



**Triennale Milano**  
**FOG 2025**

**Eat me**  
**Giorgia Lolli<sup>IT</sup>**



The performers in *Eat me* try to “free themselves from the floor”, to remove themselves from a crushing horizontality, that seems actually to be caused by the gaze of others. It made me think of Leonor Fini’s painting of a man lying asleep with an elegantly dressed woman sitting comfortably on top of him. As regards your visual ideas, what artistic movements have inspired you the most?

**Giorgia Lolli:** Rather than any specific artistic movement, in creating *Eat me*, I confronted the long iconographic tradition of the reclining female nude, which includes *La Grande Odalisque* by Ingres, *La Maja Desnuda* by Goya, the *Venuses* of Titian and Giorgione, and many other key works from the history of European art. In noting how that type of sexualizing gaze is still very much present in the world around me, I have tried through my choreography to “cannibalize” that gaze, to make it our own and to invert its fixity.

The costumes have a special role in playing with Elena Vastano’s lighting, to the point where they evoke almost anthropomorphic creatures that could live in wild places or lake habitats. How did you find working with Suvi Kajas?

**GL:** In imagining the costumes, especially in our research of forms and textures, we focused on the idea of the plurality of our bodies, on the human and non-human multitudes that reflect one another and that our own bodies refer to in turn. Specifically, the upper part

of the costumes refers in particular to that history of European representation that we were just talking about, while the lower part moves towards hybrid femininities, like those personified by wilis, nymphs, sirens, anguane and various other similar figures that appear throughout many mythologies and folklore traditions.

These creatures, while still strongly sexualized, not only mix together the human, animal, plant, material and spiritual, but often reverse the power relationships not just between genera but also between the different categories of reality.

In *About Looking*, John Berger writes that the act of looking is like a form of prayer, a way of approaching but never being able to grasp an absolute. The narrow corridor of which he spoke was that of the camera, a medium able to reduce the reality, framed by the lens, to its essence: the mere fact of being seen. What is the specific feature that describes the gaze at the theatre, compared to that of social media or in daily life? Would you define it as predatory?

GL: I don't think the theater can escape from the predatory gaze that moves the world beyond this box that exists outside of time. But it may be that the very anachronism of the theater means that when we are inside it, we sometimes have the chance to suspend the normal unfolding of power relationships and to make ourselves experience, or even just imagine, different worlds. In *Eat me*, the choreography of the gaze of the spectator is actually animated by a game of denials, an offering and a taking away, directed precisely at recognizing and challenging—perhaps overturning—certain power mechanisms.

*Eat me* introduces the metaphor of food, that for various reasons is linked to a discipline of the body. As a performer and as a woman, do you feel that your body is subject to aesthetic evaluation as well as artistic? And how do you deal with this relationship?

GL: For me, “being a woman” and “being on stage” are two experiences that are very close to each other. My choreography springs from the actual exploration of this overlap.

If it is true that in the theater too, and in dance in particular, the objectifying judgment of bodies is very strong, through these disciplines it is also possible to develop tools to respond to and transform such unilateral pressure into a dialog, a space in which to live—on stage and off. The imagination of the eating in *Eat me* is actually ambiguous in revealing who eats whom—and what relationships of power and pleasure there are between those who eat and those who are eaten.

concept e coreografia: Giorgia Lolli / con: Sophie Claire Annen, Giorgia Lolli / sound design: Sebastian Kurtén / disegno luci: Elena Vastano / costumi: Suvi Kajas / datore luci: Victoria de Campora / sviluppato nel contesto di: Nuovo Forno del Pane Outdoor Edition, progetto di residenza curato dal MAMbo – Museo di Arte Moderna di Bologna / progetto vincitore del bando DNAppunti Coreografici 2023, promosso da: Romaeuropa, Festival, Triennale Milano Teatro, Gender Bender International Festival, Operaestate Festival Veneto, L'arboreto – Teatro Dimora, Centro Nazionale di Produzione della Danza Virgilio Sieni / produzione: Anghiari Dance Hub, Nexus Factory / con il sostegno di: Padova Festival Internazionale La Sfera Danza, Fondazione Svizzera degli Artisti Interpreti (SIS)

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