

COMUNICATO STAMPA

# Noli Me Tangere

## ITALIAN PREMIERE

Saturday 4 Sunday 5 April h. 21.15

Press preview, Thursday April 2, h. 19.15

T.I.N. Teatro Instabile Napoli (Naples, IT)

**(The piece will be in Berlin from July 30 to August 2 at Dock 11  
Theatrewww.dock11-berlin.de)**

The full version *piece* by **Gabriella Riccio** and **Paolo Rudelli** is on stage, after the discovery and revelation of the homonymous short version and *work in progress* presented at Festival Transitidanza 2008 (Naples).

*Noli Me Tangere* is **art of these days**, *reading* and, above all, *dance*.  
A **new**, extremely rigorous *performance* writing taste, involving, *equally* and in a theatre, *live* contemporary music, *dance* and *thought*.

**Two ambient**, one **musical** and one **literary**, are the active backstage for a solo of two monads transforming into a duo step that speaks of body, divine and intimacy.

An **alive sonic box** that alternates **Nancy**, to Baudelaire, Dante, Nin, Goethe, Jung, Giddens, Murakami and other *masterpieces*

Naples, March 2009 - **25 minutes made of stunning evocative power**, then the two leading bodies finally skim and then touch each other in a climax of extraordinary narrative tension. It is a *performance* of art and theatre, put into a very powerful sonic box, designed and sew, as a dress, on a set of reading mixing various knowledge and messages (philosophy, poetry, literature).

Readings sew themselves perfectly to dance choreography, which subjects are bodies, intimacy, relation and divinity.

All this is *Noli Me Tangere* an intriguing *performance* – very new for its language, a new *piece* signed by the choreography and direction of ms. **Gabriella Riccio** who put this *Italian premiere* on stage together with **Paolo Rudelli**, who is also the author of the electronic sonic ambient. This *premiere* has been represented as shorter *work in progress* during Italian festival *TRANSITIDANZA 2008 - spazi per la danza contemporanea*, **National Project of Italian regions Piemonte-Lazio-Campania** promoted by Culture Ministry (**Ministero per i Beni e le Attività Culturali**) and by Italian National Theatre Agency (**ETI Ente Teatrale Italiano**), at Nuovo Teatro Nuovo (Naples).

*Noli Me Tangere* is **art**, **theatre**, **live music**, **reading** and, over all, an **hazard**: to present in Italy, Naples, a new world of *performance centred on dance* but involving, *equally* and in a theatre, *live* music, thoughts with the use of new electronic technologies, through the design of a sensitive ambient applied to the performance itself.

*Noli Me Tangere* can be also depicted as a sophisticated and minimal moving installation for an embodied sound and for a sonic body: a **nude stage** presents a series of microphones put in a circle on various books. **Resonance**, **listening** and **memory** are the aesthetical traces of the *piece* - made evident thanks to the **complex mechanism of sound production** that exploits all the movements on the scene to produce action with *live* capture and mixing.

**Gabriella Riccio says:** “During *Noli Me Tangere* I choose to read fragments of some of my library books:

these texts are so strong, but in an inner sense **I hold** them as I would be a **well**. I offer these fragments in a random and not prior definite sequence, by leaving to the performance what will happen every spectacle, that also for us, the actors, will be such an epiphany! The sentences, and what they could bring into the audience, are always very strong as suggestions and will establish a sort of past record. They leave a subtle trace cut into the memory. On this trace we build the piece.

I write and design the choreography of new spectacles by always leaving some structures open and, in a sense, the spectacle is always new and has a strong power to renew itself at each date.

Each of my *pieces* is new also for the leading dancers acting in it, and this renders their condition very similar to the one of the audience: neutral and open to the wonder. In other dramaturgies only the public seems to be amazed by the *new*. I read my books as we do before sleeping in the night, I read to myself, I leave myself soak into the words: *Noli Me Tangere* stands also for this.”

**Different languages and writing** styles of the book read during *Noli Me Tangere*, chosen among philosophical essays, poetry, novels and various narratives, **are speaking of** – and are surrounding – **the body**, the intimacy, the relation, the Divinity, Christ, and are a main source to build the rhythm and symbolic level of the whole spectacle.

**The piece reads and dance**, further to **Jean-Luc Nancy** and his *Noli Me Tangere* (the book giving the title to the last performance of **Caosmos/cia Gabriella Riccio**), other passages taken by **Antony Giddens** (*La transformation de l'intimité*), **Henri Bergson** (*Duration and Simultaneity, Matter and Memory*), **Jean Baudrillard** (*Symbolic Exchange and Death*), **Alexander Lowen** (*Narcissism. Denial of the true self, The language of the body*), **Carl Gustav Jung** (*Man and His Symbols*), **Roloff** (*Jesus*), **Mazzocchi, Forlani, Tallarico** (*Il vangelo secondo Matteo e lo Zen*), **Rousseau** – (*Essay sur l'origine des langues*), the book of **The Ching, Yukio Mishima** (*Confessions of a Mask*), **Anais Nin** (*House Of Incest, Delta Of Venus*), **Nijinsky** (*Diaries*), Murakami (*Norwegian Wood*), **Cortázar** (*Historias di cronopios y de famas*), **Ted Hughes** (*Cave Birds*), **André Frénaud** (*Il n'y a pas de Paradis*), **Goethe** (*Romische Elegien*) **Edmond Rostand** (*Cyrano de Bergerac*), **Baudelaire** (*Le spleen de Paris*), **Dante** (*Paradiso, Purgatorio, Inferno*).

#### **Information for public**

*Noli Me Tangere*

**April 4 (Saturday), April 5 (Sunday) h. 21.15**

**T.I.N Teatro Instabile di Napoli**

vico Fico Purgatorio ad Arco 38, Naples, IT

**ticket entrance full price 10€; reduced (students, discount cards) 8€**

<http://www.teatroinstabile.ning.com>

#### **Technical information**

**With and of Ms** Gabriella Riccio, Mr Paolo Rudelli

**Production company:** CAOSMOS / cia GABRIELLARICCIO

**Concept:** Gabriella Riccio Paolo Budelli

**Sound ambient:** Paolo Rudelli

**Literary ambient:** Gabriella Riccio

**Choreography and dance:** Gabriella Riccio Paolo Rudelli

**Direction:** Gabriella Riccio

**duration 50'**, Italian Premiere

#### **Information on the company or on the spectacle:**

Caosmos Gallery, via G. Bonito 16 Naples IT, tel. + 39 081 5787037 - + 39 339 77 77 242

email: [caosmos@caosmos.it](mailto:caosmos@caosmos.it)

## **WHAT IS NEXT for CAOSMOS / CIA GABRIELLA RICCIO**

**April 29, 2009: open day and workshop by Caosmos Gallery** in occasion of **World Dance Day**

**>> CONTEMPORANEA, conversations on new authorial choreography**

**May 5, 12, 19, 26 (7 – 8.30 pm). CONTEMPORANEA WILL CONTINUE ON June 2009.**

**Seminars** to approach the languages of contemporary choreography in dance and theatre.

(where: Caosmos Gallery || Entrance reserved for members with membership card)

**Press office:**



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***Noli me tangere on the press:***

**Mario Esposito (writer, musician with the group Superlowed):**

“Noli me tangere. Don’t touch me. And, either the contrary, touch me. Go through me. *Noli me tangere* is something affirming its contrary but is not a contradiction. It is able to create a sane and deep *coincidentia oppositorum* thanks to the poetical artifice of the dance, to the alembic move of the bodies. *Noli me tangere* changes the oily black of the soul, the reddish mistletoe of consuetude, in such a white, sincere and fresh-air-filled dialogue between human beings, The communication is problem of individuation. The *ego* corresponds to the *other*. To solve this problem means to untie. Undo. All the composite things will be solved. The other is individual. And so, we need to compose a round on the scene, as to make a ritual. We need that against a Babel of texts put one onto the other a discordant body language can be fused with, in order to call for a new, harmonic one. We need the body has its proper voice and tells the hidden, the not-spoken. The *man* and the *woman* body. Sonic matter. Two voices are searching for each other, are attracting themselves, are pushing away also. To end, so, they communicate. They answer each other on everything: they speak in name of everyone. You cannot stop me leaving. You cannot stop me searching the other. Here we have an enlighten crucifixion, here we have – here they are! – eight sores of light. Because something of us must be sacrificed if we want to understand the other. To be comprehended also and to be part of the other. *Cupio Dissolvi*. I want to die but only to rebirth again. *Noli me tangere*. Do not touch me. Or, now and here: touch me. Go through me.

**Ruggiero Guarini (Corriere della Sera, ed. Del Mezzogiorno):**

“I did really achieved that the ideas of the French thinker Jean Baudrillard, died in Paris last April 6, could have produced, here in Naples, such astonishing effects also in the dance world (...). An homage to Baudrillard (as Gabriella Riccio, the Neapolitan choreographer does, though and directed) to his idea of “contemporary body, as a machine as an object, as a plastic: far away, not touchable, but exhibited”.

***Noli me tangere – Italian introduction text for the audience***

si parte da un gap  
tempo che separa  
spazio incolmabile tra gli esseri umani  
distanza / discrepanza spazio-temporale  
una distanza delle fasi dell'essere  
il tempo-distanza momentaneo  
un lasso  
vuoto  
interruzione  
che tende a  
che lascia intendere un  
*continuum*  
*Noli Me Tangere*  
non toccarmi  
non trattenermi  
Cristo trasfigurato che pronuncia alla Maddalena  
impazienza / urgenza  
lacerante anche talvolta  
come nell'atto creativo / performativo  
non trattenermi da ciò che "devo" compiere adesso  
perché è etico che l'arte sia  
e forse anche "scandalosa" è l'urgenza di questa etica  
dello scoprire  
del mostrare  
mostrarsi esposti  
andare verso  
un'azione irrinunciabile  
ma anche tabù  
del contatto  
del lasciarsi penetrare  
del lasciare infrangere e corrompere la nostra sfera di individui  
la tendenza a non volere mutare di stato  
rinunciare all'Io  
andare oltre  
in quanto la rinuncia alla "corruzione" è sterile  
atto non fertile  
il monito diventa quindi lacerante  
memento a seguire una via della trasfigurazione  
di un contatto con l'impalpabile conoscenza di sé  
del proprio dovere di compiersi