



## **RIC.CI Project** **Reconstruction Italian Contemporary Choreography** **in the 80's and 90's**

idea and artistic direction **Marinella Guatterini**

artistic direction assistant **Myriam Dolce**

The RIC.CI Project (Reconstruction Italian Contemporary Choreography in the 80's and 90's) was created by an international observatory and aims to emphasize and put in motion the memory of the Italian contemporary dance since the beginning of the years '80 and until the early years '90.

This chapter of our artistic past is almost forgotten but therein lie the seeds of the Italian creativity and design capacity, often hovering between theater, dance, visual arts, poetry and literature, which are surprisingly original.



FONDERIE LIMONE MONCALIERI - Sala grande | **October 12, 2013** | 09:30 p.m.  
[length 50']

**CALORE** - 1982/2012

direction, choreography, scenography, costumes **Enzo Cosimi**

soundtrack **Enzo Cosimi**

music **Glenn Branca, Benjamin Britten, Liquid-Liquid, Chris Watson,**

**African popular music**

light design **Stefano Pirandello**

lights **Gianni Staropoli**

apparel **Gianni Serra**

jewels **Cristian Dorigatti**

performers **Francesco Marilungo, Riccardo Olivier, Francesca Penzo, Alice Raffaelli**

organization **Maria Paola Zedda**

1982 production **Compagnia Occhèsc**

**for the RIC.CI Project 2012 reconstruction**

**Compagnia Enzo Cosimi**

*in collaboration with Amat - Associazione Marchigiana Attività Teatrali, Arteven Circuito Teatrale Regionale Veneto, Teatro Pubblico Pugliese*

*in co-production with Fondazione del Teatro Grande di Brescia, Fondazione Fabbrica Europa per le arti contemporanee, Fondazione Milano Teatro Scuola Paolo Grassi, Fondazione Ravenna Manifestazioni, Fondazione Teatro Comunale di Ferrara, Torinodanza*

*Calore* is the first of the three proposals of the RIC.CI Project, choreography by Enzo Cosimi, *enfant terrible* of the Italian dance in the 80's, one of the best expressions of the Italian contemporary ballet, he studied at the Mudras of Béjart. Guest Choreographer for the Teatro alla Scala in Milan and the Teatro Comunale of Florence, he performed with his company in the most important theatres and festivals.

Franco Cordelli writes in the "Corriere della Sera" on February 7, 2013: «After thirty years *Calore* is not aged at all. On the other hand (according to Cosimi's opinion) and in such an inert historic moment as ours, the explosion of vitality of *Calore* resounds even clearer and more evident. The meaning of *Calore* is doubled. It is not only the irruption of the new (the avant-garde movements of the late seventies were conceptual, cold, sometimes icy; this new feeling imposes a new language (it is not clear where the dance ends and the theatre begins, and vice versa). The critical dimension extends from the world of the art (dance or theatre) to the world as a whole, to our daily life, the Italian way of life as it is today». Marinella Guatterini commented: «The beauty and uniqueness of *Calore* flowed from the new energy with which the show declared its "Mediterranean origin". The desire to decline everything that had been learnt (or better Cosimi had learnt) by the Americans, from Merce Cunningham and the "post-modern" choreographers, who returned to the simplicity of the daily gestures, according to the European taste and culture of a solar initiate of the Gaia Scienza, a Nietzschean rascal - in the country of lemons. *Calore* seemed to be a genuine revelation. Today it appears as a forerunner show, not only for those groups of actors (for example Ricci/Forte) who cast more than one glance at Cosimi, but also for a kind of dance, which came decades after. Let us think to Yasmeen Godder and *Singular Sensation*? We can make it and it won't be a mistake, should we not be xenophilous partisans. And then, why should we not include this show in the prophetic RIC.CI project, a challenge, which is required for the construction of a historical memory of our contemporary dance intended for the oblivion of its best and most original choreographic roots?».



FONDERIE LIMONE MONCALIERI - Sala grande | **October 13, 2013** | 07:00 p.m.  
[length 60']

## **LA BOULE DE NEIGE** - 1985/2013

taken from *Les enfants terribles* by **Jean Cocteau**

direction and choreography **Fabrizio Monteverde**

choreography assistant **Sabrina Vitangeli**

music and direction **Pierluigi Castellano**

songs of opera taken from *L'Orfeo* (1672) by **Antonio Sartorio**

texts **Francesco Antinucci**

costumes **Gianni Serra**

light creation **Carlo Cerri** in collaboration with **Andrea Narese**

interpreters **Mirko De Campi, Claudia Manto, Luca Cesa, Alessandra Berti**

1985 production **Spaziozero/Compagnia Baltica**

### **for the RIC.CI Project 2013 reconstruction Balletto di Toscana Junior**

**directed by Cristina Bozzolini**

*in collaboration with Amat - Associazione Marchigiana Attività Teatrali & Città di Urbino - Assessorato alla Cultura, Arteven Circuito Teatrale Regionale Veneto, Teatro Pubblico Pugliese*

*in co-production with Fondazione del Teatro Grande di Brescia, Fondazione Fabbrica Europa per le arti contemporanee, Fondazione Milano Teatro Scuola Paolo Grassi, Fondazione Ravenna Manifestazioni, Fondazione Teatro Comunale di Ferrara, Torinodanza*

Third production of the RIC.CI Project and second event of the Torinodanza festival, *La boule de neige* is a 1985 choreography by Fabrizio Monteverde. It was danced by the Compagnia Baltica and is now entrusted to the Balletto di Toscana Junior. Monteverde began his activities in 1976 as an actor and assistant director, and at the same time he studied with Carolyn Carlson, Moses Pendleton and Daniel Lewis at the Professional Centre for Contemporary Dance in Rome. *La boule de neige* is the story of a brother and a sister, Paul and Elisabeth, their love, their fate. Marinella Guatterini writes: «*La boule de neige* by Fabrizio Monteverde already impresses on the paper, for the timely distribution of the characters which predicts the recognition of a tale. The “plot” of this work, dated december 1985, is inspired by one of the most famous and difficult texts by Jean Cocteau, *Les enfants terribles*, that is surprisingly up to date and modern for the description of the motions and the pulses of adolescence. Of course the young Monteverde could not think of this very timely Cocteau while he was creating his second work [...]. *La boule de neige* is the starting point of a new trend of the Italian contemporary dance. It is a style that differs much from the research of pure energy such as you can feel in *Calore* by Enzo Cosimi (1982) or in the visionary and post-modern transfiguration of *Duetto* by Virgilio Sieni and Alessandro Certini (1989). “*Les enfants terribles*” of the Compagnia Baltica (Fabrizio Monteverde, Francesca Antonini niece of Alberto Savinio, Marco Brega and the actrice Patrizia Piccinini) reflected themselves roughly in the four “cursed” protagonists by Cocteau. Today, the reconstruction of the choreography, entrusted to the dancers of the Compagnia Balletto di Toscana Junior, directed by Cristina Bozzolini, provides ad hoc choreographic changes. Monteverde is passionately tied to his youth work, faithful to his steps, his music as well as his night-grey atmospheres. At the same time Monteverde is convinced of the need of a restyling to clear the livid room, the claustrophobic place for the action, and he transforms it with the aid of the lights and the circumspection of the interpreters. The costumes have lost the roughness of the late twenties, which was suggested by the capes and the knee-length pants, taken from the drawings of the same Cocteau and are chronologically closer to the movie by Jean-Pierre Melville, from which the true inspiration-fascination of the choreography comes».



CAVALLERIZZA REALE - MANEGGIO | **October 13, 2013** | 9:30 p.m.  
[length 70']

## **TERRAMARA** - 1991/2013

choreography **Michele Abbondanza**

reconstruction **Antonella Bertoni**

music **J. S. Bach, G. Yared, S. Borè** and **music of the popular tradition**

scenography **Lucio Diana**

light design **Carlo Meloni**

costumes **Marta Griso**

technical direction **Andrea Gentili**

organization and press office **Dalia Macii** e **Francesca Leonelli**

interpreters **Eleonora Chiocchini** and **Francesco Pacelli**

1991 production **Drodesera, Centro Servizi Culturali Santa Chiara**

### **for the RIC.CI Project 2013 reconstruction**

#### **Compagnia Abbondanza Bertoni**

*in collaboration with Amat - Associazione Marchigiana Attività Teatrali, Arteven Circuito Teatrale Regionale Veneto - Città di Venezia - Assessorato alle Attività Culturali, Teatro Pubblico Pugliese*

*in co-production with Fondazione del Teatro Grande di Brescia, Fondazione Fabbrica Europa per le arti contemporanee, Fondazione Milano Teatro Scuola Paolo Grassi, Fondazione Ravenna Manifestazioni, Fondazione Teatro Comunale di Ferrara, Torinodanza*

*with the support of the Ministero per i Beni e le attività Culturali - Dipartimento Spettacolo, Provincia autonoma di Trento - Servizio attività culturali, Comune di Rovereto - Assessorato alla Contemporaneità, Regione autonoma Trentino - Alto Adige, Cassa Rurale di Folgaria - Filiale di Rovereto, Centro Servizi Culturali Santa Chiara*

*costume sponsor Atelier Marta Griso*

In 1988 the meeting of Michele Abbondanza and Antonella Bertoni in Paris marks the beginning of an artistic collaboration that leads to the foundation of the Compagnia Abbondanza Bertoni. Michele Abbondanza studies in New York with Carolyn Carlson and is among the promoters of one of the fundamental experiences for the Italian choreography: the foundation of the Compagnia Sosta Palmizi in 1984. In these years, public and critics note the dancer-choreographer. Furthermore, the newborn Compagnia Abbondanza Bertoni is one of the Italian companies that has been able to provide entertainment for an extremely enlarged audience and won the ETI/Stregagatto Award 97/98 with *Romanzo d'infanzia*. Their first show as an artistic pair and a couple was performed in 1991: *Terramara*. Marinella Guatterini writes: «After *Duetto* (1989) by Virgilio Sieni and Alessandro Certini, after *Calore* (1982) by Enzo Cosimi and *La boule de neige* (1985) by Fabrizio Monteverde, the date of birth, 1991, of *Terramara* with the choreography by Michele Abbondanza will astonish you. This fourth production of the RIC.CI Project is the “youngest” selected choreography, here you can feel the vibrancy and commitment of the pair, which had already lived the seasons of the innovative ferment of the 80's in Italy and abroad. *Terramara* is the first cry of a company that would have continued to explore in different ways the theme of the relationship with the other, its echoes of Bach and the dense weave of ethnic musical suggestions – Hungarian, Indian, Romanian and Sicilian music – made it become a great success. A wonderful and promising first work that displayed skill and virtuosity in full view, though most people paid attention only or mainly to the choreographies of other countries. A work that aims to strengthen the characters of a Mediterranean style to be rediscovered. It was conceived as a reflection on the complexity of the relationship between two people of the opposite sex, who meet to create a new life and to regenerate themselves. *Terramara* used all the meanings and symbols of its name [...]. Hundreds of oranges thrown on the stage could not be only an explicit homage to the theatre dance of the naturalistic scenography by Pina Bausch, but a real need for heat and colour able to embrace the public».



## And in addition Guest show

CAVALLERIZZA REALE - MANEGGIO | **October 12, 2013** | 07:00 p.m.  
[length 55']

### **USDUM**

choreography **Claudio Bernardo**

interpreters **Milton Paulo, Claudio Bernardo**

scenary and music **Luc d'Haenens**

musical arrangements **Daniel Tursch**

soundtrack indigenous Xingus and Bororos tribal songs, Brazilian national anthem,

*Pensa em mim* Leandro and Leonardo, *Beata Viscera* Pérotin,

*Saint John Passion* Johann-Sebastian Bach

texts taken from *Lamentations of Jeremiah*

lights **Marco Forcella**

costumes **Estelle Wanson**

management **Nathalie Kamoun**

promotion **Léonore Guy**

**As Palavras-cie Claudio Bernardo**

*in collaboration with Indigo and the Atelier Sainte Anne*

*with the support of the Ministry of the French Community Wallonie-Brussels - Dance Sector*

*with the support of Wallonie-Bruxelles International (WBI) and Wallonie Bruxelles Théâtre Danse (WBTD)*

*show programmed with the support of Wallonie-Bruxelles International (WBI) and Wallonie Bruxelles Théâtre Danse (WBTD)*

Brazil, the birthplace of Claudio Bernardo, was often a source of inspiration for the artist. Among his major successes *Usdum* (1991 choreography) is the show that first showed the incredible capacity of Bernardo to create links between subject and age that may seem very far away at first sight.

The choreographer and performer has reread Shakespeare from the point of view of the colonization of Brazil (*Heart of the Storm*) because *Usdum* already linked the Brazilian largest gold mine (Serra Pelada) with Sodom salt mountain (see *Caspar, Melchior and Balthazar* by Michel Tournier).

The social and literary references transform this work in a hymn of love, in which the cruelty, the beauty and the humor are encountered and all is wrapped up in an eclectic sound context.

Claudio Bernardo was born in Fortaleza in Brazil. He began to work in his homeland. Then he moves to Europe, where he works with Mudras, then with the Company Plan K by Frédéric Flamand and receives his first awards.

In 1996, after five years at the Théâtre de l'Atelier Sainte Anne in Brussels, he founds the Company As Palavras-cie Claudio Bernardo. Claudio Bernardo is currently residing in Mons, in Belgium, at the Cultural Center La Machine à Eau. Since then he concentrated primarily in the choreography and also danced in many of his creations.