



focus due
Italian dance
platform

AN ITALIAN DANCE
PLATFORM BETWEEN
PAST AND FUTURE

The **Italian dance platform** of Turin is the point where different goals intersect: Torinodanza's vocation for forward planning (it plans its programme around different thematic focuses) and the desire to give a strong, conscious impulse to Italian dance in a year of extraordinary confusion and economic difficulty.

The **Italian dance platform** was created as a Focus, with the subjective choices and attention to the local environment typical of a festival, offering national and international operators an opportunity to acquaint themselves with emerging and successful companies. It has also received the enthusiastic support of the Ministero per i Beni e le Attività Culturali and the collaboration of Federdanza / Agis, proof of the fact that it is possible to open up scenarios that are less depressing than expected, by examining strategies together.

The programme includes four Italian premières of works co-produced by the festival, and a comprehensive choice of works enhanced by the collaboration of Festival Interplay and the Lavanderia a Vapore of Collegno.

A rapid look at the Italian artistic scene which does not claim to be comprehensive or objective, intended as a strong autonomous artistic gesture by a festival, against the background of a deeply felt need for visibility. Italian choreography is enjoying a dynamic creative moment, and deserves the many opportunities and programmes offered by various operators in Italy, but it is also entitled to a space where it can promote and draw attention to itself, competing in artistic and organisational terms with similar international initiatives. This space is called the *Italian dance platform*, and was created as Romaeuropa many years ago. Turin aims to be simply the (re)starting point of a project that must find new models and organisational contexts in the coming years. Two Professional Dance Days will also be held on October 14 and 15 (*For a dance platform in Italy: comparing hypotheses and models*), to analyse how to carry on this work in the future.

The first, unusual result is the convergence of national and regional cultural policies, institutional and professional considerations, and artistic contents. A model that could even trigger a sense of optimism...

Gigi Cristoforetti

Artistic Director Torinodanza

Italian dance platform is a Torinodanza / Fondazione del Teatro Stabile di Torino project supported by MiBAC - Ministero per i Beni e le Attività Culturali, Regione Piemonte and Compagnia di San Paolo. In collaboration with Festival Aperto (Reggio Emilia, October 2011), Festival Interplay/11, and Lavanderia a Vapore Centro di Eccellenza per la danza (Collegno)

The **Professional Dance Days** are sponsored by MiBAC - Ministero per i Beni e le Attività Culturali, Federdanza / Agis and Torinodanza / Fondazione del Teatro Stabile di Torino

Torinodanza is a project of the Città di Torino, coordinated by Fondazione del Teatro Stabile di Torino, with the support of Compagnia di San Paolo, Regione Piemonte, MiBAC - Ministero per i Beni e le Attività Culturali and the Provincia di Torino, in collaboration with Prospettiva, Teatro Regio Torino, Esperienza Italia 150°, 2011 Itinerari - I luoghi del Risorgimento in Provincia di Torino, MITO SettembreMusica, Festival Interplay/11, Fondazione Circuito Teatrale del Piemonte, Unione Musicale, CRUD Centro Regionale Universitario per la Danza Bella Hutter, FranceDanse, PRIX Italia, GAI - Associazione per il Circuito dei Giovani Artisti Italiani, ArtergiovaneVideo.it, Festival "Architettura in Città", Piemonte dal Vivo and Centro Internazionale del Cavallo "La Venaria Reale"

LAVANDERIA
A VAPORE
CENTRO
DI ECCELLENZA
PER LA DANZA
(COLLEGNO)
13 OCTOBER 2011
9.00 pm

COREOGRAFI
TORINESI
EVENING

STUDIO PER LE VERGINI

Balletto Teatro di Torino

Lavanderia a Vapore - Centro di eccellenza per la danza is an independent organisation run by Loredana Furno and Matteo Levaggi. It is included in the programme of the *Italian dance platform* of Torinodanza with an evening conceived artistically and organised directly by the Lavanderia. The programme is in three parts, entrusted to three Turin choreographers.





focus due
Italian dance
platform

STUDIO PER LE VERGINI
Balletto Teatro di Torino

running time 7'

choreography

Matteo Levaggi

stage design, set and costumes
CORPICRUDI

music

Pëtr Il'ič Čajkovskij

(extract from *The Sleeping Beauty*)
by **Hildur Guðnadóttir**

texts

Claudia Attimonelli

(from the book *Le Vergini* by CORPICRUDI and
Claudia Attimonelli)

sound design

Alessandro Negro

with **Kristin Furnes,**
Alvaro Dule

Balletto Teatro di Torino
Matteo Levaggi
CORPICRUDI

[...] *Beauty only dies if it is condemned to death.* (Massimo Tantardini)

The solo was created as a study for Matteo Levaggi's new work, the transposition into dance of the *Le Vergini* project by the visual artists CORPICRUDI. After its debut at the 2011 Miami International Ballet FEST, and the MILANOltRE international Festival, the work, which blends electronic and orchestral music and the video work of the artistic duo CORPICRUDI, is now performed at the Lavanderia a Vapore.

Levaggi is now thirty-four and can no longer be included in the group of "emerging artists", having gained international choreographic acclaim with important commissions from the Lyon Dance Biennale and from the Joyce Theatre in New York. After training at the school of the Balletto Teatro di Torino (BTT), Levaggi became part of the company and in 1997 joined Aterballetto. He worked with Giorgio Albertazzi in *Memoirs of Hadrian* dancing the role of Antinoüs. He has created ballets for the BTT drawing inspiration from artists like Andy Warhol and Caravaggio. His eclectic choices have led him to work with contemporary artists like Giovanni Sollima (who wrote the music for *Caravaggio* in 2004), Heiner Goebbels, Béla Bartók, Gyorgy Ligeti, and electronic composers like Scanner, Autechre, Pan Sonic, Bochumwelt, Bluvertigo's Andy. He has created choreographies for the Arena di Verona ballet and his duet, *Largo*, with music by Šostakovič has been included in the Geneva Grand Théâtre's repertory. In 2006 he was invited to the Venezia Danza Biennale with a creation for the BTT, in 2007 to the Zagreb Music Biennale, in 2008 to the Lyon Biennale de la Danse, in October 2009 to the Joyce Theatre in New York and in 2010 to BolzanoDanza.



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LAVANDERIA
A VAPORE
CENTRO
DI ECCELLENZA
PER LA DANZA
(COLLEGNO)
13 OCTOBER 2011
9.10 pm

**COREOGRAFI
TORINESI
EVENING**

EMBRACE | CREATION 2011
Affari Esteri



focus due
Italian dance
platform

EMBRACE
CREATION 2011
Affari Esteri

running time 40'

choreography and interpretation
Edmond Russo, Shlomi Tuizer

musical creation
Oren Bloedow

poet
Christina Clark

light design
Laurence Halloy

assistant
Ariane Guitton

Affari Esteri

co-produced with the

Centre chorégraphique national de Grenoble

Centre chorégraphique national Ballet de

LorraineArt Danse CDC Bourgogne

CDC Paris-Réseau

production and distribution ARCADI

with the support of the

Centre National de la Danse de Pantin

Atelier de Paris - Carolyn Carlson

Danse à Lille CDC/Roubaix Nord Pas de Calais

Théâtre de la Bastille

Studio Michel Kelemenis (Prêts de Studios)

Espace Dérives à Champigny-Sur-Marne

dans le cadre des Plateaux Solidaires d'Arcadi

The Compagnia Affari Esteri

is awarded creation grants by the Ministère de la Culture

et de la Communication DRAC Ile-de-France

«*Embrace*: embrace, contain, enclose... a symbolic vessel, a convergence of essences that project this choreographic voyage as it moves unceasingly and creates relationships. A reflection upon existence as seen through the eyes of another»: this is how the Compagnia Affari Esteri (Edmond Russo and Shlomi Tuizer) present a project based on the sensitive and changeable relationship between two men, driven by and partners in their quest for identity. The word “embrace” leads to modelling poetic intentions: from a symbolic tale to a relationship between twins, from the social to the feeling body, from a perception of otherness as both a witness and a mirror, as both support and companionship, with elements such as unison, symmetry, repetition acting as echoing formal references. Two American artists are part of the creation process: Christina Clark, a poet, and Oren Bloedow, a musician.

Ever since 2004, Edmond Russo (Italian) and Shlomi Tuizer (Israeli) have respectively danced with the Lyon National Opera Ballet and the Batscheva Dance Company, developing a joint artistic project in France: Affari Esteri. The Company made its début in 2005 and has performed in some of the leading venues for choreographic creation (International Dance Festival in Cannes, Pantin National Dance Centre during the *Rencontres Chorégraphiques Internationales de Seine-Saint-Denis*, CRR in Parigi), and was been awarded the prestigious Beaumarchais-SACD writing bursary for its group project *Lings*.

LAVANDERIA
A VAPORE
CENTRO
DI ECCELLENZA
PER LA DANZA
(COLLEGNO)

13 OCTOBER 2011
9.50 pm

COREOGRAFI
TORINESI
EVENING

WORLD PREMIÈRE

SOLS A DOS Balletto dell'Esperia

Lavanderia a Vapore - Centro di eccellenza per la danza is an independent organisation run by Loredana Furno and Matteo Levaggi. It is included in the programme of the *Italian dance platform* of Torinodanza with an evening conceived artistically and organised directly by the Lavanderia. The programme is in three parts, entrusted to three Turin choreographers.





focus due
Italian dance
platform

SOLS A DOS
Balletto dell'Esperia

running time 25'

choreography, costumes and lights

Paolo Mohovich

music

Johann Sebastian Bach

Cello Suite nr. 3 in C major

with

Daive Di Giovanni, Gonzalo Fernandez,

Mireia Gonzalez, Giovanni Insaudo,

Laura Missiroli, Elena Rittatore

costume production

Lola Frailis

assistant choreographer

Miguel Soto Calatayud

Balletto dell'Esperia

Sols a dos (*Solos for two* in Catalan) explores the intimistic and exquisite essence of the music from a solo cello, on the notes of Bach's *Cello suite nr. 3 in C major*. An old, yet sublime recording by the Catalan cellist Pau Casals, accompanies three duets which are performed one after the other to the music of *Prélude*, *Allemande* and *Courante*, joining in with and diverging from the mood of the music, underscoring elements of contrast and disagreement within each couple. In *Sarabande* and *Bourrée* short solos and quartets appear and disappear from the stage, almost as if they were forceful yet ephemeral musical notes.

Lastly, in *Gigue*, the whole company dances in total harmony with the music, filling the space with clear, architectural-like lines, contrasting with sudden apparently disharmonious situations. By working with Bach's music, or in trying to contrast it, symbiosis and harmony with the music are achieved through highly diverse choreographic situations.

Paolo Mohovich was born in Bologna. He made his artistic debut in Turin with Sara Acquarone, and perfected his technique in Cannes with Rosella Hightower and at Ater in Reggio Emilia. After gaining experience with the Ballet de Zaragoza and the Balletto di Toscana, where he interpreted the choreography of William Forsythe, Uwe Scholtz, Nacho Duato, George Balanchine, Mauro Bigonzetti and others, in 1995 and 1997 Mohovich won the "Prix Volinine" for choreography in Paris, and in 1999 founded Balletto dell'Esperia, a stable company which has organised numerous international tours. In 2006 the Balletto dell'Esperia company joined the Fondazione Teatro Piemonte Europa, taking up residence at Turin's Teatro Astra.

TEATRO GOBETTI
14 OCTOBER 2011
4.45 pm

AI MIGRANTI Collettivo 320Chili





focus due
Italian dance
platform

AI MIGRANTI
Collettivo 320Chili

running time 57'

theatre direction and choreography
Piergiorgio Milano

creation and interpretation
Elena Burani, Florencia Demestri,
Piergiorgio Milano, Fabio Nicolini,
Roberto Sblattero, Francesco Sgrò

dramaturgy in collaboration with
Claudio Stellato

choreography in collaboration with
Florencia Demestri

based on an idea by
Giovanna Milano

original music
Simon Thierrée

light design
Florence Richard

costumes
Roberta Vacchetta

sound
Luca Carbone

Collettivo 320Chili
co-production with
Fondazione Musica per Roma
Associazione Sosta Palmizi
La Corte Ospitale di Rubiera
with the support of
ERT Fondazione
Teatro Asioli di Correggio
Associazione Il Teatro Possibile
Teatro Comunale di Castiglion Fiorentino

«Migrations are people on the move by foot and by sea – writes the Collettivo – their nerves on edge, their hearts at a standstill waiting for what lies Beyond, moving forward walking backwards, until one realises progress has been achieved. It used to be old cardboard trunks and suitcases, today it's plastic carrier bags and rubber flipflops, or trainers for the more fortunate. Multitudes shifting without ever grazing the surface of the planet. What remains is a desperate keeping up with the times, an imposed merriment, the certain knowledge that life goes on despite its may hardships». *Ai Migranti* – which received the Premio Equilibrio 2010 award – arises from the need to further the research on movement of Collettivo 320Chili, on the one hand investigating the boundaries between gesture, dance and contemporary circus which are no longer seen for what they actually are, but becoming the necessary groundwork for the performance to spin its tale; on the other hand investigating human beings and their nature.

This is how circus technique is referred back to energy and becomes a need for movement.

As the Collettivo writes «*Ai migranti* is a photo album in which each photograph is developed with the depth and dimension of time. By looking through it we come to understand what existed previously and we look for the traces of those who have had to abandon their roots, over time and across nations. *Ai migranti* tries to restore us to the present day with the awareness of being able to decide, to believe to remember, to let ourselves be transported by someone else's wanderings, while possibly questioning some of our beliefs using our emotions rather than calculation».

CAVALLERIZZA
REALE
MANICA CORTA
14 OCTOBER 2011
6.00 pm

IN COLLABORATION
WITH FESTIVAL
INTERPLAY/11

YOUR GIRL
Compagnia Alessandro Sciarroni
C.C.00#_corpoceleste





focus due
Italian dance
platform

YOUR GIRL
Compagnia
Alessandro Sciarroni

running time 25'

by **Alessandro Sciarroni**

performers

Chiara Bersani, Matteo Ramponi

visual elements

Elisa Orlandini

Compagnia Alessandro Sciarroni
C.C.00#_corpoceleste

Desire, the inspection of an emotion, *Your girl* is a study of Flaubert's *Madame Bovary*. On stage two performers, a man and a woman, study each other, touch each other, develop a state of intimacy in which the experience of love is described through eyes of the woman, a disabled girl. Her desire does not drive her to seek a perfect body to love and possess: desire is just a projection, an impossible experience, being merely what is common, not what would be normal. As to the object, the young man with a statuesque physique, he too desires what the disabled girl desires: to feel. Emma Bovary does not kill herself, but she is sentimentally suffocated in an impossible souvenir snapshot, an Italian pop song. Created in 2007, *Your girl* was launched by Festival Interplay/09 and is still performed successfully at the leading Italian and European dance and theatre festivals. Alessandro Sciarroni, an artist actively involved in the performing arts, started the l'Associazione Culturale Corpoceleste in 2007, and it was with *Your girl* that he first gained acclaim. Last year he was one of eight Italian artists selected for the Choreographic Dialogues project. In 2011 he was selected for the European programme Choreoroam and was invited to develop a project in Zagreb, Copenhagen, Rotterdam, Bassano, Madrid and London.

CAVALLERIZZA
REALE
MANICA CORTA
14 OCTOBER 2011
6.45 pm

IN COLLABORATION
WITH FESTIVAL
INTERPLAY/11

ANNOtTAZIONI Daniele Albanese_Compagnia Stalk





focus due
Italian dance
platform

ANNOtTAZIONI
Daniele Albanese
Compagnia Stalk
running time 23'

by and with
Daniele Albanese

music

Marco Monica

Wild is the Wind - fragment
sung and arranged by

Nina Simone

lights

Gianluca Bergamini and **Stalk**

co-production Stalk
Tirdanza

This solo piece is based on the creation of the project that won the Fondo Fare Anticorpi 2010 competition, it is a choreographic annotation on attraction and absence, a piece intended as a notebook of ideas and fragments that examine the complexity of composition within a simple structure. The physical score was written by defining the forces of attraction outside the dancer's body, which are expressed through the isolation of the movement and within the echo of an absence. Clash and compenetration recur and alternate between the two separate territories of physical dynamism and of the stage. The double "T" stands for the territory the choreography originated from and was freely drawn: la Notte (the night).

Daniele Albanese, gymnast and classical ballet dancer, obtained his diploma from the EDDC in Arnhem (Netherlands). He has studied with Steve Paxton, Eva Karkzag, Lisa Kraus, Benoit Lachambre amongst others. Besides work on his own creations Albanese has worked with Peter Pleyer, Tony Thatcher, Company Blu, Martin Butler, Mawson-Raffalt + Falulder - Mawson, Jennifer Lacey, Virgilio Sieni, Nigel Charnock and Karine Ponties.

DUETTO | 1989/2011

(L'IMPORTANZA DELLA TRASMIGRAZIONE DEGLI ULTIMI SCIAMANI)

Parco Butterfly-Fattoria Vittadini

FONDERIE
LIMONE
MONCALIERI
SMALL HALL

14 OCTOBER 2011
7.00 pm
and 10.00 pm

**PROJECT RIC.CI
RECONSTRUCTION
ITALIAN
CONTEMPORARY
CHOREOGRAPHY
1980s - 1990s**

idea and artistic direction
Marinella Guatterini
artistic direction assistant
Myriam Dolce

**EUROPEAN
PREMIÈRE**





focus due Italian dance platform

DUETTO | 1989/2011 (L'IMPORTANZA DELLA TRASMIGRAZIONE DEGLI ULTIMI SCIAMANI) **Parco Butterfly- Fattoria Vittadini**

running time 50'

inspired by the Bhagavad Gîtâ
from the VI *parvan* of the epic poem
Mahâbhârata

choreography

Alessandro Certini, Virgilio Sieni

music

Igor' Fëdorovič Stravinskij

The Rite of Spring

The Firebird

Histoire du soldat

Petruška

Tango

Johann Sebastian Bach

Suite no.1 in G - BWV 1007 - Gigue

Giancarlo Cardini

La durezza delle pietre

voices

Joseph Beuys

(from *Audio Arts Magazine volume 8 no. 1* - 1985)

and **Billie Holiday**

(from *Willow weep for me* and *Miss Brown to you*

by Billie Holiday)

stage design

Tiziana Draghi

restaging of Scenicamente

costumes

Loretta Mugnai

created by Nicolao Atelier

di Stefano Nicolao - Venice

originally performed by

Alessandro Certini and **Virgilio Sieni**

restaging

Alessandro Certini, Virgilio Sieni

with

Mattia Agatiello, Riccardo Olivier

produced by Fattoria Vittadini

in collaboration with

Torinodanza

Amat - Associazione Marchigiana Attività Teatrali

Arteven Circuito Teatrale Regionale Veneto

Fondazione Fabbrica Europa

per le arti contemporanee

Fondazione Milano Teatro Scuola Paolo Grassi

Teatro Comunale di Ferrara

Teatro Pubblico Pugliese

I would like to recommend to future spectators three passages that could convey the substance and brilliance of the first bellicose *Duetto* by Virgilio Sieni and Alessandro Certini. The first passage appears immediately after a fast prologue of thunder and lightning. It is a condensed narrative in gestures in which the two authors-dancers, in rich, golden, seemingly Indian costumes, suggest the epic, but highly ironic, plot of their piece, using only their hands and the movements of their heads. The confrontation, pursuit and struggle between two improbable warriors of the Bhagavadgîtâ. Light, strategic solos are followed by a metaphorically cruel dispute, which is actually hieratic and poetic, using delicate white petals as weapons. In the end, what strikes one is the popular cry «Ehi, ehi», which is etched vigorously into the movement in unison and over the urgent Russian rhythms of the *Rite of Spring*.

Duetto intelligently and elegantly links pure dance, narrative and folklore. It dispels any influences of India theatre-dance in a continuous, western flow, typical of Merce Cunningham, coagulating it in a structure of rigid squares, created simply by the alternation of darkness and light. The two brave, virtuous dancers use cartoon objects: a blue canoe, masses painted orange like fake blood, arcs, boulders that rotate on primitive rails and, as we said, lightning. The intention is maliciously typical of a performance by Kounellis or Beuys. What is more, the voice of Joseph Beuys, in a disturbing dialogue with Billie Holiday, snobbishly starts a *Tango* by Stravinskij, making it very clear that the work is contemporary, all-embracing, artisan, of the type that is not interested in labels. But it is difficult, for a ballet enthusiast, not to pay attention to the rare understanding of Igor Stravinskij's music, which is attacked by ritual fixity, hypnotic exaltation, quoted malice, and not, as it usually is, by exasperated sweat. This really should be enough to introduce *Duetto* to the mainstream of the most elaborate and top quality international choreography.

Marinella Guatterini (1989)

Alessandro Certini, choreographer, dancer, improviser. He has been part of the world of contemporary dance and improvisation in Italy and abroad since 1979, working with well-known choreographers, musicians and video-makers. He was a co-founder of Company Blu Zerbey-Certini in 1989. Virgilio Sieni, choreographer and dancer, is one of the stars of Italian contemporary dance. He combined his classical training with contemporary dance in Amsterdam, New York and Tokyo. He has also studied visual arts, architecture and martial arts.

FONDERIE
LIMONE
MONCALIERI
MAIN HALL

14 OCTOBER 2011
8:30 pm

WORLD PREMIÈRE

AROUND THE WORLD IN 80 DAYS MK





focus due
Italian dance
platform

AROUND THE WORLD
IN 80 DAYS
MK

running time 55'

choreography

Michele Di Stefano

with

Philippe Barbut, Biagio Caravano,
Haithem Dhifallah, David Kern,
Roberto Mosca, Laura Scarpini

music

Lorenzo Bianchi

light design

Roberto Cafaggini

emissions

Lorenzo Bazzocchi

production and distribution

Anna Damiani/PAV

MK 2011

Torinodanza

ZTL pro

with the contribution of the

Provincia di Roma,

Assessorato alle Politiche Culturali

in collaboration with

Fondazione Romaeuropa

Palladium Università Roma Tre

creative residences

Armunia

La Zona Teatro

production in collaboration with

Festival Interplay/11

with the support of MiBAC

Ministero per i Beni e le Attività Culturali

Jules Verne and his novel, an imperturbable circumnavigation of the globe with all sorts of unexpected happenings, provide an infinity of reflections on the contemporary tactical space. Amidst the travel adventures, which have now been relentlessly replaced by travel bookings, many of the stage's endless issues emerge, issues caused by neverending imbalance of presence being defined by "here" and "elsewhere". MK develops its survey of the world we move through, with the extraordinary vitality produced by the assemblage of languages and different typologies, while the choreography unsettles what is seen, as if choreographic systems could be defined by a climatic perspective. MK was started in 1999 by Michele Di Stefano and Biagio Caravano, musicians from the new wave area, with performers Philippe Barbut and Laura Scarpini and the composer Lorenzo Bianchi. The group focuses on corporeal research, choreography and the study of sound. Its self-taught project was developed through several musical collaborations, linguistic accelerations and a constant sense of displacement. The inclusion of external performers invited as "intruders" and an intricate network of experimental workshops lead the group to shift its objectives quickly; and it is currently interested in building hybrid exotic habitats that enable the ambivalence of bodies to remain intact.

TEATRO GOBETTI
15 OCTOBER 2011
5.00 pm

IN COLLABORATION
WITH FESTIVAL
INTERPLAY/11

CINQUANTA URLANTI, QUARANTA RUGGENTI, SESSANTA STRIDENTI

Dewey Dell





focus due
Italian dance
platform

**CINQUANTA URLANTI,
QUARANTA RUGGENTI,
SESSANTA STRIDENTI**
Dewey Dell

running time 45'

by **Dewey Dell**

with **Sara Angelini, Agata Castellucci,
Teodora Castellucci**

choreography

Teodora Castellucci

original music

Demetrio Castellucci

sets and lights

Eugenio Resta

sound

Marco Canali

Dewey Dell

Fies Factory One

in co-production with

Centrale Fies

Romaeuropa Festival

*Rencontres Chorégraphiques Internationales
de Seine-Saint-Denis*

Festival Uovo Performing Arts

with the support of

NEXT

Regione Lombardia

Culture Programme

of the European Commission -

Project Focus on Art and Science

in the Performing Arts

The *Cinquanta urlanti*, *Quaranta ruggenti*, *Sessanta stridenti* (*Roaring Forties*, *Furious Fifties*, *Screaming Sixties*) are the name given to the winds that blow in the southern hemisphere, near Antarctica. Dewey Dell is a talented, young Italian dance and theatre company. Dewey Dell's choreography draws its inspiration from the seafaring universe of seagoing, ships and sailors. All references are wholly ideal: the seagoing vessels with their dwellers, the sailors, become one through their common work and fate. Dewey Dell replaces this imaginary setting, deprived of any darkness yet to be explored, with the image of a body, of bodies. Cartoons, pirate tales, octopuses, wooden ships, rudders and sails appear on the stage, intersected by beams of light and shadows animated by the bodies of three masked dancers. Their movements are based on crisp, rhythmic, hammering and precise gestures which seldom melt into softer, sensual lines and they describe the dreamlike travels of a ship though an undefined, bleak landscape.

The name Dewey Dell is a tribute to Faulkner and the company was started in Cesena in 2007 by siblings Teodora, Agata, Demetrio Castellucci and Eugenio Resta. Their first work *à elle vide* (2007) was awarded the special Gd'A 06/07 prize and was part of Aerowaves 2008/The Place in London. Dewey Dell has also taken part in a number of international festivals with *KIN KEEN KING* (2008), a co-production with Centrale Fies, Festival de Marseille, Uovo Performing Arts, which won the ETI - Teatri del Tempo Presente competition.

CAVALLERIZZA
REALE
MANICA CORTA
15 OCTOBER 2011
5.45 pm

**IN COLLABORATION
WITH FESTIVAL
INTERPLAY/11**

SPORT Gruppo Nanou





focus due
Italian dance
platform

SPORT
Gruppo Nanou

running time 30'

by **Marco Valerio Amico,**
Rhuena Bracci

with **Rhuena Bracci**

sound design

Roberto Rettura

sets with the collaboration of

Città di Ebla

edited by

Elisa Paluan

particular thanks go to

Fabio Sajiz

Gruppo Nanou

production

L'Officina-atelier marseillais

de production (Marsiglia, Francia)

co-production

L'animal a l'esquena e Crap's (Spagna)

Indisciplinarte (Italia)

El Teatro (Tunisia)

Haraka (Egitto)

supported by the

European Commission as part

of the 2007-2013 Culture Programme,

Cross-border cooperation in 2010 and 2011

with a contribution from

the Roberto Cimetta Fund

Miniatures Officinae received the support

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the Culture Programme

Cooperation with the Third Countries

with a contribution from the

Roberto Cimetta Fund

Regione Emilia Romagna -

Assessorato alla Cultura

supported by

Città di Ebla

PimOff

This project originates from the fascinating photography of Muybridge and Werner Herzog's visionary talent in *The great ecstasy of woodcarver Steiner*. The choreographic process attempts to seize the instants of the sport exercise in artistic gymnastics, which the untrained human eye is unable to perceive. Body, sound, light and the scenographic structure suspend motion. Gruppo Nanou started in Ravenna in 2004. They won the Gd'A 2004 with their Namoro project. They are supported and co-produced by Centrale Fies-Dro and 4 Cantieri per Fabbrica Europa. The *MOTEL* trilogy, co-produced by Fondo Fare Anticorpi 2008 and Fondazione Pontedera Teatro, with the support of Fondazione Fabbrica Europa and Fondazione Pontedera Teatro, was a finalist at the Premio Equilibrio 2008.

CAVALLERIZZA
REALE
MANEGGIO

15-16
OCTOBER 2011
6.30 pm

PREMIÈRE

A POSTO Compagnia Ambra Senatore/ALDES





focus due
Italian dance
platform

A POSTO
Compagnia
Ambra Senatore/
ALDES

running time 50'

choreography

Ambra Senatore

in collaboration with

Caterina Basso, Claudia Catarzi

with

Ambra Senatore, Caterina Basso,
Claudia Catarzi

lighting

Fausto Bonvini

music

Brian Bellott, Gregorio Caporale

special thanks go to

Doriana Crema,

Andrea Roncaglione,

Antonio Tagliarini

for their collaboration

Compagnia Ambra Senatore-ALDES/SPAM!

with the sponsorship of

MiBAC - Dipartimento Spettacolo,

Regione Toscana - Sistema Regionale

dello Spettacolo,

Fondazione Monte dei Paschi di Siena

Torinodanza

CCN Ballet de Lorraine

Château Rouge - Annemasse

Scènes Vosges avec le soutien d'Action

Culturelle du Pays de Briey

With her work for 2011 Ambra Senatore continues the choreographic project begun with *Passo**: she directs the group and analyses the dynamics of danced movements, embellished by theatrical elements, brushstrokes of action and familiar gestures.

The artist wrote: «I aim to explore dramaturgical construction in greater detail; I am not thinking necessarily of a narrative, but of drama that is expressed in the actions and the presence of bodies. I intend to concentrate on the limit between the construction of action, the interplay of finishing elements and the truth of presence». By constructing and deconstructing images in motion, distributing clues whose meaning gradually emerges, Ambra Senatore creates a score that stands out for its immediacy and eloquence, for the subtle nuances in which refinement and simplicity merge, offering a playful but bitter glance at human nature. Ambra Senatore works in Italy and in France, combining acting experience with that of dancer-choreographer. She trained with Raffaella Giordano and Carolyn Carlson, and has worked with Giorgio Rossi, Jean-Claude Gallotta, Roberto Castello, Marco Baliani and Antonio Tagliarini. She presented her performance *Passo* (short form) at Torinodanza 2009.

* which won the 2009 Premio Equilibrio of the Fondazione Musica per Roma, and is now on a tour of several months in France

TEATRO
CARIGNANO
15 OCTOBER 2011
8.30 pm

WORLD PREMIÈRE

LA RAGAZZA INDICIBILE **Compagnia Virgilio Sieni**





focus due
Italian dance
platform

LA RAGAZZA INDICIBILE
Compagnia Virgilio Sieni

running time 60'

Based freely on
La Ragazza Indicabile.
Mito e mistero di Kore
(Electa 2010)

by **Giorgio Agamben, Monica Ferrando**

choreography, stage direction,
stage design

Virgilio Sieni

original music

Francesco Giomi

with

Ramona Caia, Xaro Campo Moreno,
Marta Capaccioli, Eloise Dechemin,
Aurore Indaburu, Claire Indaburu

costumes

Laura Dondoli

scenery

Chiara Occhini

lighting

Giovanni Berti, Virgilio Sieni

Torinodanza
Emilia Romagna Teatro Fondazione
Compagnia Virgilio Sieni

The Company is supported by the
Ministero per i Beni e le Attività Culturali
Regione Toscana
Comune di Firenze

The work is based on meditations on the myth of Persephone-Kore developed by Giorgio Agamben in his essay *La ragazza indicibile*. It examines the soul of the female figure, and the ancient myth of the young girl. Giorgio Agamben starts from the lovely legend of Kore, the young girl abducted by Hades, the god of the underworld, who takes her into the underworld to marry her against her will; she is identified in Pagan tradition as the goddess responsible for the seasons of the Earth. Kore is the "divine maiden" and the uncertainty of her figure tends to cancel the threshold between the woman and the young girl, the virgin and the mother, the animal and the human being, and between the latter and the divine.

Virgilio Sieni's dance is seen as an inner poetic body that looks to the modern world with the infinite joy of its origins, the emergence of the dynamic figure between intimacy and the rest: every element is looking for an intimate passage between the creation and the loss of gesture. The women/girls start to dance, touching each other in a choreographed way that conveys instinct and resonance with each other, each echoing and acting as a mouthpiece for another living being.

Virgilio Sieni is a choreographer and dancer, a leading figure in contemporary Italian dance. He combined his classical training with contemporary dance in Amsterdam, New York and Tokyo. He has also studied visual arts, architecture and martial arts. In 1983 he founded the Parco Butterfly company, which became the Virgilio Sieni company in 1992, and has forged fruitful contacts with the most important European theatre festivals such as the Avignon Festival, the Biennale de la Danse de Lyon, Charleroi Danses of Brussels and Théâtre du Merlan, Scène Nationale of Marseilles, as well as the leading Italian production companies.

FONDERIE
LIMONE
MONCALIERI
SMALL HALL

16 OCTOBER 2011
7.00 pm
and 10.00 pm

CANZONI DEL SECONDO PIANO

Tecnologia Filosofica





focus due
Italian dance
platform

CANZONI DEL
SECONDO PIANO
Tecnologia Filosofica

running time 50'

concept

Francesca Cinalli, Stefano Botti

choreographic creation

Francesca Cinalli

with **Francesca Brizzolara,**

Stefano Botti, Francesca Cinalli,

Renato Cravero, Paolo De Santis,

Aldo Torta, Elena Valente

music and sounds

Paolo De Santis

melodic and dramaturgic rearrangement

of the text and lyrics

Francesca Brizzolara

lights

Cristian Perria

video

Martino Cipriani

technical stage advisor

Lucio Diana

sets with the collaboration of

Alessandro Baro

onlooker's viewpoint

Doriana Crema

Tecnologia Filosofica

co-produced with

Spazi per la danza contemporanea '09

Progetto InterRegionale

Campania-Lazio-Piemonte

Regione Piemonte

ETI (Ente Teatrale Italiano)

Residenza Morenica - Cantiere Canavesano

THEATRE DURANCE-Chateau Arnoux

Canzoni del secondo piano develops from the colours and emotions of the title of Swedish director Roy Andersson's short film: *Songs from the second floor* and the imaginary elements the title carries with it in the later film *You, The Living*, that received an award at the 2004 Cannes Film Festival. *Canzoni del secondo piano* is intended as the plan for a choreographic sequence of an ideal grotesque and surreal block of flats, inhabited by souls in constant flux, urban fish in an oneiric fishbowl with their disarray, frailty, inconsistency and daily instances of pettiness, all to be revealed on tiptoes: a sequence of pictures that disguise life's small, yet great, discomforts, as if to describe the troubles of humankind as it struggles to find a balance between tragedy and comedy. *Tecnologia Filosofica* is a community of artists focused on research and contamination, with a preference for working with the body and with presence, with the idea of theatre as a total act. They lie on the boundary between theatre and dance, with the figure of the dancer-actor not only as a performer but as the author of his work as well. Their work explores our contemporary era and produces messages and contents that are transferred to the stage with irony and levity. Several awards have given the group international visibility and have led to foreign synergies and co-productions and to participating in Avignon'10 as well as others. The company works in Torino and also in the Morenica/ Cantiere Canavesano residence.

FONDERIE
LIMONE
MONCALIERI
MAIN HALL

16 OCTOBER 2011
8.30 pm

A.SEMU TUTTI DEVOTI TUTTI? Compagnia zappalà danza





focus due Italian dance platform

A.SEMU TUTTI DEVOTI TUTTI? Compagnia zappalà danza

running time 75'

choreography and direction

Roberto Zappalà

dramaturgy

Nello Calabrò, Roberto Zappalà

with **Adriano Coletta, Alain El Sakhawi,
Akos Dòzsa, Samantha Franchini,
Salvatore Romania, Fernando Roldan
Ferrer, Antoine Roux-Briffaud,
Massimo Trombetta**

original music (live performance)

Puccio Castrogiovanni

Carmen Consoli listens, approves and then
plays havoc with her guitar strings

musicians

Giovanni Allegra (bass),

Puccio Castrogiovanni (strings, marranzani
and accordion),

Salvo Farruggio (percussion),

Peppe Nicotra (guitars)

sets and lights

Roberto Zappalà

costumes

Marella Ferrera, Roberto Zappalà

texts

Nello Calabrò

video

Nello Calabrò, Roberto Zappalà (direction),

Sergio D'Antone (cameraman and editing),

Carmen Consoli (performer)

stage manager

Sammy Torrisi

sound director

Salvo Noto

production manager and tour manager

Maria Inguscio

Compagnia zappalà danza

Teatro Massimo Bellini di Catania

ScENARIO Pubblico performing arts

steptext dance project

in collaboration with

Teatro Stabile di Catania

Special thanks to the Comune di Catania

*Assessorato Sport, Turismo e Tempo Libero for
granting use of the Stadio Massimino in Catania for
the video filming*

The Compagnia is supported by the

Ministero per i Beni e le Attività Culturali

Regione Sicilia Assessorato al Turismo

Roberto Zappalà's starting point for this *A. semu tutti devoti tutti?* is to envision, imagine, conceive and create a performance about Saint Agatha, starting from Catania. This is the third part in the *re-mapping Sicily* project which won the Premio Danza&Danza spettacolo italiano 2009. Hence, a city and a saint, intertwined by centuries of devotion and by its most material and extreme form: the procession and the invocation of the faithful which is already expressed in the title «Tutti divoti tutti, cittadini viva sant'Aita». But this element co-exists with a set of crucial nodes associated with the public and private essences of Sicily: its relationship with God, with religion and transcendence. In *re-mapping Sicily*, the sequence in which the choreographer Roberto Zappalà interprets Sicily through its scenic expressions, popular devotion becomes the litmus paper for this insular world, encompassing and including all the hallmarks of being Sicilian.

Roberto Zappalà has performed choreographies by Kylian, Mats Ek and Birgit Cullberg. In 1989 he started the Compagnia zappalà danza, developing his personal, original choreographic language. On several occasions he has collaborated with opera directors such as Daniele Abbado, Federico Tiezzi and Francesco Torrigiani. Zappalà has also collaborated with a number of European composers and musicians, including Giovanni Sollima, Paolo Fresu, Fabio Vacchi, Rosalba Bentivoglio and Gianluigi Trovesi.



focus due
Italian dance
platform

PUTTING THE
MEMORY IN MOTION

RIC.CI Project -
Reconstruction Italian
Contemporary Choreography
1980s - 1990s

author and artistic director

Marinella Guatterini

assistant artistic director

Myriam Dolce

For some time there has been an international trend to recover the most significant, or successful, choreographies of the past. This trend is sustained and developed in particular by leading creators of contemporary dance, born in the 1960s and 1970s (and not only them, for example *Early Works* were recovered by seventy-year-old Trisha Brown). They probably feel they have to come to terms with the value of memory, so often emphasised in reviews and sought after by critics and experts. It is not fortuitous, nor does it fill the void left by some moments of creative or existential fatigue, which even the most sensitive and successful artists can fall prey to, but a reasoned strategy: recognition of a tribute to the history of dance itself, to its tradition and above all to an ever-changing, ever-new public.

The absence of a repertoire - a thrilling utopia, obstinately professed by some artists, not only today - precludes young generations from the pleasure of watching some *evergreen* contemporary works. But it also prevents the artist from exploiting the “look in the mirror” that is necessary to find him or herself again, even projected in different directions and always a work in progress. For a few artists on the international scene, recreating their debut repertoire is like passing the baton to their young followers at school or in a company (as in the case of P.A.R.T.S. by Anne Teresa De Keersmaeker, which is also included in this edition of *Torinodanza*), with positive consequences for the way they tackle the language and understand its evolution in greater detail.

Having evolved from an international observatory and from these general premises, the **RIC.CI Project**, which currently lasts five years, aims to highlight and to **get the memory of Italian contemporary dance** (from the early 1980s to the early 1990s) **moving (again)**. This chapter of our artistic past has been all but forgotten, but it still contains the seeds of all-Italian creativity and a surprisingly original capacity for design, often balanced between dance, theatre, visual arts, poetry and literature. All contemporary Italian dance today needs to rest on a skeleton of “thought in movement”, which preceded it, constituting its own “new tradition”, thus acquiring greater specific weight among the performing arts in Italy and abroad.



arteven
lo spettacolo nelle città





focus due
Italian dance
platform

Specifics of the project in brief

The five-year **RIC.CI Project** has at least four goals:

- 1) to clearly state the origins of some choreographers who are certainly recognised as such today;
- 2) to involve emerging young people as dancers but also as assistants in the reconstruction of the chosen choreographies and works;
- 3) to revive choreographies or performances with a specific, timeless expressive force for today's audiences, much readier to exploit and appreciate contemporary dance than those of twenty years ago. Some of the spectators will recall them, for others they will be an absolute novelty;
- 4) to create an exemplary "package" which can also be exported, in which Italian experimental and truly contemporary dance can prove that it has a history and an important tradition.

From an organisational viewpoint, the **RIC.CI Project** aims to produce and circulate seven choreographies that are considered exemplary, initially in the premises of those who support the project in various ways. Three reconstructions have already been planned for 2011 and 2012:

Duetto by Virgilio Sieni and Alessandro Certini, produced in 1989 for the former Parco Butterfly company, will be performed by the Fattoria Vittadini company, with its European première at Torinodanza on October 14 2011.

Calore by Enzo Cosimi, created in 1982 by the choreographer's company at the time, known as Occhesc, will be entrusted to the students of the course in Theatredance at the Paolo Grassi School and to Fattoria Vittadini, with its European première at the Teatro Comunale di Ferrara, on March 29, 2012.

La Boule de neige by Fabrizio Monteverde of 1985, a production by the former Baltica company, now entrusted to the Balletto di Toscana Junior, supported by A.M.A.T. Associazione Marchigiana Attività Teatrali, will have its European première at the 2012 Festival Civitanova Danza.

All three productions will also be performed in other venues in 2013, in addition to the festivals and theatres mentioned. The remaining four productions, which will complete the cycle up to 2015, will be presented at the debut of **Calore** at the Teatro Comunale di Ferrara.

Marinella Guatterini



	13 OCTOBER	14 OCTOBER	15 OCTOBER	16 OCTOBER
4.45 pm	TEATRO GOBETTI AI MIGRANTI			
5.00 pm		TEATRO GOBETTI CINQUANTA URLANTI... SPORT		
5.45 pm		CAVALLERIZZA REALE - MANICA CORTA YOUR GIRL		
6.00 pm		CAVALLERIZZA REALE - MANICA CORTA ANNOTAZIONI	CAVALLERIZZA REALE - MANEGGIO SECONDA	CAVALLERIZZA REALE - MANEGGIO SECONDA
6.30 pm		CAVALLERIZZA REALE - SMALL HALL DUETTO		FONDERIE LIMONE - SMALL HALL CANZONI DEL SECONDO PIANO
6.45 pm		FONDERIE LIMONE - MAIN HALL IL GIRO DEL MONDO IN 80 GIORNI	TEATRO CARIGNANO LA RAGAZZA INDICIBILE	FONDERIE LIMONE - MAIN HALL A.SEMU TUTTI DEVOTI TUTTI?
7.00 pm				
8.30 pm	LAVANDERIA A VAPORE STUDIO PER LE VERGINI			
9.00 pm	LAVANDERIA A VAPORE EMBRACE			
9.10 pm	LAVANDERIA A VAPORE SOLS A DOS			
9.50 pm		FONDERIE LIMONE - SMALL HALL DUETTO		FONDERIE LIMONE - SMALL HALL CANZONI DEL SECONDO PIANO
10.00 pm				

DISPLACEMENT

A transfer service by **bus shuttle** is provided in order to connect the different *Italian dance platform* locations. We have also provided a transfer that will bring you back to the city centre (Piazza Castello) at the end of the last show. The bus will depart ten minutes after the last show's end, **without any possible delay**.
Please note: every day all professionals must arrive at the theatre for the first performance by their own, except on 13th October.

	13 OCTOBER	14 OCTOBER	15 OCTOBER*	16 OCTOBER
GO				
7.30 pm		FROM PIAZZA CASTELLO TO FONDERIE LIMONE MONCALIERI		FROM PIAZZA CASTELLO TO FONDERIE LIMONE MONCALIERI
8.00 pm	FROM PIAZZA CASTELLO TO LAVANDERIA A VAPORE - COLLEGNO			
BACK				
10 min. after show's end	FROM LAVANDERIA A VAPORE - COLLEGNO TO PIAZZA CASTELLO	FROM FONDERIE LIMONE MONCALIERI TO PIAZZA CASTELLO		FROM FONDERIE LIMONE MONCALIERI TO PIAZZA CASTELLO

* No bus provided:
the shows are in the city centre