



SPELLBOUND 
CONTEMPORARY BALLET



"An artfully evening of extraordinary dancing" by Susan Fulks, Palm Beach Daily News U.S.A.
"If Spellbound were a car, it would be a Ferrari" The Annenberg center of Performing Arts-Philadelphia U.S.A.
"...spellbinding." By Donald Rosenberg, The Plain Dealer , Cleveland U.S.A.
"60 minutes of breath taking art of dance ..." Sabine Rother, Letzte Aktualisierung, Germany
"Astolfi exhilarating choreography is a model of invention" Janet Soares, Ballet Review U.S.A.
"The troupe has an alien beauty to its movement that has become the touchstone of reputable contemporary dance. The performers are magnificent in appearance, and their technique is remarkable." Susan Fulks, Palm Beach Daily News
"Dancers of such chameleon-like suppleness, they were not only spellbinding, but breathtaking."
Marilyn Jackson, The Philadelphia Inquirer

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Spellbound Contemporary Ballet was founded in 1994 by choreographer Mauro Astolfi who was joined two years later by Valentina Marini, and since then the company has enjoyed strong international growth. With an unmistakable style and strong ensemble of dancers considered amongst the best of their generation, Spellbound sits among the best of the seriously competitive Italian companies at an international level, an expression of dance which offers itself to the public with a broad lexicon, constantly experimenting and winning over audiences at the major festivals in Europe, Asia and the Americas. Over the years the company has laid the foundations for a path where the gap between audience, enthusiast and artist has grown progressively smaller. For 20 years it has run seminars and workshops feeding a creative supply chain which has brought to the stage thousands of dancers, as well as the merely curious, and in doing so it has created a genuine training nursery in dialectic rapport with the Company; a process which culminated in the residency at Daf Dance Arts Faculty.

Aside from Astolfi's creations, Spellbound's work includes a series of productions and projects developed through a network of international artists and institutions, such as the recent "La Mode", an installation by Tomoko Mukayama and Tojo Ito which opened the National Taichung Theater in Taiwan in October 2016.

From 2000, productions have been supported by the Ministry of Cultural Heritage and Activities and Tourism.

MAURO ASTOLFI

Artistic Director



Mauro Astolfi is without doubt one of the most important contemporary choreographers on the European scene. Working as a choreographer and teacher, he has created an original and constantly evolving style and symbolic language from his own personal elaboration of various forms of expressive contemporary movement. After a long stay in America, he established the Spellbound Contemporary Ballet in 1994, company which he runs together with Valentina Marini. Today, the company acts as a channel to express his personal view of today's choreographic language and as an inspiration for many young and emerging choreographers. The company, currently a leader in the international scene, has always combined Astolfi's personal portfolio with the technical excellence of its dancers to create a high profile model that is strongly focused on the quality of productions.

Astolfi is also working intensively as freelancer. In 2004 Astolfi was choreographer for Kitonb Extreme theatre and for Theatreschool in Amsterdam in 2005. In 2009, Astolfi choreographed the production of "Liberazione risonanza" for Balletto di Roma. In 2010 Astolfi was invited to create a new production for Szegedi Kortárs Balett in Hungary and in the same year, choreographed the musical "I promessi Sposi - Opera moderna" with director Michele Guardì. In 2011 he was invited to Germany by Liepziger Ballet to choreograph an original creation for the INTERSHOP project under the title "Hold me in this storm" which debuted at Liepziger Opera on the 25th March and in Chicago, USA for a new creation for River North Chicago Dance Company "Contact me". Also in 2011, Astolfi worked with Israeli choreographer Adi Salant, Co-Director of the Batsheva Dance Company on the "Dance is a cultural bridge between Italy and Israel" project, promoted and sponsored by MIUR (Italian University and Research Ministry) the Flavio Vespasiano Foundation and the municipality of Rieti. In 2012 he signed a new work "Humanology- Site Specific young project" produced by Festival OrienteOccidente which premiered during the Festival OO at Auditorium Melotti in Rovereto and a new creation for the American dance company Ballet Ex called "Instant God". In April 2013 he is together with Georg Reischl, Cayetano Soto, Jo Strömngren one of the choreographers for MINUTEMADE for Gärtnerplatztheater in Monaco-Germany.

In 2015 Astolfi is engaged in Canada to create two new pieces, for Vancouver Arts Umbrella Dance Company and ProarteDanza in Toronto.

In 2016 he is back in Arts Umbrella in Vancouver and in 2017 he is creating a new piece for Theater Magdeburg in Germany and Israel Ballet.

At the end of 2017 Astolfi is involved in a new creation for the Compania Colombiana de Ballet among the events organized for the Biennale de Danza Contemporanea in Colombia and in 2018 is creating a new piece for BackHaus Dance Company in USA.

As well as being a choreographer, Mauro Astolfi frequently appears as a guest teacher at major dance centres. Since October 2009, he has also been Artistic Director of the DAF centre (Dance and Arts Faculty - international dance and performance arts project) in Rome. From 2016 to 2018 Astolfi played as guest teacher for contemporary dance at the Opera BalletSchool in Roma.

VALENTINA MARINI

Director



Since 1997, after 15 years of dance training, Valentina Marini has worked as cultural manager and artistic curator. From 1996 to 2001 she was the Production Assistant and then Production Manager at "Garda Festival". From 1998 to 2000 in Giardino Giusti founded and directed "Danza d'Estate," a Festival dedicated to contemporary dance and new language in Verona. Marini joined the Spellbound Contemporary Ballet at the very beginning of the project and became Producer in 2000 playing as Director from 2005 leading the company together with Astolfi and helping Spellbound to evolve internationally. In 2002 she created a new agency, "European Dance Alliance", which addresses the needs of teachers and choreographers, and holds workshops for dance schools. EDA supports proposals and interactions between the educational and professional worlds, and offers exchanges and collaborations between companies and artists coming from the most prestigious European ensembles. While at EDA she organized workshops, choreographic competitions, and collaborations with international platforms such as Antixorpi XL, Cross Connection Competition, and Moving Theater Meets Friends. Since 2003 she has written for "Danzasi" magazine, supervising a column dedicated to the international cultural systems with particular emphasis on the dance market. Since 2006 she has collaborated with the activities connected to this magazine (Danzasi International Competition, Meetings, Exhibitions). Since 2006 she has collaborated with the Roman society Laratti srl, realizing numerous projects in the sphere of production. Among these projects are "Tersicore Festival" in the Conciliazione Auditorium, "Awertenze Generali," "Natale Di Roma" 2009 edition, and "Reate Festival" 2009 and 2010 edition. Along with Monica Ratti, Marini coordinated the dance portion for Artistic Director Raffaele Paganini. She and Ratti also coordinated MIUR (Ministry for the University and Research) in partnership with Flavio Vespasiano Establishment of Rieti for the project Danza e/cultura-un ponte tra Italia e Israele, in 2011 in collaboration with Batsheva Dance Company. In 2007 she created "Contemporaneamente a Roma," a platform for new choreographers and a new stage for young authors, which annually hosts twenty emergent Italian choreographers. This project is part of a wider commitment to support contemporary language and expression. Since 2009 she has been the artistic director of the summer dance activities at the Circeo National Park by Litorale spa in collaboration with Latium Region, Sabaudia municipal district and ATCL (Theater Association of the Latium municipal districts). In the last few years Marini has been invited to collaborate on dance projects and advise and organize for international Galas and international tours. She is the dance and foreign relations advisor for "Milano Danza Expo," and for DAF (Dance Arts Faculty) since 2011. In 2015 she plays also as dance consultant for Theater Carcano in Milan, and is artist representative for the Italian market for Shirley Esseboom since 2011 and for Emanuel Gat Dance since 2016.

Since 2016 she is artistic curator of the dance season at Teatro Biblioteca Quarticciolo in Roma and artistic director of Fuori Programma Dance Festival at Teatro Vascello in Roma.

Much involved in the cultural politics associations of the country, since 2010 she has been vice-president for AIDAP for AGIS Federdanza, and has been coordinator of the dance associates for the Latium Agis Regional Union.

productions

VIVALDI PROJECT

(title TBA)
New production 2019





VIVALDI PROJECT

(Title TBA)

Choreography Mauro Astolfi & Jean-Guillaume Weis
Set / Design TBA
Lighting Design Marco Policastro
Orchestra Orchestre de chambre de Luxembourg
Dancers Spellbound contemporary ballet

OPENING AT THE GRAND THÉÂTRE ON 25TH, 26TH SEPTEMBER 2019

A INTERNATIONAL COPRODUCTION BETWEEN LES THÉÂTRES DE LA VILLE DE LUXEMBOURG - SPELLBOUND CONTEMPORARY BALLET - ORCHESTRE DE CHAMBRE DE LUXEMBOURG WITH THE CONTRIBUTION OF THE ITALIAN MINISTRY OF HERITAGE AND CULTURE.

JEAN-GUILAUME WEIS

Ballet Contemporain de Bruxelles 1985-1988, Mark Morris Dance Group (Brussels and New York) 1988-1993, Pina Bausch Tanztheater-Wuppertal 1994-1997, 1998-2002 guest dancer at Tanztheater Basel, Joachim Schlömer. 1998 to today Dance Theatre Luxembourg.

From 1983 to 2002 he has danced in numerous performances, repertoire and premieres throughout the world. Since 1998, he dances, performs and choreographs mostly for Jean-Guillaume Weis Dance People and appears as a guest artist in other productions in dance, film, play and performance. He regularly teaches ballet and modern dance in Conservatoire de Luxembourg, in dance schools and develops projects in high schools and University. He collaborates in staging and choreographing for plays and films.

Since 1998, Weis has choreographed 25 evening pieces and shorter pieces.

Medals/awards: Chevalier de l'Ordre du Mérite du Grand-Duché de Luxembourg (2015).

Jugendpreis IKB for Ballet at age 19 in 1986.

Teaching Ballet & Contemporary: Ballet Saarbrücken, HJS Amsterdam, ArchiTanz Tokyo, BAC New York, Conservatoire de la Ville de Luxembourg, Danzschoul Wellenstein, Centre de création chorégraphique du Luxembourg, a.o.

Residencies: Baryshnikov Arts Center, Centre chorégraphique de Caen, Centre de création chorégraphique luxembourgeois...

Recent works : A Bucketful of dreams, Flock, play time. Pieces set

in University: Frankfurt, Germany, Hochschule für Musik und Darstellende Kunst (Master & BA):

1. Insieme Uno 2. Air. Oklahoma University. A Flock of Dreams. Many short pieces were created for students in Conservatoire de Luxembourg for exams or as part of the teaching and performances as in various schools.

The work: Jean-Guillaume Weis' various original productions explore dance and choreographical tradition as well as the concept of dance theatre and redefines its form and its substance. The result is an experiment based research that produces various works in an intense choreographic and theatrical flow, with a specific focus on artistic diversity and occasionally involving a range of different media. By raising questions about the subconscious and the imaginary facets of contemporary issues Jean-Guillaume's productions fuse respect for tradition with the urge to question the underlying codes and roots of dance today.



ORCHESTRE DE CHAMBRE DE LUXEMBOURG

For thirty-seven years, thanks to the tireless energy and determination of its founder and mentor, Professor Joseph Groben, as well as the unfailing support of the Ministry of Culture and its partners, the orchestra has had the privilege of performing on numerous occasions, accompanying prestigious soloists as well as major choirs; the orchestra is also an official ambassador of the Grand Duchy of Luxembourg abroad.

The extensive experience gained by the Orchestre de Chambre du Luxembourg over the years has endowed it with all the key strengths that enable it today to continue its ongoing missions, but also — and more importantly, through the rigorous work and unfailing commitment of each and every one of its members — to open new paths, taking bold routes through the seasons to come, and to pledge to continue their intense endeavour to reach out to a diverse, demanding public, both within Luxembourg and internationally.

The chamber formation, which is flexible in terms of the numbers of members who participate in each performance, is fully determined to share the wealth of modes of musical expression of our times with the public. Collaborative work with artists from

a number of very varied musical horizons, including jazz, world music, and variety, along with new approaches with diversified forms of expression (theatre, dance, multimedia and more) bring formidable artistic contributions that feed into what always was and will remain the traditional orchestra repertoire: baroque, classical, romantic and contemporary works, and most notably, first performances of Luxembourg composers.

The ensemble has reached a peak of excellence over the years, the fruit of the continued work of their principal conductors, such as David Reiland, Nicolas Brochot and Pierre Cao, to name only the most recent among them.

Today, Jean Muller is the artistic director of the orchestra, which plays under the baton of its chef conductor, Florian Krumpöck.

The OCL is in residence at the Kinneksbond in Mamer.

His Royal Highness Crown Prince Guillaume holds the High Patronage of the Orchestre de Chambre de Luxembourg.

LES THÉÂTRES DE LA VILLE DE LUXEMBOURG

The eclectic programming of the Théâtres de la Ville strives to represent all that is played, sung and danced on stage to the highest quality, and respond to the needs of its ever-growing audience. With a programme focused on quality and diversity, the Théâtres de la Ville have forged a solid reputation with their international partners over the years and have been able to establish collaborations with many other prestigious presenting houses and festivals. The Théâtres de la Ville aim to nurture the creative vitality of the national scene by actively involving local talent in international co-productions.

Furthermore, considerable effort is invested to enable homegrown projects to tour abroad by constantly nurturing partnerships with other European venues. This strategy of blending 'home' creations with international co-productions has enabled the Grand Théâtre and the Théâtre des Capucins to increase the visibility of Luxembourg both in the Greater Region and throughout Europe, and also enabled young Luxembourgish artists to work internationally by promoting them beyond the borders, thanks to excellent relationships with its partners.

CHOREOGRAPHER'S NOTE BY MAURO ASTOLFI

For this new project, the main idea is to create a partial reworking and integration of the Vivaldi's universe through contemporary sounds. Just as Vivaldi was absolutely aware of going well beyond the limits of his time, in a world of rationality, he also didn't worry in the slightest about going against the grain, which is exactly what made him such a genius. This sparked the idea of reworking his musical architecture to try to restore Vivaldi's distinctly unique characteristics to the piece. The aspect which interests me, and which I enjoy portraying, is the enormous quantity of hearsay which revolved around him at the time.

Among them were tales of Vivaldi the priest who suddenly left the altar as he was conducting mass and running into the sacristy to write the musical motif which he had in mind at that very moment...to then return to finish the Eucharist. He was singled out during the inquisition, but luckily was deemed to be a musician and thus mad, eventually only prohibited from holding mass. This anecdote provided me with an insurmountable source of inspiration, shaping a dance-based study which combines the different aspects of Vivaldi's universe, balancing the purely artistic side with the most theatrical, and at times even farcical, human tendencies. Vivaldi was the first musician to compose with the precise purpose of stimulating public taste. Not indulging, but stimulating.

CHOREOGRAPHER'S NOTE BY JEAN-GUILLAUME WEIS

Listening to Richter's version of The Four Seasons, I felt to start with that it was a rather facile exercise, topical and unimportant. But as I continued listening I moved on past my pre-judgment and the love that I felt for the various rediscovered versions that I had known since I was a child. And I found a truly beautiful work which made me want to choreograph it.

For each season, moods and colours come to the fore, highlighting the very perception of the seasons and their variations. I want to interpret each note and each movement differently with the methods I use. Danced, played, performed with a combination of movement, gestures, light and effects, the colours of the seasons add to the moods that affect us — they are so specific to each season, even though they are still variable within their season.

Since dance and music are traditional partners, the Luxembourg Chamber Orchestra will be playing Richter's version of Vivaldi's Four Seasons live, so that the music can be experienced in fusion with the dancing.

In this project, I hope to express the multiple facets of what I feel when I listen to The Four Seasons; the different moods, of course — the colours, we might say — but above all what the various compositions give rise to in my imagination: an imaginary world full of original and unexpected propositions, a particular way of reflecting the music.

Since Vivaldi's original was the starting point for the project, probing the work via Richter's surprising interpretation of it will enable me to propose a suite of tableaux — not the same as a mere interpretation or representation of the notes of the music. By contrast, the music and dance combine to create a new, mutually enriched entity, and a new artistic gesture.

The feelings of moroseness, joy, energy, or withdrawal into thoughtfulness are not limited to any particular season. How can these feelings be made to come across — by what means, by what artistic gesture? That will be the surprise and the challenge I hope to take up with the dancers, in narrating The Four Seasons in an unexpected way, allowing a new reading of this refreshing piece of music. A 'je ne sais quoi' that all in all explains why these musical moments — these 'songs' — have become smash hits!





FULL MOON

Ph Paolo Porto



Lenght 70'

VIDEO LINK:

<https://vimeo.com/284404890>

FULL MOON

Choreography Mauro Astolfi

Set Mauro Astolfi, Marco Policastro

Lighting Design Marco Policastro

Music Various Artists

Costumes Anna Coluccia

Dancers Maria Cossu, Mario Laterza, Giuliana Mele, Giacomo Todeschi, Lorenzo Capozzi, Pablo

Girolami, Aurora Stretti, Alice Colombo, Valentina Staltari

*A Spellbound production with the contribution of the Ministry of Heritage and Culture,
Premiere Roma 25th July 2018, Festival Fuori Programma*

The sight of a full moon showers the observer with a sense of completeness, a closed, perfect circle. But it also can cause anxiety, light sleep, and strange instincts which are sometimes difficult to control. One might get the urge to go out, run somewhere, to feel something different coursing through one's veins.

People stop feeling like themselves, and this sense of desire and transformation isn't just enacted in the usual "animalistic" sense. Becoming a werewolf isn't necessary; sitting and staring at the moon is enough to begin to ponder, to question ourselves.

The moon can ignite truly powerful transformations. It can raise or lower the tide of the sea, so it's impossible to think that it wouldn't have an effect on us as well.

Every time something in our lives is so powerfully charged with symbolism and meaning, all of a sudden, it seems as if it had none. But when examined closely, something happens within and we feel different. Waiting for the new cycle to take shape once again is truly worth it. It's the only other "world" which we see distinctly in the sky. The full moon reminds us that every day might bring about some small change.

Certainly, change isn't automatic, it isn't something that happens out of inertia... abundant energy is necessary.

Press Reviews excerpts

"FULL MOON: Spellbound goes to the moon"
from klpteatro.it

"Full Moon" builds an unheard of language, and does so with so much more radicality than the last shows of the Spellbound Contemporary Ballet as it severely renounces the choreographic-descriptive idea. The discourse of the bodies proceeds autonomously and strongly, almost mute... the stage is neutral, bare, the only "tangible" element is the complex lighting of Marco Policastro... "Full Moon" denies a slavish reconstruction of the content, but leaves enchanted by the accuracy and speed of the choreographic gestures, for the consistency and beauty of the interactions between bodies always immaterial, without friction ... A presence on stage that must be defined with a single word: absolute"



ROSSINI OUVERTURES

Ph Cristiano Castaldi



ROSSINI OUVERTURES

Choreography and Direction Mauro Astolfi

Music Gioachino Rossini

Lighting Design Marco PolICASTRO

Set Concept Mauro Astolfi, Marco PolICASTRO

Set Construction Filippo Mancini/CHIEDISCENA

Costumes making Verdiana Angelucci

Dancers Maria Cossu, Mario Laterza, Giuliana Mele, Lorenzo Capozzi,
Aurora Stretti, Pablo Girolami, Caterina Politi, Giacomo Todeschi, Alice Colombo

Rehearsals Director Alessandra Chirulli

A Spellbound production with the contribution of the Ministry of Culture
and Tourism and Lazio Region in cooperation with Pesaro Municipality & AMAT

School performance Pre/premiere Roma , Teatro Vascello february 20th, 2017
World Premiere Pesaro, Teatro Rossini, february 25th, 2017

VIDEO LINK:

<https://vimeo.com/207023863>

DUTATA 71'

Rossini Ouvertures celebrates the artistic and human figure of Gioachino Rossini, who will have died 150 years ago in 2018. To mark the occasion, the illustrious composer "will become a testament to Italian beauty throughout the world", as stated by the Mayor of Pesaro, Matteo Ricci, who - with the Italian Minister of Cultural Heritage and Activities and Tourism; the Minister of Education, Universities and Research; President Emeritus Giorgio Napolitano; as well as other distinguished members of the Italian cultural world - will be part of the National Committee to promote the programme of festivities. Over the span of four years, from February 2016 to October 2019, there are no less than 14 Rossinian anniversaries, such as 20 February, the date of the first performance of The Barber of Seville, which took place in 1816 at Teatro Argentina in Rome, or 29 February, the composer's birthday in the leap year of 1792. To honour its illustrious citizen, Pesaro, city of music with its conservatory and historic theatre, will dedicate a rich agenda of artistic, musical and literary events to highlighting the life and accomplishments of the genius composer. Among them is a performance by Spellbound Contemporary Ballet, co-produced by the city of Pesaro and Teatro Rossini.

DIRECTOR'S NOTES

Reading the words of Augusto Benemeglio on the life of Rossini, on that 'organised madness', was, for me, profoundly and absolutely illuminating.

I was sincerely seduced in 24 hours of continuous, repeated listening to the Rossinian world, by such unbridled and intoxicating genius, but one which at the time walked arm in arm with so many black spots, torn apart by a deep melancholy that, through a strong, energetic personality bordering on bipolar, created musical works of eternal, absolute grace.

Trying to touch on all points in a life such as that of Gioachino Rossini would be absolutely impossible, in part because as much as dance can be, and movement is, an aspect of sound - a materialisation of music - what Rossini was able to create in just a few years of his life, I don't believe can ever be represented otherwise in a genuinely sensible manner.

But the extremely contemporary nature of this great artist is so present and vibrant in the life that I live, in the life that I see around me, that I tried to draw closer to the deep relationship between the foreboding, the awareness, the fear of death and the simultaneous ability to generate emotion which is so brilliant, so full of grace, power and gaiety that the end of each piece was the creation of another.

In this performance, I imagined a large wall, the wall of Rossini's memories behind which he hid, archived his food, his wine, the house where he hosted his great friends and fellow composers, but also the everyday people he loved to joke with, play with and share all aspects of his life with. I envisioned this "wall" as a projection of his mind, full of windows, shelves, hiding places - a wall which separated one world from another.

In this space roamed an occupant, an anthropomorphic figure, black, a stain which took on human similitudes, which communicated with him, which crept into his dreams, crawled into his bed and then disappeared, but which was always there as if to mark the short time - but also the lengthy time - spent fighting physical and mental illness of all kinds. This dark figure was the fear of death, his illness, but also perhaps his advisor, paradoxically at times the only constant.

In his long nights, with increasing insomnia, Rossini came to live in two worlds which at times drew closer, almost touching, and only his infinite ability to create, his passion for physical, sensory pleasure, for food, for sex, were able to momentarily anaesthetise what was happening in his body and his mind.

His music was extreme, the mark of a greater force and energy, and I purposely tried to create extreme choreography, loaded with energy, vitality, encounters, seduction, suggestions. I spent a lot of time thinking about how to translate his compositional genius into movement. I didn't feel it was a case of working on abstraction; I sought out and "felt" for how to convey the vibration of his music: I literally let myself be carried away, and it was an entirely unique experience.

As Alessandro Baricco wrote, Rossini's music is truly "organised madness". Intensity, pure chaos, dismay, schizoid escape...but by escaping, he created something that never could be repeated after him.

Mauro Astolfi



From Teatro.gaiaitalia.com by Alessandro Paesano
"A magnificently successful work"

Rossini Overtures is a magnificently successful work supported by exceptional, inventive dancing where Astolfi displays not only fantastic choreography but also exceptional mastery in knowing how to structure the choreography to suit his skilful dancers.

They make Astolfi's difficult, very strenuous and demanding choreography seem easy, speaking the grammar of a new language as if they had always spoken it.

From Teatrocritica.net by Gaia Clotilde Chernetich

"The crescendo of Spellbound Contemporary Ballet: a dance for Rossini " "In Rossini Overtures Astolfi uses the bodies of his expert dancers to give the public that concrete idea of the aura which emanates out of this complex expression of Italian musical genius...Like Rossini, the master of crescendo, this new "overture" by Spellbound could make this beautiful Italian dance company really take off"

From Danceandculture by Monica Ratti

"Gioachino Rossini loved to create works that pleased the public; I think he would have particularly loved this work by Mauro Astolfi celebrating him in dance."

From Paperstreet by Sarah Curati

"What strikes you is the playful intention of the dance and its seductive energy, but, perhaps most of all, its strong theatricality which subtly accentuates the already dizzying expressivity of the dancers whose technical ability is irreproachable. Everyone, therefore, will be Rossini, or "Rossinian" men imposed on moving images: Rossini who gulps down his beloved food, surrounded by women or friends or, at the end, on a bed besieged by the spectres of depression, in a space that is always shimmering under the remarkable lighting design by Marco Policastro which interacts with the theatrical dancing, moving from dreamlike to more realistic scenes."



YES, OF COURSE
IT HURTS



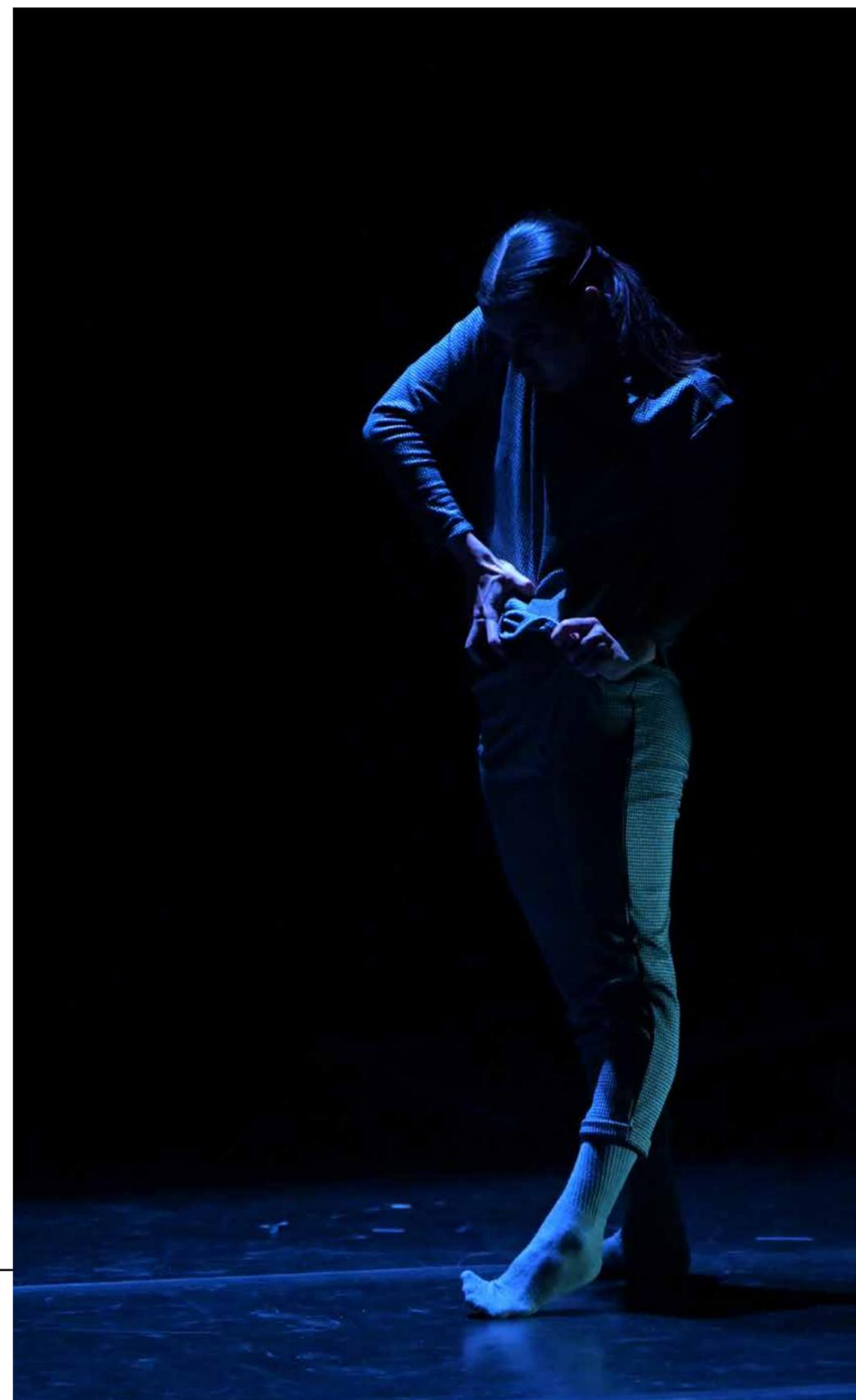
YES, OF COURSE IT HURTS

Choreography and Direction Mauro Astolfi
Music AAVV

Dancers Maria Cossu, Giuliana Mele, Aurora Stretti, Caterina Politi, Alice Colombo

A Spellbound production with the contribution of the Ministry of Culture and Heritage

"Yes, of course it hurts" is the result of a strong impression from reading the wonderful poem of the same name by Karin Boye, a profound and acute reflection on the necessity of pain in our lives as a moment of transmutation and understanding of its inevitability. A pain that already accompanied us, but that we must not fear, because it is at that moment, when we free ourselves from the fear of pain ... that we create our world.



MYSTERIOUS ENGINE





MYSTERIOUS ENGINE

... or the need for authenticity

Choreography Mauro Astolfi

Music AGF, Rachel's

Lighting Design Marco Policastro

Dancers Caterina Politi, Giuliana Mele, Giacomo Todeschi, Lorenzo Capozzi

A Spellbound production with the contribution of the Ministry of Heritage and Culture

World Premiere

World Premiere, Roma 4 jan 2017

Length 24'

VIDEO LINK:

<https://vimeo.com/217199589>

ME is the first of a new two-part creation exploring the human condition and our lack of freedom. Over time, our purpose as humans becomes impervious and frequently shifts, and as a result of these changes, at a certain point, we lose contact with colours, sounds and words.

We need to use our bodies to recalibrate ourselves, with our own dismantled and disorganized movements, to recreate a navigable and clear way forward. We need to rekindle the condition for an internal freedom and defend it from unfettered instincts, striving to remain in control of our own desires rather than having our lives shaped by them. The ability to make such a choice brings our search for freedom into the real world.

ME focuses its search on the factors which can widen our field of vision to take in everything surrounding us: skin, bones, a beating heart - everything morphs into something other than what it used to be and becomes an incredible driving force which works in an entirely different way. Another small step towards discovering freedom comes in losing one's self in the mystery of how we work, and never taking anything entirely for granted.

THE HESITATION DAY





LENGHT 14'

VIDEO LINK:

<https://vimeo.com/143480005>

THE HESITATION DAY

A Spellbound production with the subsidy of the Ministry of The Heritage and Culture in cooperation with The Egg Albany/NY.

World premiere October 23, 2015-The Egg/Albany, NY

Choreography Mauro Astolfi

Music Norn, Amon Tobin

Dancers Lorenzo Capozzi, Giacomo Todeschi, Mario Laterza, Pablo Girolami

Lighting Design Marco Policastro

Hesitation day is that day in which action, thinking and judgment are temporarily suspended.

A precious moment in which we take a fresh start, we try to remember what we want to accomplish in this world.

In its etymological sense, "hesitate" also means to carry something towards a destination...

The dual and apparently, opposite meaning of the word has been the inspiration of this work... sometimes, despite our inability to decide, our inputs disperse and somehow, someone will receive them in a way or another.

Someone will understand us. To most of the people, we will remain unreadable and hard to follow, to those who will be able to only perceive through this work a permanent movement and not just what starts and ends the action.

Mauro Astolfi

SMALL CRIME





LENGTH 9'

VIDEO LINK:

<https://vimeo.com/112372941>

SMALL CRIME RENOUNCING PRIDE CREATES MIRACLES

*A Spellbound production with the contribution by the Ministry of Culture and Turism,
world premiere A.P.A.P conference New York/January 2015, City Center*

*choreography Mauro Astolfi
music Jonny Greenwood, Nils Frahm
lighting Marco Policastro
performers Maria Cossu, Pablo Girolami*

"Small Crime" it happens by chance, unfortunately it often needs to be masked by interest.. it happens every time you seek, with any amount of force, to enter a person's life...stubbornly attempting to get their attention.

The second small crime, the one which often permanently ruins our lives, is a direct consequence of the first.. which happens when a person who has been rejected at one point in their life, seeks revenge, ignoring and refusing to recognise the same person who was at the center of their thoughts.

In some cases, renouncing pride... creates miracles.



FORMAMI

Ph Cristiano Castaldi

FORMAMI

choreography Mauro Astolfi
performers Maria Cossu, Mario Laterza, Giacomo Todeschi
music Various Artists
lighting design Marco Policastro

"Formami" is a virtual black box found after an accident: in this case not actually an accident, it's a bewilderment, a great confusion. It's that moment where you lose yourself, but where even asking for directions, you have the feeling that nobody really knows what to recommend us ... often in life you look for someone to guide us in a direction, to give us directions ... But then you end up talking to yourself, as if you were talking to our creator and asked "form me!". If we really had a black box in all our life accidents, if we could remember, and understand why it happened... we would start to form other bodies, another mind, another sensitivity. "Formami" is an eternal movement.

LENGHT 15'

VIDEO LINK

<https://vimeo.com/267488789>

MAN MADE



MAN MADE

choreography Mauro Astolfi
performers Pablo Girolami, Giacomo Todeschi
music Steven Price
lighting design Marco Policastro

LENGHT 10'

VIDEO LINK

<https://vimeo.com/93099926>

CARMINA BURANA





LENGHT 60'

VIDEO LINK:

<https://vimeo.com/147005957>

CARMINA BURANA

Produced with contribution from the Ministry of Heritage and Cultural Activity and Entertainment Department of the local Tourist Board in Maiori for great events in the region of Campania

Debut: Maiori-15 September 20 06

Rearranged for Madrid en Danza 2010 new version arranged for Prisma festival de Danza contemporanea, Panama 2014

direction and choreography Mauro Astolfi

dancers Maria Cossu, Mario Laterza, Giuliana Mele, Lorenzo Capozzi, Aurora Stretti, Pablo Girolami, Caterina Politi, Giacomo Todeschi, Alice Colombo

music Aleksandar Sasha Karlic, Carl Orff, A. Vivaldi (from Dixit dominus)

lighting design Marco Policastro

stage design Stefano Mazzola

costumes Sandro Ferrone- Roma, Halfon- Roma

SPELLBOUND 
CONTEMPORARY BALLET



One of the most successful production of Spellbound Contemporary Ballet, *Carmina Burana* was performed more than 250 times, also in Austria, Thailand, Panama Germany, Canada, Cyprus, Switzerland, Luxembourg and Spain.

The *Carmina burana* manuscripts were found, many (more than three hundred essays of various types) in a volume in the Benedictine abbey from which they take their name. They trace back to the 13th century, when it was common, travelling in Germany and Saxony, to run into the goliards (hence the traditional Italian name given to university students, have little or nothing to do with their medieval namesakes) or more correctly vagrant clerics; scholars studying traditional Greek and Latin poetry, poets of wine, women, travelling and gaming. Impudent, subversive burlesque poetry: they spoke of daily adventures and joyfully discoursed upon the functions while never looking beyond. Forget the silent language of ratio, forget decorum, they even dared to mock the divine with so-called 'kontrafakurten' i.e. a disguise of religious hymns and secular songs as a parody of gospel, of confessions and litany. Eros, then becomes Thantos, and thus homo faber becomes homo ludens. "Venus me telo vulneravit / aureo, quod cor penetravit"...

"Venus struck me with a golden arrow which pierced my heart": the body (unlike that of the damned in 'Last Judgement' or a medieval painting which does not know the flourishing of resurrection, only release and lust, as in the verses of Ovid, Marziale and Catullo). From this curious mix of courtly elegance and scurrilous plebeian, Mauro Astolfi draws, or rather, freely relies, without any intended philology - upon a choreography that plays between 'depth' and 'excessiveness' (as an artist to whom 'average' rhythm means little or nothing) and employs space almost simply so as to challenge its limits and which is divided into three movements which beat out a liberating crescendo. We pass from a brutal act of aggression (rape?) under the leaden vault of beating rain to a part which is by turns irreverent and grotesque in its allusions to the *Giullarate*, then finally to a culmination of the *incendium cupiditatum*, the unleashing of the passions which unfolds within the tavern (and here, as oft was intended in antiquity, we should read "brothel") a place where the baser instincts may be indulged for a handful of silver... There are two key symbols of this ballet, fallen among an atmosphere which is disquietingly metaphysical: an imposing closet (seen, one would say, from the viewpoint of infancy, which only heightens the mystery) and a table. The former (in which the

dancers' bodies are returned to almost as so many threadbare clothes) represents memories, secrets, "skeletons" hypocritically veiled and hidden away; the latter, a sacrificial altar from the land of *Voluptas*, laden with bodies almost like tempting foods (Gluttony and Lust being cardinal sins born of the same loins)...

'*Carmina burana*', then, as a reckless cry of dissent, confronts "sin" without excessive fear and takes on taboos with the expressed desire to breach them, consciously defying censorship and anathemas, playing cards with the daily game against death. It revitalises the Chaos of Pan through the harmony of Orpheus; accepting reality without spiritualizing it and perhaps even crosses over to "triviality" and the "obscene"... There are no future rewards awaiting, but we are constrained to live in the present, always aware of a divinity of pagan times which promises no punishments or prizes other than those of immediate contingency. It shouts out that there are no gods, but many demons who might possess and invade us, such as Eros, whom according to Plato, is "a great demon" and, as all demons must be, is "somewhere between a god and a mortal".

Riccardo Reim

REVIEWS: WITH SPELLBOUND AUTHORS REALLY "DANCE"

(*Corriere del Mezzogiorno*, March 2007) by Paola De Simone

Featuring a genius for invention and plasticity of contemporary body language and boldness in the dynamic tension between the figures' special-scenic context. Among the most beautiful and intense performances of recent times from the Italian dance world, financed by the state, special attention is merited by the ballet "*Carmina Burana*" with music by Carl Orff, Vivaldi and Caracciolo. The "*Carmina Burana*", according to Astolfi, blends rare visual gestures and feelings of humanity into the restless, dark gothic shadow, ironic and fast on the backdrop of the eighteenth century sound created by Vivaldi. Outstanding performers of virtuoso ability on stage, their twists, impulses, the play with light, metric contrast and ensembles including thousands of combinations of performers carefully balanced between a prestigious container and a medieval "appointed place".

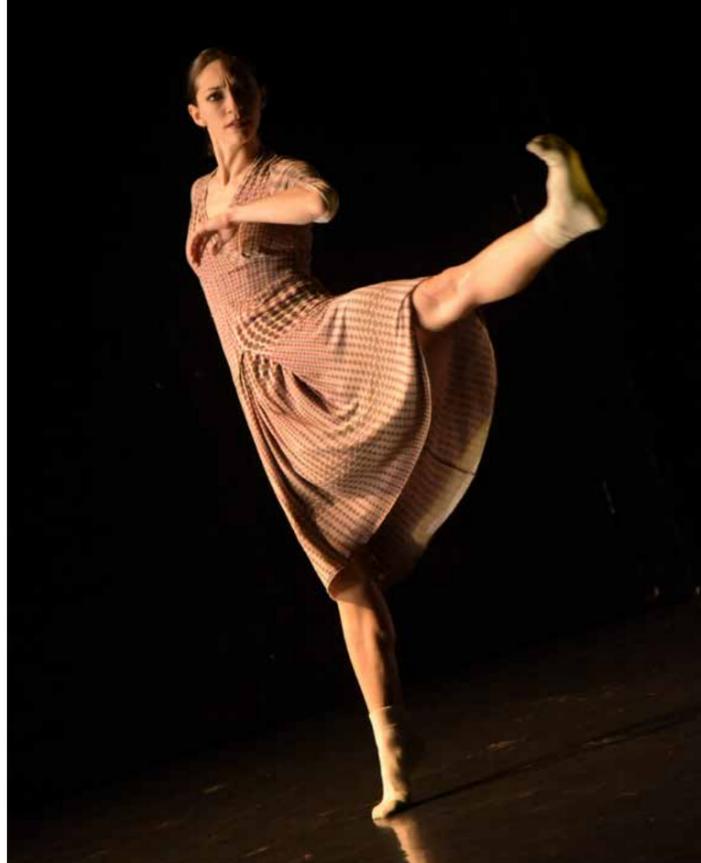


A BEAUTIFUL, STYLISH SPELLBOUND (L'Arena Jult 2007)
The "Carmina Burana" rich in life and tension. Fantastic dancers, full of energy
by Danila Bruna Adami"

...Astolfi has returned with the true meaning of movement, leaving apocalyptic musical tones in the background which he alternates with other scores, making the Carmina a compelling fresco to youth. Without pausing, we see a continuous display of choreography from Mauro Astolfi, full of tension and plasticity, not to mention a group of extraordinary dancers, with perfect form and endless energy who effectively redesign the stage for each sequence. The scenography of Stefano Mazzola, more so than the music, is the crucial element: the central stage is used practically or as a table, and above all the cabinet in which the final act is performed.

CARMINA BURANA (LIVEPOINT July 2007) by Davide Galati

The name is enough to evoke the power and expression found in this collection of poetic and musical documents from the middle ages, anyone who knows or has heard the songs is well aware of the strength, lyricism and poetry that provide a mirror to the time they were composed. Managing to bring it to the stage, making sure that nothing is lost and to add body language to that of music, with dancing doing the talking is not an easy task. However the Spellbound Dance company, under the direction and choreography of Mauro Astolfi, have done this in a surprising and impressive fashion. Debuted on Monday on stage 9 in the picturesque setting of the Old Market Court, The "Carmina Burana" by Astolfi featured nine dancers almost perfect in creating the tension and impact of this ballet. The choreography plays with bodies in such a way to make the tension that troubled the middle ages feel real, which resonates in the music of Carmina, sometimes seeming like the "Crazie del Primavera" by Botticelli, but only for a moment, because the age is not that of the Renaissance. The gestures are restless, full of strength, devoid of sweetness and linearity: it is the gothic that becomes dance. But the body language is contemporary, free, virtuous, and full of impulses and contractions, a contrast that follows the music and becomes a natural extension. Enjoyable and happy moments are not missing, thanks to the music of Vivaldi, but above all the game of the bodies which takes place within the cabinet, bodies in constant motion as if to indicate the magic and mystery of the medieval period, but also its vitality. A show full of feeling, with fine direction and excellent performers.



DANCING GOLIARDS IN THE CABINET
(Corriere della sera, 11 August 2008) by Valeria Crippa

"...a choreography that challenges the power of the performers, punctuated by twists, holds and impulses, under a lighting display that cut through the story. The action revolves around a dining table that becomes a sacrilegious altar to gluttony and lust. With a final surprise, the dance moves to a cabinet where everything is gathered and the metaphor of the mask and of theatre is hidden.



CARMINA BURANA (TEMPO STRETTO of Messina, July 2007) by Grazia Tardiolo

An incredibly disruptive ballet, built of life and rhythm, enraptured a full house at the Nuovo Giardino Corallo last night. The ballet, rearranged according to the direction and choreography of the great Mauro Astolfi, becomes an expression of restless spirits. A contemporary journey, set to the music of Orff, Vivaldi and Caracciolo, the unnerving expression of "vagrant clerics" or "goliards". From the depths of their body poetry, combined with the harmony of motion, translating pleasure and freedom to a universal language. The eight dancers appeared and disappeared behind the doors of a cabinet, embodying the vivacity, verve and grit of a youth eager to break the rigidity of medieval life. It is exactly this strength that is the peak of this impeccable piece by Mauro Astolfi; to make the body a tool for the communication of anxieties and tensions in a time that imprisoned its own supporters.

INTENSE AND GRIPPING "CARMINA BURANA"

(La Cronaca di Cremona, 12 August 2008) by Eleonora Olivi

"..The choreography, headed by a highly refined Spellbound Dance Company was a perfect compendium of "Carmina" with the narrative power of dance, music and verse revealed with a renewed vigour. Through an innovative and contemporary language, a series of scenic images played across large adages and wild excesses which won over the large audience. The music and stage helped to recreate, in a truly incisive manner, an atmosphere that ranged between the sacred and the profane, ancient and contemporary in a distinctly metaphysical dimension, but with very strong colour. Through an incredible pace, that image after image, highlighted the extraordinary interpretative skills on all parts of the company. Bravo!

SPECIAL PROJECTS



RE-MARK



RE-MARK

Direction and choreography Sang Jijia
 Video direction Tommaso Arosio
 Live music Spartaco Cortesi
 Light design Andrea Narese
 Costumes Rebecca Ihle

Video operators Alessandro Di Fraia, Enrico Re, Giampaolo Marrocu
 Technical support Alfea Cinematografica

Performed by Carolina Amoretti, Giovanfrancesco Giannini, Isabella Giustina, Claudia Mezzolla,
 Fabio Novembrini, Pietro Pireddu, Violeta Wulff Mena, Valentina Zappa
 Recordings Umi Carroy Niane (pianoforte), Alice Chiari (violoncello)

Production Fondazione Fabbrica Europa
 in co-production with City Contemporary Dance Company-Hong Kong*, The Dance Industry/
 Spellbound Contemporary Ballet, Versiliadanza

* City Contemporary Dance Company is financially supported by the Government of the Hong
 Kong Special Administrative Region, People's Republic of China

« Everyday in our life, we leave behind quite many marks, inadvertently: the foot prints on the path we walked, lipstick on the rim of the glass we drank from, or a snapshot imprinted in our mind when we brushed past someone or something on our way. These marks evoke thoughts about the persons who have been around, on things that existed or happened, of the time that has flitted pass. For some of the marks, you might wish they would lead you to find yourself, or direct others to find you ».

Sang Jijia

Re-Mark is the site-specific creation of dance and multimedia by Chinese choreographer Sang Jijia. A first world performance, it opens this XXV edition of the Festival at the Stazione Leopolda.

Four years after the successful *As If To Nothing* put on in collaboration with the Maggio Musicale Fiorentino, the choreographer comes back to Florence to work with eight young dancers selected for the occasion. As in the 2014 work, Jijia investigates the relationship between body, spatiality and memory through a project which is both strong yet refined and many-faceted in the languages it brings into play.

The live shots show the dancers from varying viewpoints and create a play of multiple perspectives at times glimpsed again in the choreography, with different sequences that are developed one alongside the other through a system of associations and gestural geographies, which turn from a single into a choral movement for the on-looker.

Re-Mark will officially open the City Contemporary Dance Festival in Hong Kong in November 2019.

Images are the way we usually use to select and take marks of real world. But when something is kepted, something else is lost.

Video side of Re-Mark works on this relationships between stage and screen, far from each other, where time and space are not linear anymore.

We leave some moments, come back to other ones, fix details mostly without order, trying to find and save for us some portions of truth.

Tommaso Arosio

SANG JIJIA

Born in Gansu, Tibetan-Chinese Sang Jijia has been dancing and choreographing professionally since 1993, following his studies at the Music and Dance Department of the Central University for Nationalities in Beijing, China. He began his career as a dancer and choreographer with the Guangdong Modern Dance Company. In 1999, he left to join City Contemporary Dance Company of Hong Kong.

In 2002, Sang was selected by The Rolex Mentor and Protégé Arts Initiative in its inaugural year to study choreography under William Forsythe in Germany. He continued with Ballett Frankfurt and later the Forsythe Company as assistant choreographer and dancer until 2006. He has been Resident Artist with Beijing Dance / LDTX.

His major works include *Unspeakable*, *Standing Before Darkness*, *Layer Code* for BeijingDance / LDTX; *Sticks* for Guangdong Modern Dance Company; *As If To Nothing*, *Fragile Beauty*, *Post-perception/Transcendence* for CCDC; *Not Here/Not Ever* for Carte Blanche, *PalEthos*, coproduced by Fondazione Fabbrica Europa, Fondazione Milano Civica Scuola di Teatro Paolo Grassi, *Spellbound* Contemporary Ballet, *Marche Teatro - Danza alle Muse*, Beijing Dance Festival, Guangdong Dance Festival; *As it were* for Göteborg Opera, that premiered on last March.

He is currently choreographer at the CCDC in Hong Kong.



COLLAPSE



LENGTH 55'

VIDEO LINK:

<https://vimeo.com/302322566>

COLLAPSE

SPECIAL PROJECT 2018
A CREATION BY FRANCESCO SGRO'

Choreography Francesco Sgrò

Creation and interpretation Pino Basile, Luca Carbone, Leonardo Cristiani, Enrico Seghedoni,
Francesco Sgrò

music originali Pino Basile

Light design Raffaele Biasco, Luca Carbone

external look Giulio Lanzafame, Riccardo Massidda, Piergiorgio Milano

Produced Fabbrica C with contribution from the Ministry of Heritage and Cultural Activity and
pazio Dilà Magazzini Creativi Torino, Associazione Jaquè, Associazione fuma che n'duma.

This creation arose from the desire to make room for study, both physical and dramaturgical, that puts circus actions and the centre of a work.

On stage, three juggler-acrobats are supported by a musician and a lighting tech/audio engineer.

The interaction between what these five people produce will bring an innovative composition to life, the fulcrum of which is the work itself and respect for each of the art forms represented.

Music is an art, juggling is an art, acrobatics are an art, as is the transformation of sound and light.

The figure who is usually found working in the shadows of the control room, the engineer, in Collapse the Box becomes an actor manoeuvring fundamental components of the show's dramaturgical script.

A search for what still hasn't been seen; an attempt to enter a completely-unexplored world, get lost and then find oneself again takes place through a journey with professionals who are also friends that have shared years of work and study. In doing so, our understanding of juggling develops into an art of manipulation between objects, movement, sound and light.

Origins

The need for this work comes from the passage of time, the natural evolution of a path that has lasted many years.

The desire derives from Francesco Sgrò's need to return to his origins as a juggler, now also able to draw upon a wealth of experience working as a circus director and years of artistic study spent developing his understanding of sound and movement.

Not only Sgrò, but in recent years the other performers have analysed the relationship between physical and acrobatic gestures and objects, seeking to make circus disciplines emotionally engaging. In addition, they've continuously collaborated with each other in order to understand when the interaction between their art forms might lead to a new discipline instead of simply creating a mash-up.

We hope this performance is one that cannot be categorized, that it eschews classification among the arts, a performance that makes the moment on stage and the encounter with the audience the motive for its very existence. It is sure to be a shock for those used to saying 'this isn't dance', 'this isn't circus' and 'this isn't music'.

The body and objects

The language used to develop this material is purely physical. The interaction between characters and objects is experienced and externalized through the body via physical motifs based on movements selected over the years.

The manipulation of objects doesn't take on an aesthetic form, but seeks out the possibility of giving them life, transforming them into other players on the stage.

The bodies presented are chameleon-like: musicians become dancers, jugglers become musicians, engineers become actors. Spectators will no longer catalogue the performers by their craft, but rather simply recognise them as human beings immersed in actions on stage.

Francesco Sgrò

Acrobat, juggler, performer and graduate of the Flic Circus School, Francesco Sgrò also studied classic guitar at the Conservatorio di Torino and deepened his artistic literacy via theatre and dance training, seeking greater expressive versatility through familiarity with different performance disciplines.

In relation to the circus, Sgrò is particularly dedicated to juggling and aerial art forms, from acrobatics to floor work and verticalism, working with internationally-renowned artists.

As for dance, he studied primarily with members of the Enclave Dance Company between Tortosa and Brussels, discovering and analysing 'flying low', a contemporary dance style that meshes perfectly with circus acrobatics.

He was one of the artists who performed during the closing ceremony of the 2006 Turin Olympics, and he has participated in numerous Gran Galà di Giocoleria (Juggling Gala) events in Italy and abroad. In 2007, Sgrò conquered the Genoa Science Festival with his CircoScienza project.

Since 2009, he's worked as a dancer in three Sosta Palmizi productions: Scarpe by Giorgio Rossi, AmaFi by Raffaella Giordano and Ellipsis, where he collaborated as an assistant director and acrobat.

With Collettivo 320chili, which he founded, Sgrò took first place at the 2010 Equilibrio festival held at the Parco della Musica Auditorium in Rome (Artistic Director: Sidi Larbi Cherkaoui), with his performance titled Ai Migranti (For Migrants). In addition, he is the director and actor in Invisibile, a contemporary circus act currently on tour in Italy and abroad.

Sgrò is the director, creator and performer in Just Another Normal Day, a production by Sosta Palmizi and the Flic Circus School.

In 2013, he took on the choreographic direction of Design Dance, one of the leading performances among the events for the Milan's Salone del Mobile.

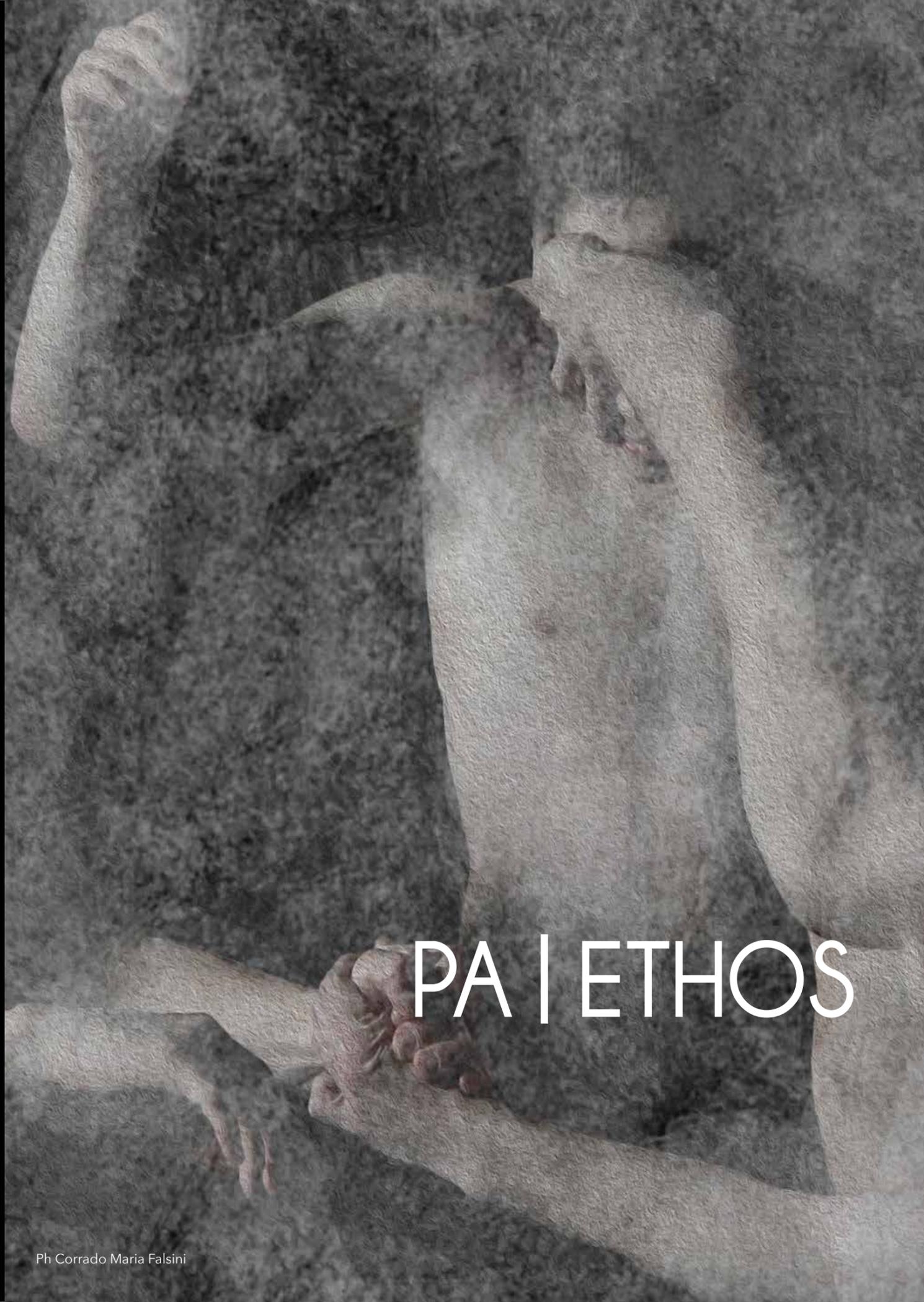
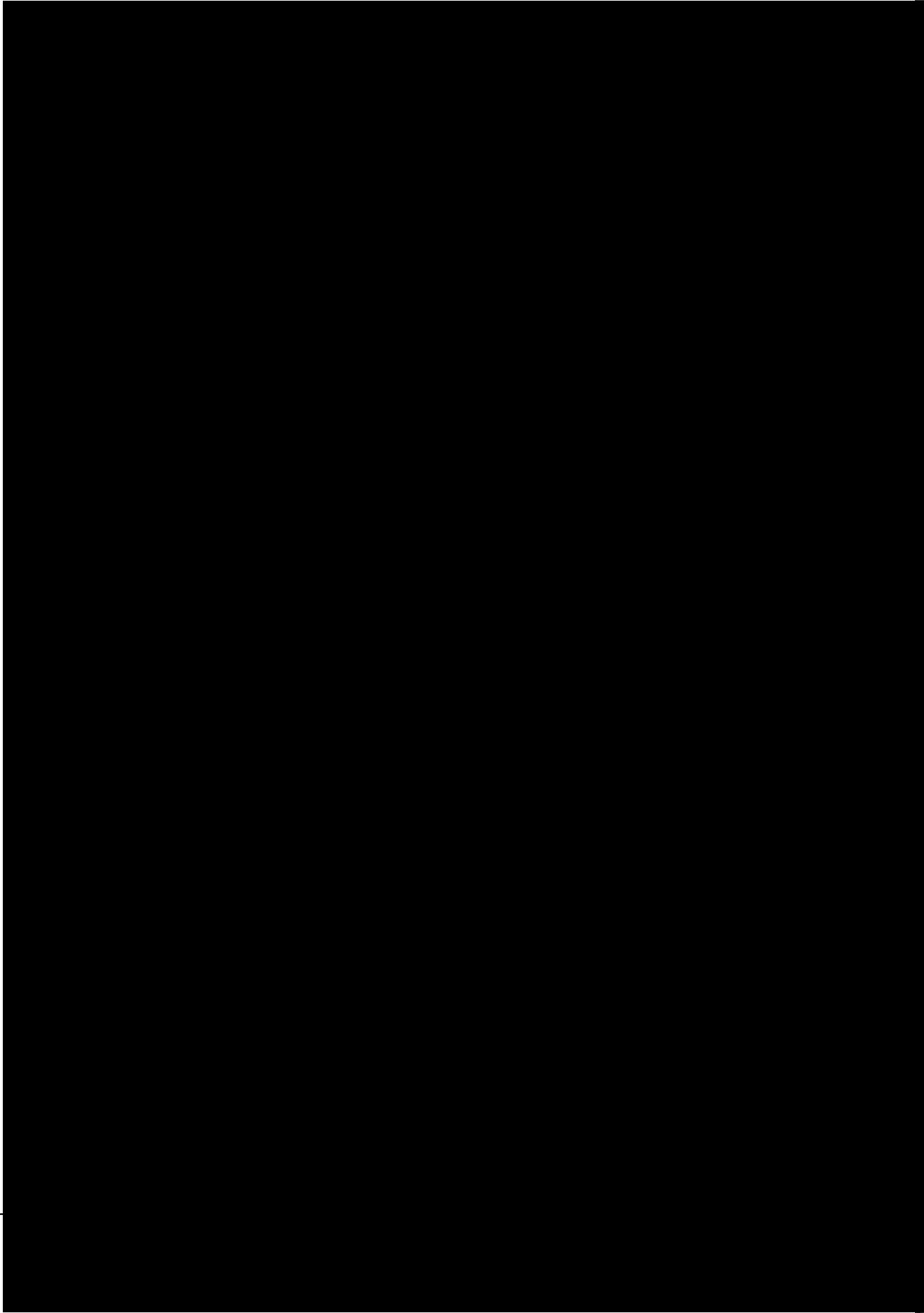
In 2013, he supervised and performed in the acrobatic act for "The Cal", the 2014 Pirelli calendar for FLIC. Artistic Director at the Fuma che'n'duma children's circus schools, as of September 2012 he has been the Artistic Director of the FLIC Circus School in Turin also.

In 2015 he directed the opening performance for Turin European Capital of Sport for Flic.

In 2016 he started collaborating with the Codarts Circus School of Rotterdam as a guest director and artistic coach.

In 2016, along with a group of fellow artists, he founded Collettivo "Fabbrica C", a collective dedicated to new studies in contemporary circus acts.

In 2017 he was a performer in "Secret Pieces", a travelling show featuring choreography by Giorgio Rossi and Raffaella Giordano.



PA | ETHOS



PA | ETHOS

choreography Sang Jijia
composer and live music Dickson Dee (CASH)
live video artists Luca Brinchi and Roberta Zanardo / Santasangre
lighting Marco Policastro
costumes Giuseppina Maurizi
choreograph assistants Yanan Yu e Adriana De Santis

Created with:
Maria Cossu, Mario Laterza, Giuliana Mele, Claudia Mezzolla, Giovanni La Rocca, Giacomo Todeschi, Serena Zaccagnini, Violeta Wulff Mena, Fabio Cavallo

World Premiere
may 9th/10th , Teatro Era-Pontedera
Festival Fabbrica Europa

DURATION
First part 20'
Second part 46'

LINK VIDEO: <https://vimeo.com/132799458>

Production
Fabbrica Europa per le arti contemporanee
Fondazione Milano Civica Scuola di Teatro Paolo Grassi
Spellbound Contemporary Ballet
Marche Teatro - Danza alle Muse
Beijing Dance Festival
Guangdong Dance Festival

Partner for the creation residency
Fondazione Teatro della Toscana
Centro per la Sperimentazione e la Ricerca Teatrale di Pontedera

(*) The first part original version comes from "Pathos" music by
Dickson Dee, sponsored and commissioned by Composers and Authors
Society of Hong Kong (CASH)

Technical sponsors
Teatro Greco (E.C.O. Italia)
Cyberaudio
Noise Asia Ltd



PalEthos is made up of two words, Pathos and Ethos, borrowed from Aristotle's Art of Rhetoric. The choreographer Sang Jijia uses them to signify two approaches to the subject discussed. Ethos underlines precision, Pathos evokes passion and feeling. The work is based on Italian plastic art of the classical era and is divided into two parts. The first looks at the rules of social life where interpersonal relations are rigidly distributed. Each movement in space is well measured and carefully executed. In the second, emotions are translated into the physicality of the dancers; taking stage action to its most extreme, they achieve complete transparency of body through which the soul is revealed in its entirety. The poetic art of Sang Jijia, who comes from Tibet, rests on the profundity of Eastern thought and is enriched by the most important experiences of European research in dance and contemporary theatre.

A precise and original meeting between rigour and expressiveness that become the ingredients giving rise to PalEthos.

The project includes the presence of the well-known composer Dickson Dee, and the collaboration of Luca Brinchi and Roberta Zanardo / santasangre, for the virtual set design.

The international project conceived by Fabbrica Europa with the choreographer Sang Jijia is a challenge that calls into play a new way of coproduction on contemporary creation. Those involved are: the Fondazione Milano Civica Scuola di Teatro Paolo Grassi together with a number of important organizations such as Marche Teatro - Danza alle Muse, Beijing Dance Festival, Guangdong Dance Festival.

After the premiere last may during Fabbrica Europa Festival, and after the last choreographic residency with the choreographer the production is settled in the complete version starting from january 2016 (presented in Ravenna, Teatro Alighieri), entirely danced by Spellbound performers.



THE CHOREOGRAPHER

Sang Jijia

Then he went to the Frankfurt Ballet and became a choreographer-assistant for the Forsythe Company where he stayed until 2006. He is currently a resident artist at the Beijing Dance/LDTX. His more famous creations are: Blue in Show Your Colours, 365 Ways of Doing and Undoing Orientalism (co-choreographed with Willy Taso and Xing Liang) and As If To Nothing for the CCDC, Happening Continuous for Movement Fiber, in collaboration with Xing Liang (resident artist at CCDC), Unspeakable and Standing Before Darkness for the Beijing Dance/LDTX and Sticks for the Guangdong Modern Dance Compagny. The works of Sang Jijia have been presented at the Chang Mu Dance Festival in Korea, the Swiss International Dance Festival, the Computer Music Festival, the Taipei Arts Festival, the Holland Dance Festival, the Huayi-Chinese Festival of Arts of Singapore, the Guangdong Modern Dance Festival, the Beijing Modern Dance Festival and the Dance Salad Festival in Houston.

DANCING
PARTNERS



DANCING PARTNERS

AN INTERNATIONAL PROJECT FOR PRACTICE INTERCHANGE AND INTERNATIONAL PROFILING

Dancing Partners is a networking project launched in 2013 by a team of well-established artists of various nationalities to promote contemporary dance. Conceived as a travelling initiative, DP visits each of the countries involved (Spain, Sweden, England and Italy) where, following a temporary residence and exchange and discussion among the artists in the host Company, they plan performance workshops, meetings and debates with the public and the students involved in the project's training activities. DP aims to not only promote the work of the artists involved but also put down strong roots in the areas involved through training both the sector and the public, including outdoor performances in non-conventional locations. Partners include Spellbound Contemporary Ballet (Italia), Thomas Noone Dance (Spain), Norrdans (Sweden) and Company Chameleon (England).

One of DP's fundamental interests is the nature of exchange between artists as well as interaction with the local area. Indeed the various components find themselves working together, involved in projects where the common denominator of sharing a common artistic thought prevails over the behaviour of the individual. From 2018 the four companies will work on the next stage of planning, building a series of international residencies aimed at developing productions and performances from the mix of the four identities, four artistic influences and not least the host country.





LA MODE



LA MODE

Premiere october 2016, TNN Taichung-Taiwan

Concept & artistic direction *Tomoko Mukaiyama*
Choreography *Dunja Jovic* in cooperation with *Spellbound Contemporary Ballet* dancers
Choreographer Assistant *Alessandra Chirulli, Luca Cacitti*

Performers *Tomoko Mukaiyama (piano), Spellbound Contemporary Ballet, Sarah Murphy (dance)*

Music: *Yannis Kyriakides*

Costumes *Slavna Martinovic*

Set design *Toyo Ito & Associates, Architects + Yoko Ando*

Light artist *Tanja Ruehl*

Technical director *Yutaka Endo / LUFTZUG*

Light & sound engineer *LUFTZUG*

Producer *Tomoko Mukaiyama Foundation*

Coproducers *Spellbound Contemporary Ballet (IT), National Taichung Theater (TW)*

Associated coproducers *Dance New Air (JP)*

Partner *Transart Festival (IT)*

Support Fonds Podiumkunsten, Stichting Ammodo

Special thanks to *Multus, BIGI, Ambassade van het Koninkrijk der Nederlanden in Tokyo.*

Speaker system supported by *Taguchi*

LA MODE is the new international co-production involving the Spellbound Contemporary Ballet Company as a protagonist of a creation influenced by different art forms. LA MODE is a performance-installation conceived by the Japanese musician Tomoko Mukaiyama. The production combines, in a unique way, music, visual arts and body language. A group of international highly recognized artists signs this collective work.



Along with Spellbound Contemporary Ballet (production and artistic partner for the project), the team is composed of the Serbian choreographer Dunja Jovic (guest artist at Club Guy and Roni and now freelance choreographer and director), the Cypriot composer Yannis Kyriakides (Gaudeamus Award 2000, Quartz Award, Toonzettlers Award, Willem Pijper Award, honorable mention from Prix Ars Electronica 2014, first prize UNESCO) and the architect Toyo Ito.

The latter is considered as one of ten most influential architects in the world, winner of the Pritzker Prize, he designed the Opera House that will host the creation during the opening days of the same Opera in Taichung in October 2016. For the first time, Ito will approach the performing arts field by working as a stage designer on the production itself. Also joining the team are the Yugoslav stylist Slavna Martinovic (Nominee for the best make up in a music video at MVPA of LA, Golden Mimosa for the best costume), the textile designer Yoko Ando, the lighting designer Tanja Ruhl, the guest dancer Sarah Murphy and finally, Tomoko Mukaiyama herself who will play the piano during the performance.

The European premiere of LA MODE was scheduled for September 8 2016 in Bolzano for the Transart Festival. The world premiere, scheduled for 1st and 2nd October, corresponded with the Official Opening of the National Taichung Theater, first Opera House in Taiwan, designed by the architect Toyo Ito. After the opening in Taichung, LA MODE pursued its tournee to the Tokyo's Dance New Air Festival, performing 4 times from 8 to 10 October, 2016.



EDUCATIONAL PROJECTS



EDUCATION

Mauro Astolfi's intensive choreography and teaching work has introduced many dancers to a method and style which encapsulate twenty years' experience and which can now be a "school" for all those who go there.

Through a network of seminars hosted both during tours and outside of the performance calendar, Spellbound puts stylistic research, which forms the basis of the gestural art of choreography, at the centre of a creative laboratory for the new generations of trainees. The teaching route which follows ranges from basic training in the various techniques, through studying the repertoire, to choreographic production as a genuine creative debate where the distinction between the dancers and writers becomes very subtle.

The partnership with DAF Dance Arts Faculty, International Project for Dance and Performing Arts, where Astolfi leads the contemporary section and Valentina Marini is the artistic consultant and manages the international relations department, has over the years allowed us to put down roots and establish a rigorous training project, based in Rome, but reaching across all territories. As part of the dynamic, each week dancers join the teaching cast of the three-year DAF professional development course and the repertoire is handed over to them as part of the teaching material. Other activities include planning open auditions, cultivating a nursery of the best talent through the Spellbound Junior training project, and setting up training workshops on tour. With its training programmes linked to the active European scene, DAF is the channel through which and from which these and other synergies operate, supporting the ongoing development of both professional training and increasing public awareness.

There is an annual "Spellbound Summer Intensive" planned for professional dancers from any country who wish to undertake a residency with the Company to learn the repertoire and take it on stage in a final showcase. This model, focused on continuous and diverse training for both professionals and amateurs, is for Spellbound an integral part of the work method and is also being included in the tournée projects where the Company in residence is sometimes called upon to work with local artistic communities both through training workshops and on productions developed in close partnership with young people in the area.



THE DANCE INDUSTRY

The Dance Industry (TDI) is a partnership between DAF (Dance Arts Faculty), Spellbound Contemporary Ballet and the European Dance Alliance. TDI brings together the experience and knowhow of a group of professionals working in various sectors of the performing arts for over 20 years and extensive knowledge in the fields of training and production. It focuses on internationalisation, aiming to extend into the more fertile European scene and beyond.

TDI's projects are based on a recognisable process of training conscious individuals and indisputable and trustworthy professionalism.

Combining production and setting, training and profession, TDI is a genuine cultural and creative enterprise focusing on projects and productions, but also on the artistic growth of the professionals and on creating a conscious audience.

While established at different times and under different names, this Artistic Partnership shares a bond and a common soul which have made it a melting pot and home for highly recognisable projects and activities. Over the years, it has also supported additional initiatives such as training the general public, promoting collective thinking on contemporary production and opening up new and interesting forms of artistic expression.





SPELLBOUND CONTEMPORARY BALLET
Director **Valentina Marini** - Artistic Director **Mauro Astolfi**

Stage manager - Technical director **Marco Policastro**

Production **Giorgio Andriani**
Administration office **Noemi Massari** - **Letizia Coppotelli**
Choreography assistant **Alessandra Chirulli** - **Adriana De Santis**
Administrative and fiscal consultancy **Studio PMC**

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