

**Courageous Rizzo - by Stefano Tomassini**  
**'Danza e Danza' dicembre 2009**

Too often in the Italian contemporary dance scene, we see projects totally self-referential proposing the repetition of too much well known composition models and static aesthetics of movements.

Probably mirrors, more or less faithfully, of a dance critic which in general uses censure formulas of judgement to give corrective suggestions disguised of authority which in return increases only competitions.

Maybe Cristina Rizzo is a good exception. With her dance and the power of ideas she is trying to cross the borders and build bridges.

Her new choreographic project, Dance N°3, has recently debuted at the Festival Aperto in Reggio Emilia. Rizzo has united two Italian choreographers, the most distant as possible, and an Hungarian choreographer, one of the most radical in Europe.

The effective success and courage of the project is under the eyes of everyone. Rizzo has given to the 3 choreographers her imagination, asking them to transform it (translate it) in 3 solos, all for her, so that in a shared scene the original complexity would be able to provoke a more precise sensibility by a collective thought, a plural discourse able to look at and to understand again the world.

That is, for Rizzo choreography is a tool for understanding the world using the transformation of imagination and a non coercive re-organization of desires: this is not a bad idea.

The first section, choreographed by Eszter Salamon, beginning in an off-scene voice and then in the body of a female presence reduced to an icon who is murmuring, vocalising, glossolaling and tunings, connects vocals scores by Cage and songs by Bob Dylan, as to point out, towards identity, the contradictions of feminine representations.

In the second section, choreographed by Michele Di Stefano, the principal thesis seems to be the political identification of desire in the different transformations of the interpreter in arbitrary and animal subjects, as in the slowness of a tortoise only evoked on stage by some music fragments from Talking Heads.

In the conclusive part, given to the choreographer Matteo Levaggi, in an algid but not off-putting rigour, capable of transcending in an acquainted and unexpected closing, probably time it's the principal motive of an happy alternation of poses and movements. As to allude for incurable wounds of affectivity and for a search of soothing and shelter in the gaze of the other.

**Il Sole 24 ore - Marinella Guatterini**  
**8 novembre 2009**

In Dance N°3 the strong choreographer/dancer, almost too much austere and dramatic, first talks wearing a red wig, with a screaming and mumble box and struggles having a fit with ecstatic jerks, then she transforms in a bouquet of different femininities, finally she returns a series of algid but beautiful movements.

In nuce there is a strong expressive potentiality.

**Invenzione una e trina. Dance N 3**  
**AltreVelocità - Lucia Olivia**  
**SANTARCANGELO 40 , 2010.**

A texture of visual and conceptual stimuli created by Cristina Rizzo and Lucia Amara as a trace to be translated in dance. This is the witness gave to three different choreographers for Dance N°3, three solos masterfully putted on by Rizzo herself, three visions of the same score to put in discussion the ambiguous boundary between authoriality and interpretation. Granitic in the status, vertiginous in the ideational precision and in the horizon of research, the first two propositions.

Eszter Salamon animates Rizzo with a dance of pure vocality which constitutes sounds and glossolalies, with a guttural disarticulation of the scheleton in the movement of the body....Rizzo taking possession of and re-interpreteting the different scriptures gives back an hour and a half of astonishing dance.