

The background of the entire image is a close-up portrait of a woman's face. She has dark hair pulled back and is wearing heavy clown-style makeup, including a large red nose and exaggerated eye makeup. Her expression is one of intense focus, looking upwards and to the right. In the upper left corner, a small black silhouette of a tightrope walker is shown walking across a thin wire that stretches across the top of the frame. The title 'LA STRADA' is written in large, stylized red letters with a yellow outline, positioned across the top half of the image. The word 'LA' is on the left, 'STRADA' is in the middle, and 'A' is on the right. Below the 'A' on the right is the word 'BALLET' in smaller red letters with a yellow outline, and a small illustration of a trumpet below it.

# LA STRADA

BALLET



Alina Cojocaru

Acworkroom Ltd. Productions



”La Strada is a striking work for a ballet and Cojocaru and team’s interpretation is creative and thought provoking”  
**Bachtrack**





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

### **The Arts Desk**

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



“Cojocarú 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, Cojocarú 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 Horečná’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**





“... 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**

“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. A ballet production that deserves to be seen by many and on several stages.” **Pov.International**

“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**



“...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**





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





“Interpreted by fantastic artists, certainly to be seen with new and innocent eyes. A bit like those of this Gelsomina”.  
**DanceHallNews.It**



“Poetic, candid and delicate”. [DanceHallNews.it](http://DanceHallNews.it)









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