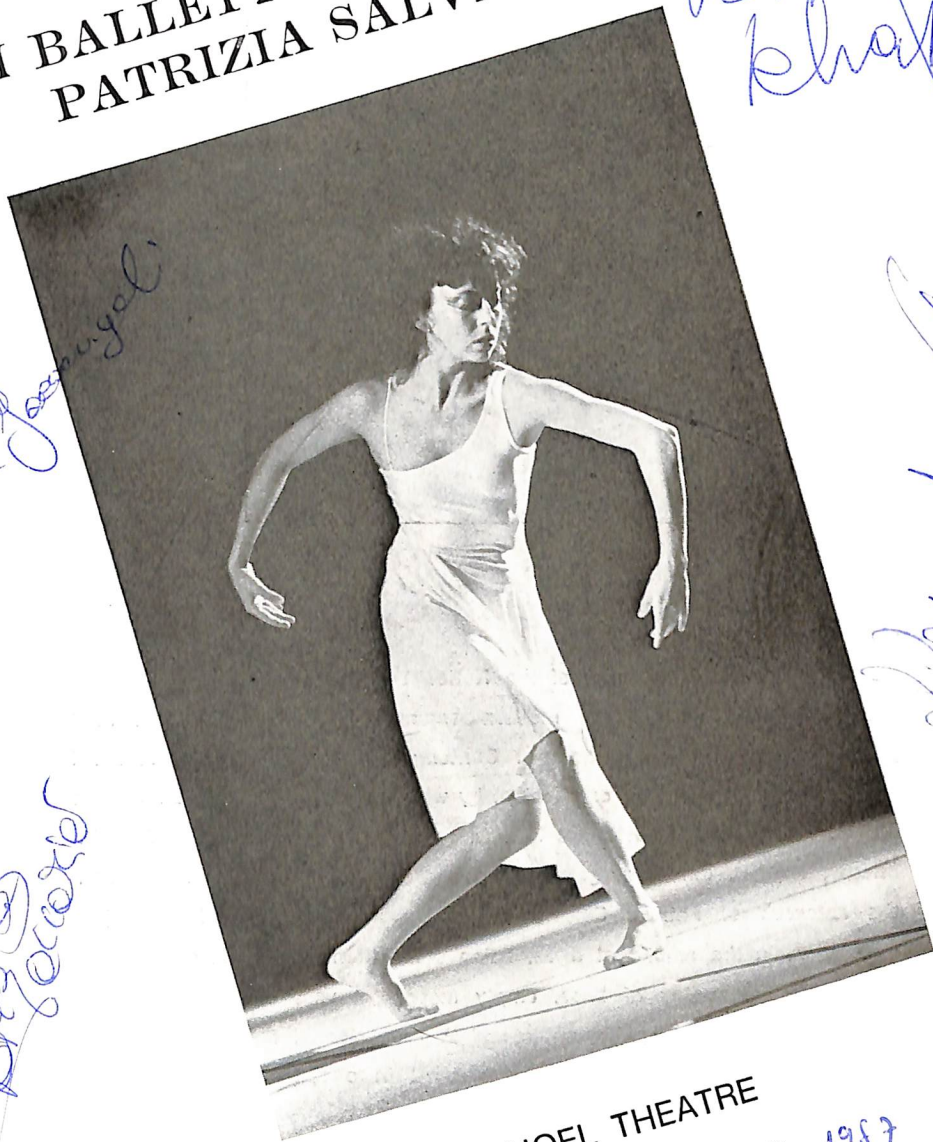


I BALLETTI DI  
PATRIZIA SALVATORI

Your  
sincerely  
Patrizia  
Khate



Patrizia Salvatori

Patrizia Salvatori

Patrizia Salvatori

MANOEL THEATRE

8 - 9 December at 7,30 pm.  
10 December at 6,30 pm.

1987

1240



Classic background (Diploma of the National Academy of Dance) but with a sharp tendency towards the modern-contemporary techniques, fruit of her studies abroad (London School of Contemporary Dance), will to create her own personal language of expression, by which she can have all her technical-artistic and human experiences flow in and become the background of it. Energy, rhythm, dynamics, gravity, space are the elements of fascination in the research of Patrizia Salvatori, who loves movement and finds joy in movement, in the emotional drive, being stimulation and effect of it. It is not however a mere play of lines, empty movement void of meaning; there is always a basic theme going on, stimulating a personal thinking which makes the audience share the creative movement in a space which is not only centered on the stage space.



#### **PATRIZIA SALVATORI**

##### **Dance for a dialogue with our body**

It is not difficult to imagine that our body emanates continuous communication signals; the study of the body-language is called « Kinetics ». So just figure out how these signals become all the more intense with dance and it is just enough to see Patrizia Salvatori dancing to stimulate interest in this artistic form of communication.

Nobody can forget the two great interpreters of the contemporary dance: Martha Graham and Isadora Duncan, the undiscussed symbols of that female anti-conformistic vanguard of the 900's — which pointed out and denounced the limitations still ruling in a patriarchic society within the exacerbated and false moralism imposed by the middle-class system. Patrizia Salvatori drives me back to certain emotions, sometimes rare, already felt at the Two World Festival of Spoleto in 1977, when the ballet of the Swedish choreographer Birgit Cullberg was performing at the Roman Theatre.

Patrizia can give complete freedom to her body and movements, her legs that are instruments of great choreography and gestuality, rise high, holding our breath to almost suspension; off the point shoes to allow feet to feel the ground fully! and she designs on the stage timeless sculptures loaded with psychological intents like certain sculptures inspired by this art, known as « The dancers », the great work created by Alba Gonzales.

Patrizia Salvatori is capable of creating emotional tensions, by stressing the natural dynamism of her plastic forms. This dancer translates, with her body, the thoughts and emotions of her own ego into forms expended by movement now and then harmonious or vortical, which exhault her body thus giving active space to creativity and fantasy. Therefore, Patrizia Salvatori's line of research is linear, without exterior and artificial effects, so as to propose her art in a simple but professional way.

**TEDESCHI FATTINO**  
*Critico d'Arte*  
*Stampa Periodica*

L'ARENA DI VERONA - 29-3-87

« ... "Café concerto", refined succession of pictures Belle Epoque on songs of famous operettas and not so famous, in which the parody is developed in many ways; either through the pure dance (on "Oh fanciulla all'imbrunir") when a nice and decent girl dances on tiptoes; whilst at other times we see modern dance and jazz, and finally by means of gags, more theatrical than ever: this is the case of the "suffragette" who moves around showing her disconcertment at the can-can danced by the dancers, as if she were a supporter of the salvation army... ».

(Enrico Pieruccini)

IL MATTINO - 29-5-87

« ... The Roman choreographer re-visits the past with the "today's" psychology and exhibits to us the "found" with an inedited language, with stylistic set ups which lead to new possibilities for meaning and to new emotions. Open to the suggestions from jazz and sport, she launches into new gestual organizations which, from the ideas' perspective, assume a significant meaning, delivering an artistic product that flies away from reality and wonders in the space of the imaginary ».

(Pietro Sibilla)

« IL CENTRO » - Abruzzo 30-10-88

« ... a performance constructed on the individual expressivity of the interpreter, on the edge of the intimism and creativity, between classic and modern-contemporary style, finding in improvising a start-up stimolous and certainly an enrichment... A mixture of languages expressing the ability of leaving behind the dramatic introspection... for a mark of humorism, in the rhythm and in the movement... ».

(J. Ferrara Jolanda)

IL MESSAGGERO - Lazio 23-11-88

« ... On the stage her gesture is never sterile or obvious but perfectly functional with the ensemble... In « Café Concerto » she has reconstructed a Belle Epoque style environment... It is a finale in « crescendo » that gradually makes audience most enthusiastic; it is just in this ability to pass from moments of highly expressive lyrism to moments of sparkling enjoyments that the performance is a success ».

(Stefano Saletti)



For every man communication is a primary need that comes sometimes even before that of food or sleep, an indispensable confrontation for establishing the measure of things, the proportions of the moments inherent to socialization.

To realize it, everyone selects the means that he instinctively feels more congenial: the word, the sound, the gesture; it is the latter that has found within myself the way to make feelings and topics flow out and make other people participate in them.

Gesture explodes in a blast of energy and dynamics which, far and beyond what it wants to express, also a part of sadness, melancholy, drama, has in itself, in any case, the satisfaction, thence the joy of its powerfulness, exactly like the Man of Leonardo, symbol of the Humanism, a victory of the mind, but in a cosmo to its measure.

This is what I want and feel: joy, energy, movement, in other words life.

Patrizia Salvatori

# PROGRAMME

## « ASSOLO »

music: CHUCK COREA  
dancing: P. SALVATORI

*Black and white: a thin line divides what music and movement assemble.*

## « NODULI »

music: WEATHER REPORT, JONES, POINTER, YAZOO, SATIE  
dancing: PATRIZIA SALVATORI and her girl-dancers

*A puff of wind links the various pieces, tying the different figurations, each of them punctuating its journey.*

## « OPPOSTE SUGGESTIONI »

music: JARRET, SOFT VERDICT  
dancing: PATRIZIA SALVATORI and the whole group

*A hammering piano playing are used to create the suggestive atmosphere, in which musical notes run as the dancers.*

## « RAINCOAT »

music: KEITH JARRET from Concert of Cologne  
dancing: PATRIZIA SALVATORI and the whole group

*Lonesome, wrapped up in light overcoats, they search for a dialogue opportunity which some times materializes only in a symbiosis with the piano playing, punctuating the drama of anyone that has no longer hopes to succeed in this.*

## « CAFE' CONCERTO » - New edition

music: OFFENBACH, LEHAR, SATIE, STRAUSS, KALMAN, GILBERT, VALVERDE, STRAUS  
dancing: PATRIZIA SALVATORI and the whole group

*In the sparkling world of « Belle Epoque », among « can-canuses » and « Noblemen », there is also room for naive jokes, all aiming at enjoyment and humourism; and the game overcomes the tear of those « shadows » that sometimes blacken our horizon. Today like yesterday, perhaps?!*

The choreographies are all created by Patrizia Salvatori

# PROGRAMMA

## « ASSOLO »

music: CHUCK COREA

interprete: P. SALVATORI

*Bianco e nero, una linea sottile divide ciò che la musica ed il movimento uniscono.*

## « NODULI »

music: WEATHER REPORT, JONES, POINTER, YAZOO, SATIE

danzano: P. SALVATORI e le danzatrici

*Un soffio di vento conduce da un brano all'altro, legando le figure, come in metope di un fregio, ciascuna ad incidere il suo viaggio.*

## « OPPOSTE SUGGESTIONI »

music: JARRET, SOFT VERDICT

interprete: P. SALVATORI e il gruppo

*Un martellante pianoforte espressionista crea la suggestiva atmosfera dove le note corrono come le danzatrici.*

## « RAINCOAT »

music: JARRET

danzano: P. SALVATORI e il gruppo

*Solì, avvolti in leggeri impermeabili, alla ricerca di un contatto, uno spiraglio di dialogo che riesce a volte solo nella simbiosi con il pianoforte che suona e scandisce il dramma di chi ormai non più crede nella riuscita di esso.*

## « CAFE' CONCERTO » - Nuova edizione

music: OFFENBACH, LEHAR, SATIE, STRAUSS, KALMAN, GILBERT, VALVERDE, STRAUS

danzano: P. SALVATORI e il gruppo

*Nello sfavillante mondo della « Belle Epoque », tra can-canuses e nobiluomini, c'è posto anche per ingenui e naïf, tutto all'insegna del divertimento e dell'umorismo. E' il gioco che supera ogni cosa anche quei « fantasmi » che a volte giungono ad interromperlo. Forse talvolta oggi come allora? Le coreografie sono di Patrizia Salvatori*