

**Press review:**

... Motus seek. They express unease. They pose questions. They are of today and not of yesterday or tomorrow. They aim to dig into and behind the present. From the present - which may be an unpleasant one but which is the only thing really given us - they steal its shadow, its mirror, its mystery, its other side.

And why shouldn't there be a way of entering the shadow of the present by means of its images, its sounds, its thresholds?...

**Goffredo Fofi****La Voce di Rimini, 13th July 2000**

Orpheus is an eternal rock star in the Motus labyrinth

... And the climate becomes increasingly obsessive, in spite of the softening of the rhythms, due to the drowning of each truth in an avowed fiction where there is neither time nor place nor action but only the emotional energy of that physical being there, here and now, amid the soap bubbles, no matter whether alive or dead, virtual or real, people or characters, acted or dreamed experiences.

**Franco Quadri****La Repubblica, 19th June 2000**

... Motus take over the myth of Orpheus... and in "Orpheus Glance" they subdivide it into pictures intended as pieces of a puzzle, "lowering" it to everyday routine, squashing it onto the present dimension.

The Rimini company's new show is this: the experience of omnivorous contemporary sensitivity, as capable of poetic instants as it is lacking in the epic and tragic sense.

**Pier Giorgio Nosari****L'Eco di Bergamo, 2nd June 2000**

Orpheus is an American rock star, Eurydice is French with a doll-like body. The atmosphere we breathe is that of an American film noir reread with European eyes in a puzzle of quotations that openly play with different genres and means of expression.... Orpheus glance marks a point of passage in the Rimini group's itinerary which was built up on performances dominated by an exasperated physicality... Here... the show is enriched by an unprecedented narrative consistency: the figures populating the stage are no longer pure surface, as in O.F., but tend, though they still aim at a declaredly kitsch glamour, to achieve a three-dimensionality which heretofore the group seemed to shun. And the mythical plot too can be clearly reconstructed in spite of the deconstructivist treatment it has undergone...

**Andrea Nanni****Prima Fila, June 2000**

...To be seen also because we can read in Motus the traces of a good deal of the most recent theatre... And something (much) that is distinctive. At bottom there is always the need to "destructure" (awful word) theatre language in order to rebuild it. Or perhaps in order not to rebuild it. To seek simply another way of looking. Of feeling. The Rimini group does not recount: it breaks up. It doesn't simplify, it complicates. It accumulates and misleads, often hides. But the game is not abstract, if anything it is beneficially baroque.

And the whole, at least in this performance, finds its artistic strength (and therefore the result) in the ability to "fix" shadows, spectres, giddiness...

**Roberto Cossu**

**L'Unione Sarda, 25th May 2000**

... Yelping of dogs, howling of animals, blows. And Orpheus appears: a singer with the kind of raucous voice that makes you shiver, a punk with deep blues and soul sonority. Orpheus as Nick Cave. Incantatory song which opens the doors of a descent into the underworld that becomes tension towards the woman and confrontation with a king of Hades dressed in black, a killer dressed by Armani. Invasions of the other world...

**Massimo Marino**

[www.tuttoteatro.com](http://www.tuttoteatro.com), 5th April 2000