



Alina Cojocaru

AC Workroom LTD. Production



****"The production itself is spare but elegant, the lighting atmospheric, the vaudevillian costumes and props classy" **The Telegraph**





“Alina Cojocaru, who commissioned the production, and her performance as Gelsomina, the naive heroine who is groomed and brutalised by the ageing Zampano, is a gem.” **The Times**

“Fellini’s circus becomes a heartfelt ballet” **The Guardian**

“This is a beautifully conceived, exquisitely danced piece of theatre” **The Reviews Hub**

“Cojocaru’s eyes are dark pools; her limbs can be elegant and awkward all at once. Petite as a sparrow, she can elongate like a stork. As Gelsomina, we see her splay, totter, and then soar – it’s as if dance is the medium of her unquenchable optimism.” **Evening Standard**



“Choreographer Natalia Horečn knows her craft and exploits the extraordinary capabilities of her star, Alina Cojocaru (who commissioned this project), with flair”.

The Arts Desk



“Cojocaru dances with her entire heart and soul.”

“She miraculously captures Gelsomina’s wonder, not just with her enquiring face, but with her whole body, which seems to shrink back to childishness”. **The Guardian**

“This incredible ballerina has always excelled at bringing put-upon, pure-hearted, plucky characters to life...”

The Stage

“With her ability to portray innocence and intense vulnerability, Cojocaru is a natural Gelsomina” **Culture Whisper**





**** "Still a firefly of a dancer, she is an absolute natural and entirely convincing as the gamine ingenue less than half her age, making her the character's apparently indomitable curiosity register heartbreakingly via Natalia Horečna's deliberately hesitant, often squared-off slant on classicism." **The Telegraph**



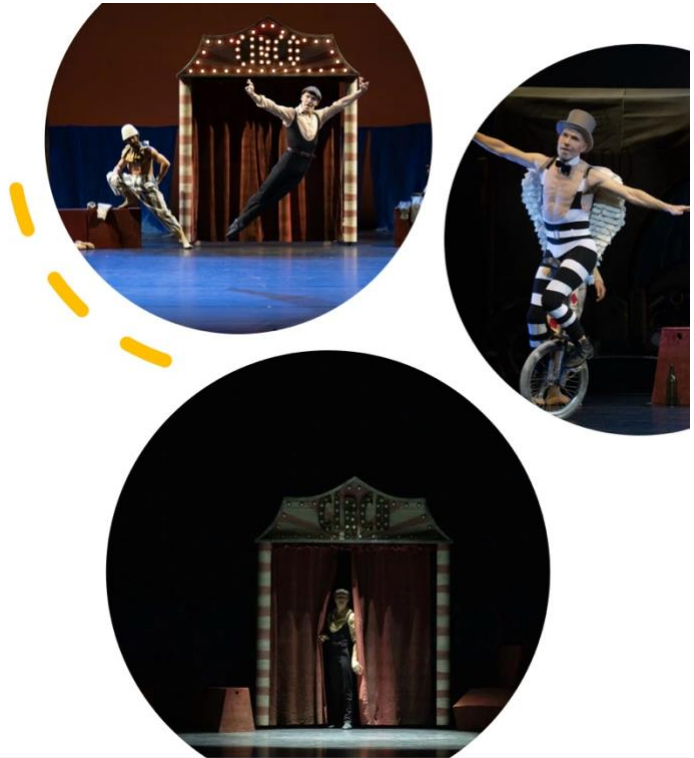
"It's not surprising that Cojocaru coveted an opportunity to play Gelsomina since the character is made for her gamine form and her innate ability to express frailty, exposed through the slight curvature of her body, arms held to her side in submission; sad, yet wide-eyed in curiosity and projecting absolute clarity in the momentary joy of simple things."
Bachtrack Graham Watts



"... his performance as Il Matto, was simply delightful, his frame as spare and elegant as that of a man half his age, movement fluid, beats crisp, lines clean." **Culture Whisper**

"Johan Kobborg, as a cheeky Il Matto, dances most handsomely en route to his sticky ending and even gets to show off his skill riding a unicycle." **The Times**

"no young male dancer on these islands has yet filled his shoes since he retired from the Royal Ballet" **The Telegraph**



"All the dancers are amazing, mostly very robust and earthbound even when managing impressive acrobatics." **The Reviews Hub**

•"Natália Horečná's choreography, an acrobatic blend of ballet and contemporary, is highly demanding..." **The Stage**



**** “Real-life partners Alina Cojocaru and Johan Kobborg make an astonishing case for brilliance over youth in this all-new dance adaptation” **The Telegraph**



**** “a pair of ballet superstars cleverly capture the strange poetry of Fellini’s film” **The Telegraph**



“It’s an interesting interpretation of a real and self-created version of a cinematic publication we experienced at the sold-out world premiere at Sadler’s Wells Theater in London. Johan Kobborg and his wife Alina Cojocaru’s joint ballet production deserves to be seen by many and on several stages.” **Pov. International**

“...the motorcycle and its tented-trailer belonging to Zampanó (a brutish circus strongman) was a perfect evocation of the era and the miniature proscenium curtain was an excellent cipher for the circus ring.” **Bachtrack Graham Watts**





“Cojocar is incredible to watch whatever she does, and, as ever, she gives her heart and soul to the character.” **The Guardian**

