

REVIEW EXCERPTS  
**In Girum imus nocte (et consumimur igni)**

"[...] This new work by Roberto Castello is a metaphysical and enigmatic piece, reminiscent of paintings by de Chirico, as a matter of fact it's not by chance that it finds its roots in the dialogue between darkness and light and on the paradox between bi-dimensional and three-dimensional spaces, dominated by bodies with monstrous abilities. Bodies that do not know friction nor gravity or resistance. A sublime vision. An exceptional performance."  
<http://www.scenecontemporanee.it/arti-performative/short-theatre-10-mk-e-ink-roberto-castello-in-girum-imus-nocte-et-consumimur-igni-1829>

**(Renata Savo. Scene contemporanee.it)**

"[...] One second and a half of sound obtained from the udu, an african percussive instrument, scans serially, for an hour, the 67 paintings (interspersed in darkness) of a dancing masterpiece, that studies, with touching dynamics, the human body, prey to hysteria, hypnosis, and abuse."  
<http://ricerca.repubblica.it/repubblica/archivio/repubblica/2015/09/20/il-caos-della-vita-scandito-dalludu56.html?ref=search>

**(Rodolfo di Gianmarco. La Repubblica)**

"[...] The scene is a black box lightened only by the video projector, with surfaces marked by right angles and a dirty white, in which we can glimpse a slow falling of what could be black rain. Six bodies dressed with black robes are struggling to come to life, then begin in unison what will progressively become a demonized and rigorous score, essential and violent. A score of bodies slaves to a superior design, once again otherdirected and marching. Not communicating."  
<http://www.klpteatro.it/roberto-castello-girare-a-vuoto-sul-consumo-dei-nostri-desideri>

**(Salvatore Insana. Klp teatro)**

"[...] The five formidable black-clad interpreters (Elisa Capecchi, Mariano Nieddu, Giselda Ranieri, Ilenia Romano, Irene Russolillo) are damned souls, exhausted pilgrims, today's migrants. They walk, tormented by an obsessive electronic music loop, alternating between darkness and light, punctuated by a thinning voice reminiscent of Beckett which leads everything to the absurd. What Castello is actually narrating is the human condition, not without irony: and this is the reality of a daily fight, where everyone finishes last. The persisting opening of show is striking: the posture of the bodies, that vane rambling, those heavy stares are the tragic emblem of the eternal return of the present."  
<http://www.glistatigenerali.com/teatro/short-theatre-2-polemiche-e-spettacoli>

**(Andrea Porcheddu. Gli Stati Generali)**

"[...] Liquid and deep beats drum like the rain, between ancestral African percussions and dripping drops reflecting on the opalescent background of the dark scene, salve to several blocks of thinning light, generating and destroying about seventy extraordinary dancing paintings: intermittent flashes, tortured and enslaved to a mechanical voice, dominating like Beckett with the order "dark/light". Tied in funeral robes, the six drones, protagonists of an alarming matrix, align in rapid and discordant frames, alternated with an effect similar to stop-motion, wandering, epileptic and virtuous, with jerky spasms of modern proletarians, or innocent children, for one hour of exceptional dance theatre, border lining in a sublime and hybrid way between video art and electronic avant-garde."  
<http://cheteatrochefa-roma.blogautore.repubblica.it/2015/10/19/nuovi-critici-in-girum-imus-nocte-et-consumimur-igni-g-s>

**(Giulia Sanzone. Che teatro fa)**

"[...] Careerism, the race towards competition, anxiously and wonderfully interpreted. [...] In girum imus nocte (et consumimur igni) is a show worth seeing, modern, where thanks to the skills of Elisa Capecchi, Alice Giuliani, Mariano Nieddu, Giselda Ranieri, Ilenia Romano and Irene Russolillo, for a few moments one has the illusion of not sitting in Italy, but among the seats of some experimental theatre in New York."

<http://www.cittametropolitana.info/2015/10/17/danza-il-teatro-vascello-con-la-nuova-coreografia-di-roberto-castello>

**(Poema Seris Leo. La città metropolitana)**

"[...] Bodies in continuous motion narrate community in its more varied expressions, highlighting from the beginning to the end a state of malaise, narrated impeccably by the dancers through a precise and paradoxically reassuring paroxysmal bouncy jitter which accompanies them for the whole duration of the show. [...] The show almost has an obsessive and liberating character; courageously tackling this scheme, we all tend to hide in our daily life. Here, we cannot do anything but live it. Once finished, you are sure of having experienced and shared something precious with the rest of the audience, with the writer and the dancers. The vibrations linger. The experience in and of the present is the most beautiful feeling which we can hope to live."

<http://www.artnoise.it/roberto-castello-girum-imus-nocte/>

**(Marta Olivieri. Artnois.it)**

"[...] In both [France and Belgium] however, since the eighties it was decided to invest millions of Euros in contemporary theatre, and now finally we can see the fruits of this labour that created a European theatre, and we can see huge productions worldwide: Teresa De Keersmacher and Jan Fabre, who we have just greeted at the Romaeuropa Festival. [...]"

If I need to conclude with two examples to represent everything I would take them from dancing.

One of these examples is Roberto Castello: his company is one of the excellences among European dancing. His show in 1985 - an Ubu Award - Il cortile, produced with Sosta Palmizi, is justly considered seminal in the history of Italian choreography of the last thirty years, and his last show, In girum imus nocte (et consumimur igni), is no less beautiful. [...]"

<http://www.internazionale.it/opinione/christian-raimo/2015/10/25/teatro-italiano-crisi-fortezza-vuota>

**(Christian Raimo. Internazionale)**