feelings, from the centre to the periphery, in a joyful wandering from toes to neck from feet to the body.

A large thank you for the long applause and for Giorgio Rossi and his thoughts of poetry, and his movements full of a grace rare on stage.

Valeria Ottolenghi, **Gazzetta di Parma**, 6 November 1999

### **Rossi dances seduction and irony**

In E la tua veste è bianca, verses by Salvatore Quasimodo, Rossi plays with the language of seduction: on the stage a wave-man, a sinuous and elastic marionette, which plays with an infinity mimic references.

Balocco is more lyrical, irony is suggested and graded.

His choreographic technique is very refined, his body is a flower, an amoeba, shapes of the dawn the world. Balocco's irony is tender and poetic.

Roberto Lamantea, **La Nuova Venezia**, 16 Novembre 1999

### **And your white robe**

Long and slender, lively as a sketch, Giorgio Rossi was quick to make a pact of intimacy with the audience. Because his dancing, mimed, signed fantasy takes first of all this path that leads directly to the soul and heart, and we, tireless romantics that we are, can only enter the trap of the emotion that is transmitting us.

**Hebdoscope**, 3-9 May 2000

### **Nouvelles 2000, from spring to chaos**

Giorgio Rossi was particularly applauded. For a superb number of sad and transforming clowns who don't know what to invent to keep smiling, making it easy to be happy while all around him is chaos.

Georges Cazenove, **Dernières Nouvelles d'Alsace**, 21 May 2000

### **Blumenthal, Wehrle, Rossi: superb!**

[...] And the grace of Giorgio Rossi, handsome and airy when he dances, both storyteller and commedia dell'arte character, brother on the stage of a Dominique Boivin, with, as a bonus, a fine number of Fregoli [...].

**Hebdoscope**, 31May 2000