

On the stage parts of the body, objects turn into erotic fetishes. The presence of the actor's body is very strong and on the edge ('reaches ecstasy'), carnality turns into iconographical style in a sort of mannerist-style paintings.

La Repubblica 20 febbraio 99 Anna Benedettini

'Orlando Furioso' by Motus, a performance which is first of all a sound and conceptual scenography in the progressive evolution of utopia in utopia.

Il Patalogo XXI - Annuario dello spettacolo 98 Franco Quadri

'Orlando Furioso' ... a sharp and involving performance, a brilliant and visionary journey a long with phantoms of love and war recalled in ancient fairy-tales, still alive in a beating rhythm and an overwhelming sensitiveness of today.

Il Patalogo XXI - Annuario dello spettacolo 98 Massimo Marino

...the outrageous, ironic and sadomaso 'Orlando Furioso', more and more the performance of our times.

L'Unità 13 Luglio 98 Stefania Chinzari

The company from Rimini, put under light by 'Catrame', an unmissing landmark in the brand new theatre of today

L'unità 23 Luglio 98 Stefania Chinzari

'Orlando Furioso' breaks through the screen of transgression, on which most part of more recent productions projects but unsolved provocations.

L'eco di bergamo 22 settembre 98 Andrea Frambosi

... 'Orlando Furioso' fascinates even more for the continuous suspension between fun and horror. With this performance Motus is confirmed to be the company most endowed with a personal and very recognisable style among the new group in today's theatre.

L'Arena 25 aprile '98 Nicola Pasqualicchio

'Orlando Furioso' re-read by Motus in a POP version is become a performance-manifesto for the young generation.

Il manifesto 6 Marzo '98 Oliviero Ponte di Pino

This heretical and maniac theatre could be annoying, since it aims to compete with much more heavy and radical languages. However, in the very perfection of the composition is expressed a wish for classics of a generation, which might turn into mannerism.

It could become a Crollo Nervoso (i.e. the performance by Magazzini Criminali) of 90ies to go back to far-fetched experiences.

Il manifesto 6 Marzo '98 Oliviero Ponte di Pino