

Cuocere il mondo Raffaella Giordano

Excerpts reviews 2007 (partial for the website)

Raffaella Giordano: In Praise of slowness

[...] *Cuocere il mondo* is an alchemic performance. Everything takes place between sweetness and simplicity. We almost have the impression that everything happens in weightlessness. It is difficult then, after this great cooking that is more profound than appetizing, to return to purely terrestrial life.

Silvana Grasso, **La Dépêche** - Tolosa, 18 March 2007

"Cuocere il mondo", Dancing as a necessity

[...] Pictorial gestures, silence, the search for the mystery of the human being. Raffaella Giordano rediscovers the signs of gesture and the breaths that are the sense of her universe as an artist.

Francesca Pedroni, **Il Manifesto**, 8 April 2007

Inspired by the last Supper

Cuocere il mondo by Raffaella Giordano is a performance of waits, glances, slow movements. [...] The choreographer renounces to the danced movement for astonished displacements that mark the space through the reciprocal positions of the six characters. She studies with analytical fury and enchantment the perspective box, transforming the spatial dimensions and relations into emotions that unhinge the moment. [...] There is like a personal sigh, a concentrated attempt to ask the body and its compositions to decipher with the fragile human presence the mystery of the world.

Massimo Marino, **Il Tirreno**, 6 June 2007

Humanism in a dance inspired by the Last Supper

The latest work of Raffaella Giordano, who is the most ascetic figure in what we would call a New Humanism of Italian Dance, adopts with great coherence and participation the title of an essay by Charles Malamoud on contemplation through ritual in India: In the case of this performance, "*Cooking the World*" is a crossover, a map of gestures, a silent and micro-fragmented dilation of Leonardo's Last Supper's iconography. Giordano and six other actors assume phlegmatically bare and pensive poses which, drawing a distant parallel to Olmi's movie "*Cento chiodi*", explore the mute naturalness and the profane mystery of the modesty of an infinite solidarity (rather than astonishment for a specific creed). A wooden board symbolizes the pictorial table but also a cross. The oblivion of visages and silent movements build a paradigm of friendship in which the hints to the banquet among the Apostles are calm dizziness awaiting a deviation, a betrayal, while the hissing and environmental music by Lorenzo Brusci is a remotely intense decalogue. We can only say that, immersed and entranced by so much slow contemplativeness expressing the unconceivable in Leonardo's transcendence, we witness confused by life, we nearly fell inadequately to tune in with the frugality, now bare and absolute (intransigent? inexorable?), of the deep dance of Giordano's mind.

Rodolfo Di Giammarco, **La Repubblica**, 18 June 2007

Everybody stop, let's dance

"[...] Giordano has been aiming for a long time and with an unquestionable sincerity of intent at finding in the gesture a truth, a commotion that has to do with our condition as human beings. [...] *Cuocere il mondo* [...] offers the audience a suspended time, inviting reflection on death, betrayal, abandonment, on the questions posed in the intimacy of faith, on sharing and on the difficulty of brotherhood".

Francesca Pedroni, **Giudizio Universale**, Year 3/ No. 24, June 2007

Breath and love, the scandal of presence

"Giordano, who has always been in search of an expressive power generated by taking things and people to heart, continues, together with six accomplices, his investigation into love as an instrument of transcendence [...]. The ceremony "in absentia" of the solo *Tu non mi perderai mai*, is replaced here by the scandal of presence, of the reciprocated gaze, of contact, of a long silent embrace."

Andrea Nanni, **Hystrio, teatro e spettacolo**, Year XX / N. 3, July 2007

The fighting, fearful, severe body

"Religiousness, perhaps even religion, and certainly spirituality, are all the rage in these uncertain days of ours. And so Raffaella Giordano, [...] standard-bearer of the so-called new Italian dance in the 1980s, now investigates precisely this minefield with her latest creation, *Cuocere il mondo* [...] The choreographer herself, on stage with her usual dramatic presence, reveals that she was inspired by Leonardo da Vinci's Last Supper. Giordano's "Apostles", wrapped up and suffering in shapeless, dull-coloured clothes, take charge of their own bodies as Christ carried the cross".

Elisa Guzzo Vaccarino, **Balletto Oggi** October 2007