

LLECUTOR CONTEMPORARY BALLET

/2020 NEW PRODUCTION

SPELLBOUND 25

SPELLBOLD (CONTEMPORARY BALLET (CONTEMPORARY BALLET)



A Spellbound production

realized with the contribution of The ministry of the Heritage and Culture and Tourism and Regione Lazio – Cultural Department, Youth Policy and Creative Lazio in cooperation with The Spanish Embassy in Rome and in coproduction with Festival MilanoOltre and Cult!ur Partner

Artistic Director Mauro Astolfi - Director Valentina Marini

MARTE

Direction and Choreography Marcos Morau in collaboration with the dancers

Choreography Assistant Lorena Nogal Navarro

Performers Lorenzo Capozzi, Riccardo Ciarpella, Linda Cordero, Maria Cossu, Mario Laterza, Giuliana Mele, Mateo Mirdita, Caterina Politi, Aurora Stretti

Lighting design Marco Policastro

Costumes Anna Coluccia

Music Various Artists

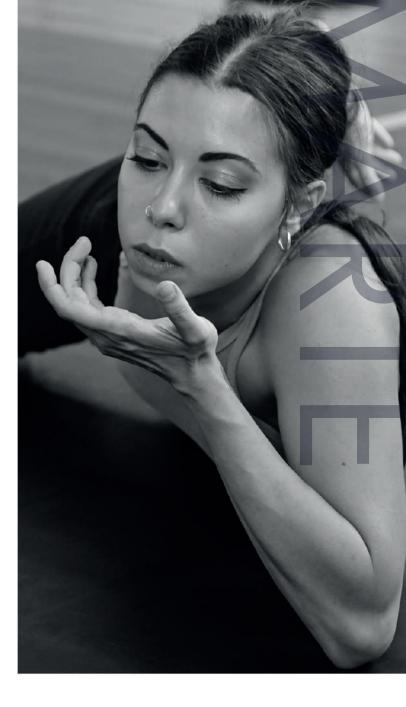
Lenght 25'

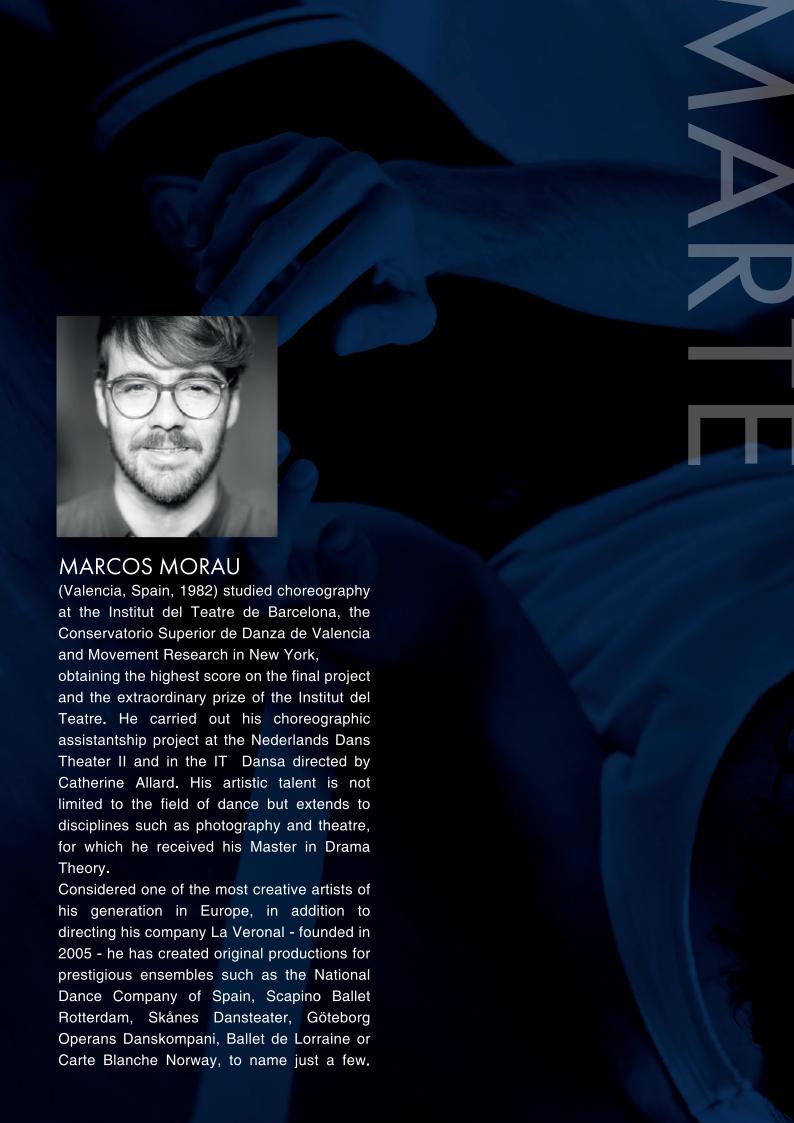
VIDEO

Despite being 37 years old, Marcos Morau thinks about everything he has left behind and everything that he can never be again. Today he remembers the moment where everything was possible, that moment where fulfillment and failure are reached in all its splendor and everything is lived as if the world were going to collide tomorrow. Marte is, in addition to the God of war, passion, sexuality, perfection, and beauty and gives title to the new work of the creator based in Barcelona for Spellbound Contemporary Ballet.

Marte represents that empty and hostile planet waiting to be colonized by a group of young people. in a kind of celebration in 21st century Europe, with all the strength of its youth and desire as its driving force. A place where nobody wants to be left behind and the future is seen as a confusing maze full of resignations, disappointments and new conflicts, and where the only war that is fought is the one that confronts them with a world that advances so fast that they cannot continue.

Pleasure, desire and tension are the central elements of this piece. A conflict between the individual and the collective, between the present and an uncertain future, between organic matter and technology, where a new conception of abstract form is revealed.





"ÄFFI"

Choreography, set and costumes Marco Goecke
Dancer Mario La Terza
Assistant choreographer Giovanni di Palma
Lighting restaged by Marco Policastro
Music Johnny Cash
Restaging for Spellbound Contemporary Ballet
Length 12'

VIDEO

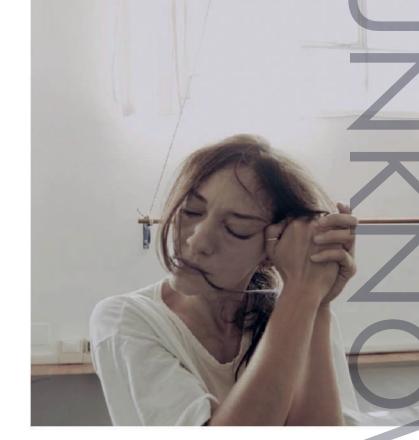
"Äffi", one of the most successful international creations by Marco Goecke, was included in the repertoire of the Scapino Ballet of Rotterdam in 2006. and it was performed by Tadayoshi Kokeguchi in 2006 in Istanbul and in 2008 in New York. Although Arman Zazyan, Damiano Pettenella, William Moore, David Moore, Robert Robinson, Mischa van Leuvenand until now the only woman- Katja Wünsche have studied the solo, the most memorable performance is the one of the remarkable Marijn Rademaker, protagonist of the debut that in 2006 earned him the prestigious German theater award "Der Faust" ("The Fist") as "Best Dance Performer", given for the first time that year. Spellbound Contemporary Ballet is the only Italian company to have this creation in its repertoire. Although Goeck's gestures are based on the structure of the classical technique they are strongly combined with expressions from the German tanztheater: "The inspiration for my work is anguish, it can become a source of hope. Making anguish visible and tangible so as to transform it into beauty" says Goecke in the revealing documentary A fleur de peau, made by Manon Lichtveld and Bas Westerhof, where the artist reveals to us his passion for theatre discovered at 14, his panic attacks which began at a young age and the wonder of creation. "To slip out of our body, to escape our own limits is what I try to do wiith the fast movements of my expression" explains the artist.





MARCO GOECKE

In 1988 Marco Goecke completed his classical dance studies at the Heinz-Bosl-Stiftung Academy of Dance in Munich, before graduating from the Royal Conservatory in The Hague in 1995. Later he collaborated with the Deutschen Oper Berlin and the Theater Hagen. Goecke made his first choreography in 2000: since then Goecke is one of the most acclaimed choreographers in the world, thanks to his particular language of movement, and his work is represented by the most prestigious dance companies in the world. Since 2005 Goecke has been a resident choreographer at Stuttgart Ballet, between 2006 and 2011 at Scapino Ballet - Rotterdam and since 2013 he has also been an associate choreographer of the Nederlands Dans Theater. In the last decade he has created over forty choreographies, including two full evening programmes: "The Nutcracker" and "Orlando" for Stuttgart Ballet. Goecke has also created for Les Ballets de Monte Carlo, Hamburg Ballet, Pacific Northwest Ballet in Seattle, Nederlands Dans Theater 1 and 2, the Norwegian National Ballet, the Leipzig Ballet and Zurich Ballet. In addition, many of his works are in the repertoire of various companies around the world, including the Scapino Ballet, the Croatian National Ballet, the Gärtnerplatztheater Munich Ballet, Les Grands Ballets Canadiens de Montreal, São Paulo Compañia de Dança, the National Ballet of Toronto, Stuttgart Ballet. Since January 2019 he is artist in residence at Gauthier Dance Stuttgart and since the 2019/20 season he is the new artistic director of State Ballet Hannover. His last world premiere, in February 2019, was with the Paris Opera Ballet.



UNKNOWN WOMAN

Choreography Mauro Astolfi
Performer Maria Cossu
Choreography Assistant Alessandra Chirulli
Lighting Design Marco Policastro
Costume Anna Coluccia
Music Various Artists
Lenght 14'

VIDEO

To Maria

Unknown Woman is both a realistic and an imaginary tale, a gathering of memories and thoughts about what has happened to an important artist in 20 years of sharing and collaborating. She and I, during the last 20 years, have been used to telling each other secrets through movement, healthy carriers of truth, an untidy diary where I have had to read and reread notes in order to understand the woman and the artist. Maybe we have understood each other only in rehearsal rooms or on stage in a theatre, but how is one able to understand an artist? To follow her has been possible only with eyes and heart, any other way confuses one even more and each time you almost have to start over again, as though we introduced ourselves and asked each other's name for the first time. I don't know where imagination ends and how much I have learned about her in these 20 years. As strangers we are still in rehearsal rooms, we observe each other, we give and take from each other, however we know each other well and for this reason we are still walking side by side.

(Mauro Astolfi)

WONDER BAZAAR

Choreography Mauro Astolfi

IPerformers Lorenzo Capozzi, Riccardo Ciarpella, Linda Cordero, Maria Cossu, Mario Laterza, Giuliana Mele, Mateo Mirdita, Caterina Politi, Aurora Stretti

Choreography Assistant Alessandra Chirulli

Set and lighting design Marco Policastro

Costumes Anna Coluccia

Music AAVV

Lenght 35'

VIDEO

Wonder bazaar is an outpost of a humanity served and assisted by an obsolete technology, a cheap store where one tries to repair the damages of a life that cannot be understood or controlled. Everybody crumpled on him or herself, human relationships by now reduced to a minimum leave space to a blind and meaningless trust towards the machine that, although switched off and not functioning, gives security.

But among the machineries and the shelves there is someone who finds a remedy for those suffering from existential anguish and works on a mysterious project, somewhat daring, but which tries to overthrow the alienating contemporary world. A now perfect system of mechanical productivity, shelves full of stories of happiness never achieved.

Wonder Bazaar is a hybrid study between the past and future where one stops spinning in a vast matrix of habits, where the inability to share real emotions with others happens. The beauty of this bazaar is that in this cemetery of machineries no longer working or semi-working it is possible to find faith again no longer towards something or someone external to us: right here, interestingly enough, important theorems on the meaning of life beyond the connection with machines are resolved and we remember that it was us who built the machines.

(Mauro Astolfi)







VIVALDIANA

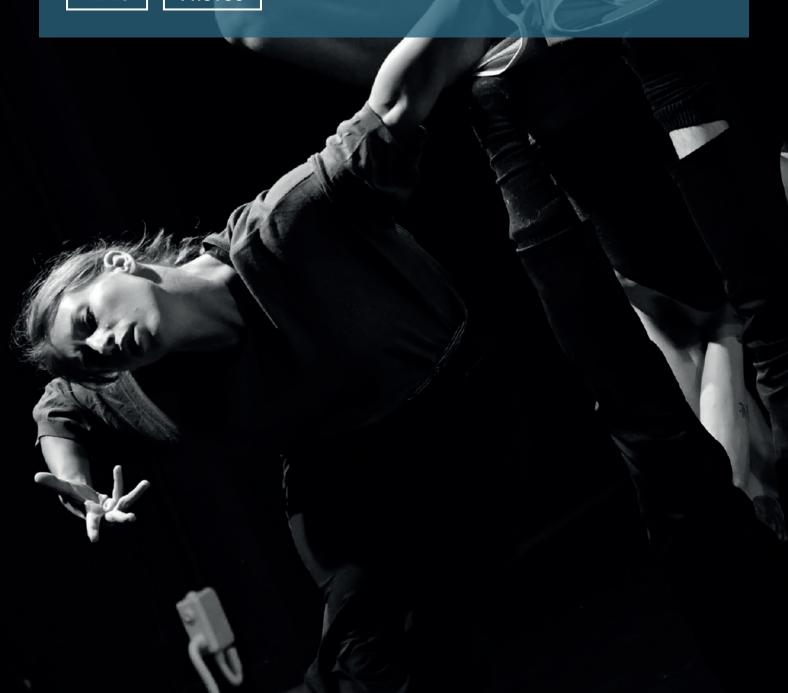
Choreographer Mauro Astolfi
Music by Antonio Vivaldi
Light Designer & Set Concept Marco Policastro
Costumes Mélanie Planchard
Assistant Choreographer Alessandra Chirulli
Creation for nine dancers

An international co-production between Spellbound, Les Théâtres de la Ville de Luxembourg and the Orchestre de Chambre de Luxembourg / with the contribution of the Ministry of Cultural affairs / with the collaboration of the Italian Embassy in Luxembourg and cultural partner c/o Norddeutsche Konzertdirektion Melsine Grevesmühl GmbH.

Length 52'

VIDEO

PHOTOS





At the heart of VIVALDIANA, Spellbound's new show, the idea of working on a semi-reinterpretation of Vivaldi's universe integrating within it some characteristics of his rebellious unconventional personality. Starting from this concept, the choreographer Mauro Astolfi translated into movement some works by Vivaldi in order to portray the talent and ability to reinvent, during his lifetime, baroque music.

Vivaldi was a musician immersed in a context dominated by rationality. He distinguished himself because he was fully aware that he was going beyond the limits of his time and was not afraid of going against the trends; this is what made him a genius. This gave Astolfi the idea to re-elaborate the structure of his music and attempt to give back to his works elements of uniqueness, those works that provide an unparalleled source of inspiration to give shape to a research in dance that brings together harmoniously the artistic aspects with the most histrionic human characteristics and sometimes crazy aspects of the "red priest", the first musician to compose with the specific intention of stimulating the public's taste and not comply with it.

In September 2019 the show inaugurated the season of the Grand Theater of Luxemburg, which commissioned and co-produced the wider project in two parts (with two creators) Vivaldi Variations. Mauro Astolfi and Jean-Guillaume Weis from Luxemburg for this event deeply engaged themselves in the work and the life of the musician to create a stage performance of their corresponding thoughts and emotions and the different approaches of the two artists, respectively creating Vivaldiana and Seasons. These choreographies were both entrusted to the interpretation of the team of Spellbound Contemporary Ballet and the live music from the Orchestre de Chambre du Luxemburg.

projects to tour abroad thus con

LES THÉÂTRES DE LA VILLE DE LUXEMBOURG Production partner

The eclectic program of the Thèatres de la Ville attempts to include everything that is played, sung or danced on stage maintaining the highest quality and responding to the requirements of an ever increasing audience. With a program centred on quality and diversity, the Theatres de la Ville have gained over the years a solid reputation with their international partners and have been able to establish collaborations with many other prestigious production companies, projects and festivals. The Theatres de la Ville aim to sustain the vital creativity of the National scene by actively involving local talent in international co- productions. Furthermore, a lot of work and effort has gone to allowing local

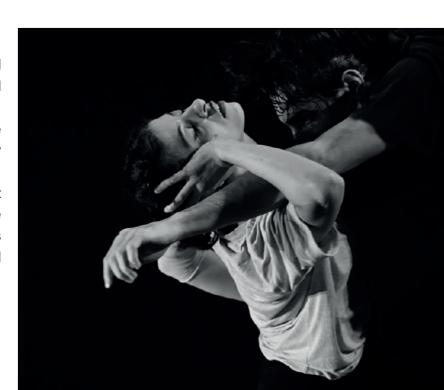
orojects to tour proad thus constantly developing partnerships with other European venues. This strategy of fusion between "domestic" creations and international coproductions has allowed the

Grand Theatre and the Theatre des Capucins to increase the visibility of Luxemburg, both in the Wider Region and in the whole of Europe, and has also allowed young Luxembourgers to work at international level promoting them beyond national frontiers thanks to the excellent relationships with their partners.

FROM THE PRESS REVIEW

by Vincenzo Sardelli From klpteatro.it

"...Using the universal language of dance, Astolfi translates into movement the limpid musical phrases of Vivaldi, the contained but at the same time very humane, Renaissance poliphony so near to the style of Bach. We appreciate the purity of the gestures under the cones of light, the sinuous relations of the bodies amongst sparkling lights, with the music, or in complete silence. The weaving of bodies emulates the texture of the notes and the musical instruments..."





Choreography Mauro Astolfi Music AAVV Creation for 6 dancers

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

Premiere January 2020

Length 30'

PHOTOS



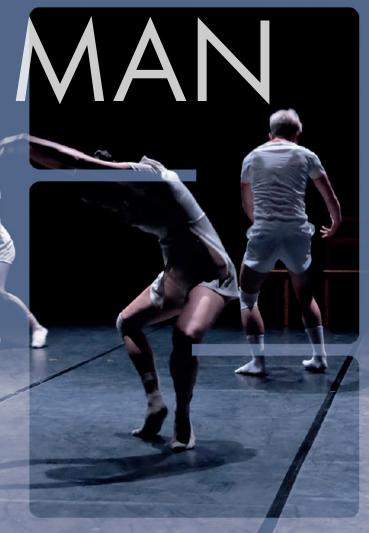
MAURO ASTOLFI

"Lower Flower is an imaginary exploration of invisible things and things only just perceived, a short journey into less obvious aspects of life. The circle of small, hidden things, which might, however be discovered by observing in more depth.... exploration that brings a change where time and intimacy space, are shared. Lower flower resembles a piece of land just sewn with the help of precious and sensitive friends who believe in the transformation of things. From a suggestion while reading a text on flowers which are able to read people and explain them to others and can also adopt an essential and authentic language for communication, contrary to us human beings, in order to explain things to us. The imagination of a flower is born, less visible, but with a root and a stronger attachment to the ground."





FUTURE





SPELLEDLI (CONTEMPORARY BALLET (CONTEMPORARY BALLET)

Choreography Mauro Astolfi Costumes Mario Laterza Musics AAVV Creation for 9 dancers

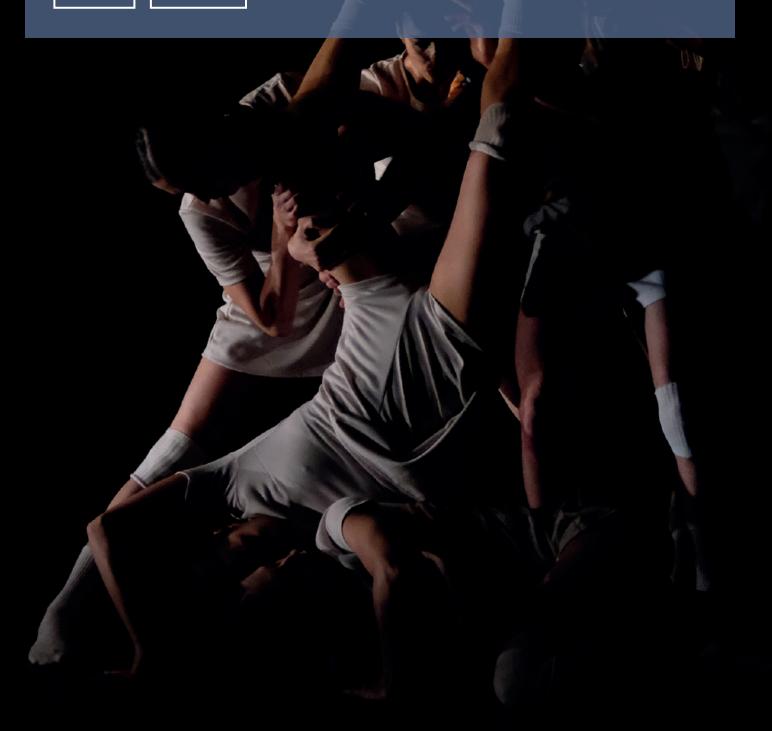
A Spellbound production with the contribution of the Ministry of Cultural Heritage and Activities in collaboration with Fuori Programma Festival

Pre Premiere Teatro India, 24th July 2019, Roma - Festival Fuori Programma

Length 50'

VIDEO

PHOTOS





MAURO ASTOLFI

Zak presents himself as a man of the future, a man finally free from all the bites and consequences of the past, a past that can no longer touch him, can not hurt him...

with his shirt in his hands explains that for him removing the experiences of the past has become as easy as drying sweat with that shirt.

He says that he will soon share this experience, this performance with his friends... but he corrects immediately ... explains that perhaps he does not care about the present, he does not like the word experience, as he already knew in the past, he thinks he loves and wants to live only in the future.

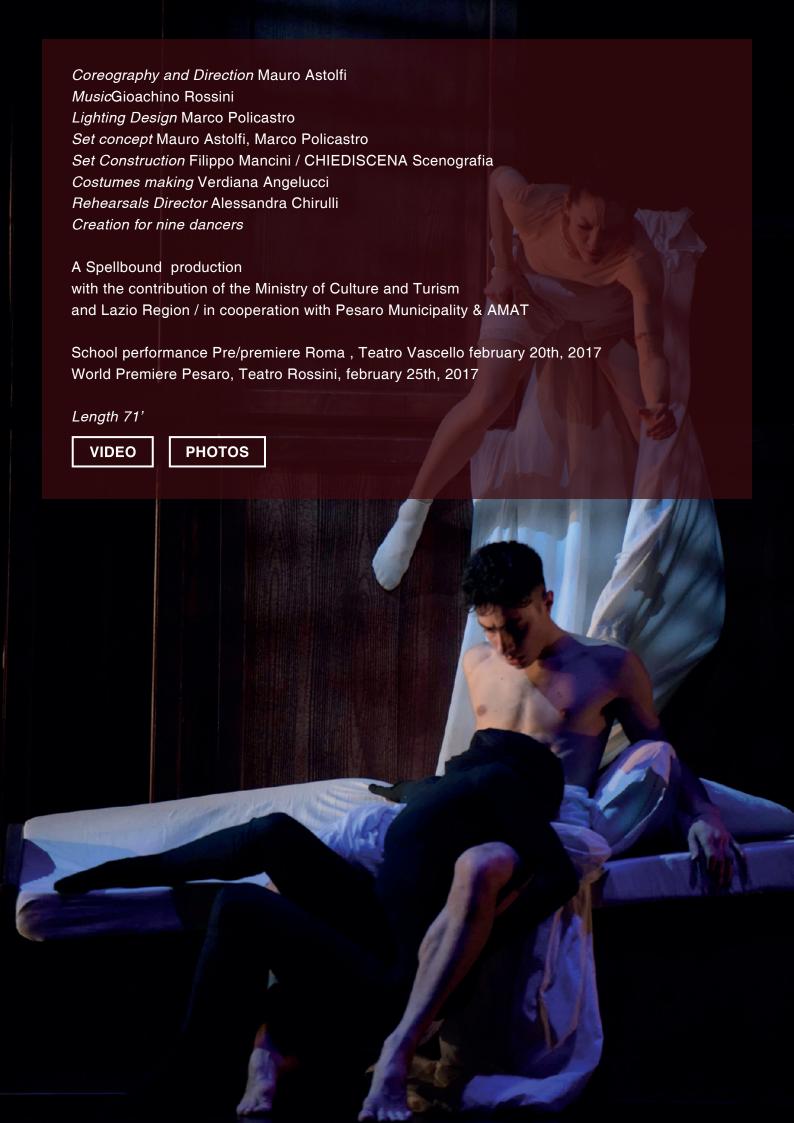
"FUTURE MAN is a type of man always projected on something that could happen, a man who could induce tenderness with his apparent firmness, with his idea of control, the man who lives thinking that, managing the present with detachment and rejecting the past, will certainly have an optimal moment and better in the future. FUTURE MAN discovers that the past is always there, chains it in the mind, blocks it in a chair to settle his things in a frantic search for an order of external things.

A man who doesn't deepen, who celebrates the ordinary for fear of the future where he thinks he wants to live."



ROSSIN ES

CONTEMPORARY BALLET





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.

MAURO ASTOLFI

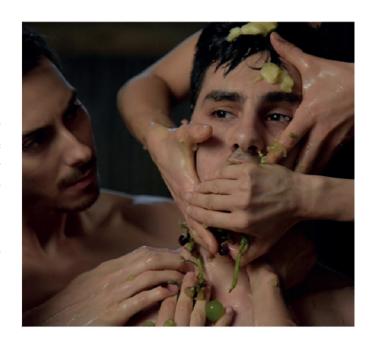
"Reading the words of Augusto Benemeglio on the life of Rossini, on that 'organised madness', was, for me, profoundly and absolutely illuminating. I was sincerely seduced in 24 hours of continuous, repeated listening to the Rossinian world, by such unbridled and intoxicating genius, but one which at 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 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 anesthetise 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."



"A magnificently successful work" by Alessandro Paesano

From Teatro.gaiaitalia.com

"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."



"The crescendo of Spellbound Contemporary Ballet: a dance for Rossini" by Gaia Clotilde Chernetich

FromTeatroecritica.net

"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."

by Monica Ratti

From Danceandculture

"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."

by Sarah Curati

From Paperstreet

"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."

SPELLBOLD (CONTEMPORARY BALLET (CONTEMPORARY BALLET)

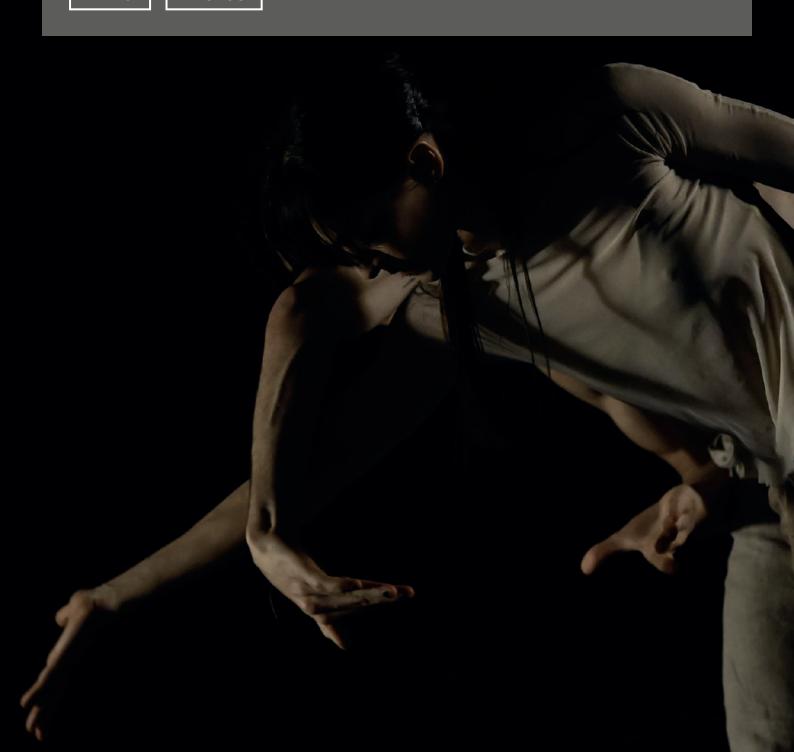
Choreography Mauro Astolfi
Set Mauro Astolfi, Marco Policastro
Lighting Design Marco Policastro
Costumes Anna Coluccia
Music Various Artists
Creation for twenty dancers

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

Lenght 70'

VIDEO

PHOTOS



"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

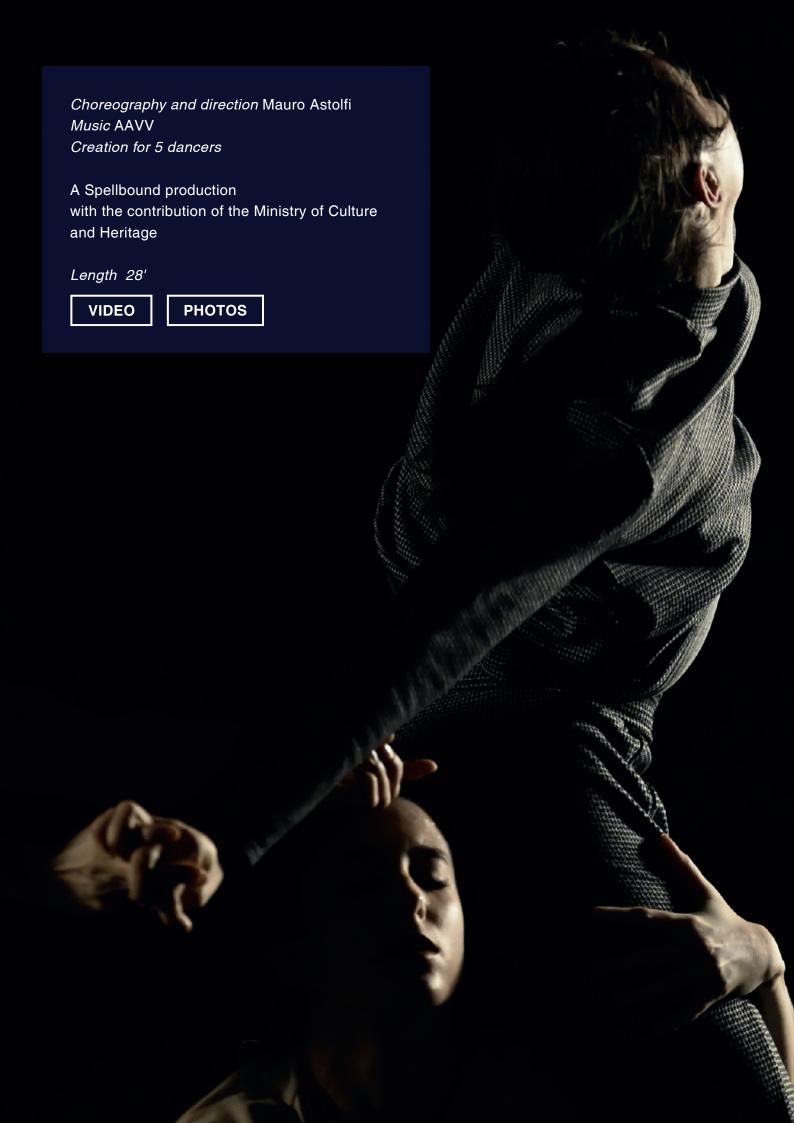
"Full Moon: Spellbound goes to the moon"

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"

YES, OF COURSE ITHURTS





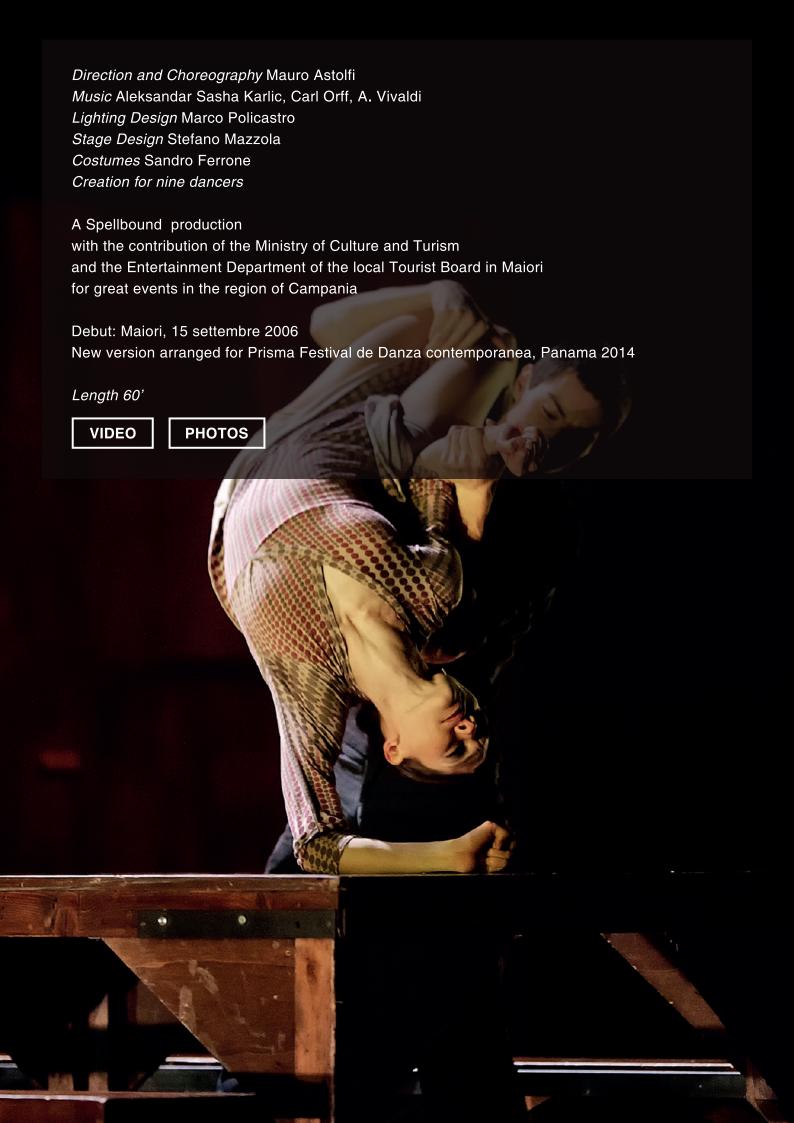
"Yes, of course it hurts" is the result of a strong impression from reading the wonderful poem of the same name by Karin Boye, a profound and acute reflection on the necessity of pain in our lives as a moment of transmutation and understanding of its inevitability. A pain that already accompanied us, 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.







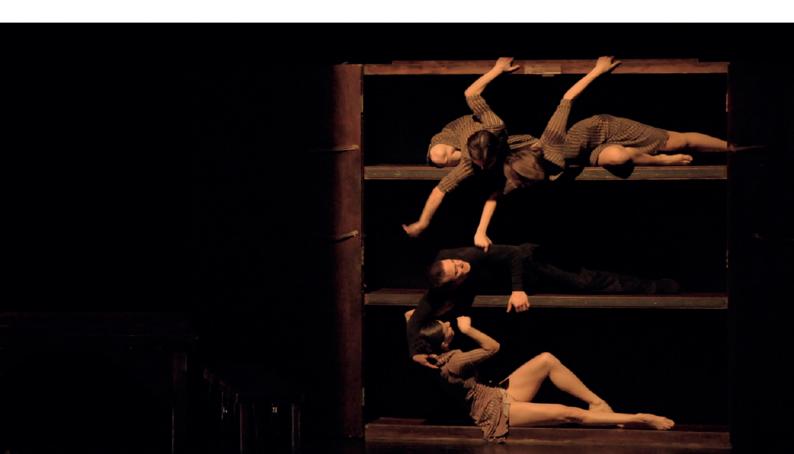
SPELLBOLD (CONTEMPORARY BALLET (CONTEMPORARY BALLET)



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..

RICCARDO REIM

"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 plebean, 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)...

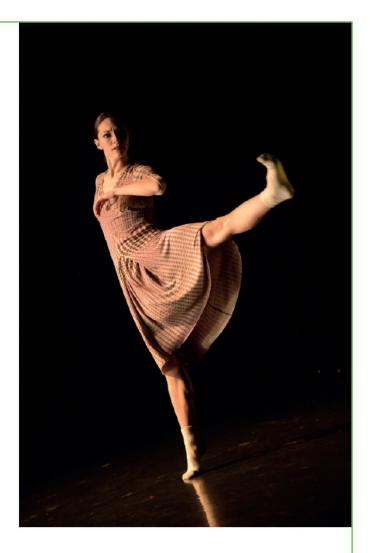
'Carmina burana', then, as a reckless cry of dissent, confronts "sin" without excessive fear and takes on taboos with the expressed desire to breach them, consciously defying censorship and anathemas, playing cards with the daily game against death. It revitalises the Chaos of Pan through the harmony 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".



"With Spellbound Contemporary Ballet we have the real auteur dance" by Paola De Simone

Corriere del Mezzogiorno, March 2007

"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" by Danila Bruna Adami

L'Arena, July 2007

"The "Carmina Burana" rich in life and tension. Fantastic dancers, full of energy"

"...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"

"Dancing goliards in the cabinet" by Valeria Crippa

Corriere della sera, 11th August 2008

"...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."



by Claudia Giglio La Platea. 2014

"The excitement of the audience and the long applause given back at the end of the show speak by themselves: "Carmina Burana" is without doubt an enthusiastic moment on the horizon of Italian contemporary dance... The physicality of the dancers is awesome, at times it appears they have cast away the force of gravity: they slide over the surfaces as though they are flying, or without fear they interlock and unloosen themselves, they throw themselves up and they draw together, certain that their colleagues on stage will take care of their bodies in a continuous and necessary reciprocal care. Spellbound confirms its place among the leaders in contemporary dance. "Carmina Burana" is the opportunity to remind us that the absence of verbal language is not a limit, but the chance that the body was looking for, forced to reach beyond its limits and take on all the responsability of communication, to finally be able to fully demonstrate its powerful potential"

"Carmina Burana" by Davide Galati LIVEPOINT, July 2007

"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 "Grazie 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."

"Carmina Burana" by Grazia Tardiolo

TEMPO STRETTO di Messina, July 2007

"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...

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" by Eleonora Olivi

La Cronaca di Cremona, 12th August 2008

"...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

PROJECT

COLLAPSE



Direction and Choreography Francesco Sgrò
Original Music Pino Basile
Light Design Raffaele Biasco, Luca Carbone
Outside Eye Giulio Lanzafame, Riccardo Massidda, Piergiorgio Milano
Creation for five dancers

A Spellbound production in partnership with Fabbrica C / with the contribution of the Ministry of Culture and Turism / with the support of Spazio Dilà Magazzini Creativi Torino, Associazione Jaqulè, Associazione fuma che n'duma.

Lenght 55'

VIDEO

PHOTOS



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'.

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.

The show is suitable for children from five years old and for families.



FRANCESCO SGRÒ

Acrobat, juggler, performer and graduate of the Flic Circus School, he 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'nduma 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 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.







Dancing Partners is an online project which started in 2013 to promote contemporary dance by a team of established artists of various nationalities. Envisaged as an itinerary project, DP tours all the participating countries (Spain, Sweden, England and Italy). In each destination there is a temporary residence where exchanges and debates take place between the artists in the premises of the host Company. This is followed by workshop performances, meetings, discussions with the audience and the students who have shown interest in the activities during the setting up of the project. In this way DP not only aims to promote the work of the participating artists, but it also establishes strong roots in the places visited, providing training in its specific field as well as for spectators. The partners are Thomas Noone Dance (Spain), Norrdans (Sweden), Company Chameleon (England) and Spellbound Ballet (Italy). The various members mingle together working on projects where the common denominator of sharing an artistic idea is more important than the individual hallmark. However, above all, the aspect of multiplicity helps to sustain widespread initiatives for attracting the general public and promoting contemporary culture: showcases in the street, lessons and meetings in schools and universities, workshops for children as well as adults and rehearsals open to the public are just some of the initiatives DP combines with the representations and shows in the various countries involved. Since 2018 the project has set up a new process of creative research engaging in programs of co-creation between the four companies, which have already been tried out following two residences respectively in Sweden and Spain. There are plans to export this model to other regions so as to draw on the diverse artistic influences of the various local identities as an approach to create.



SPELLBOUND CONTEMPORARY BALLET

ITALY

Started in 1994, initiated by the choreographer Mauro Astolfi who founded the company after a long stay in the United States. Starting from 1996 Astolfi has shared the production project with Valentina Marini who began an intense internationalisation of the project with transverse collaborations. Empowered by an unmistakable strong style highlighted by a dance ensemble recognised as ranking among the excellencies of the last generation, Spellbound is today in the small circle of the most competitive Italian companies able to be part of an international scenario, it expresses a kind of dance that offers the spectators a wide range of expression and constantly innovating, convincing the audiences of the most important Festivals in Europe, Asia and the Americas. The group has now been active for nearly twenty five years, a time span in which it has consistently combined the production of dance performances with an ever-growing interest in learning and training projects both for the spectators and at least two generations of dancers. Spellbound's activities. besides Astolfi's creations. encompass a series of online productions and projects with other artists and institutions on an international scale, as for example "La Mode" an installation by Tomoko Mukayiama and Tojo Ito which opened the National Taichung Theater in Taiwan in October The activity connected to productions has also been endorsed by the Ministry of Culture and Tourism since the year 2000.



THOMAS NOONE

SPAIN

Thomas Noone Dance (TND) is a contemporary dance company that stages the work of the choreographer of the same name, Noone, with the aim of creating exciting physical dance. Since its beginnings in 2001, TND has developed an unmistakable style which combines high technical standards of the dancers with research into a choreography able to stimulate emotions using the body as a means of artistic expression and producing over 32 creations from full scale shows to "family pieces". In fact since 2008 the company has become more and more active in socio- cultural projects using dance as an instrument for integration and bonding, with particular attention towards young people and inclusive dance. Since 2006 TND has become the resident company at SAT! Theatre, a step which has made possible a considerable expansion of the repertoire and the staging of new initiatives which intend to explore different cultural and socio-educational aims to create other ways of communicating with audiences.

NORRDANS

SWEDEN

Norrdans is a dance company located in the North of Sweden. Its mission is to present to general public contemporary dance productions of high quality in every aspect and with a wide range of excellent choreographers. Since the beginnings in 1995 the organisation has produced a large number of shows ranging from internationally renowned choreographers projects managed by new talented choreographers needing space to produce. In fact the aim is to offer different experiences and to explore and continually develop the meeting between contemporary dance and spectators. The company has headquarters in Härnösand, but it is often on tour at regional, national and international level. Norrdans is part of the network NMD - Norrlands nätverk för Musiktrater och Dans. Norrdans is also part of the Scenkonst Västernorrland, a regional cultural institution property of the County Council of Västernorrland and of the Sundvall local government. The company's productions have the support of the Swedish Arts Council and of the Harnosand local government, since been 2018 it has directed by the choreographer Martin Forsberg.

COMPANY CHAMELEON

ENGLAND

"Just as a chameleon changes colour, so we also change ours: the context - be it either a working class neighbourhood or a stage - the medium - both film and live performance through all the different styles in which we work we always try to discover new ways of performing". The Chameleon company, founded and directed by Anthony Missen and Kevin Edward Turner believes in Dance Theatre as a fundamental means of social change. Their work work allows the spectator to experience the art of dance, facing problems and difficulties in a creative way. The Company Chameleon therefore stages stories, short tales and life patterns with beauty, strength and intensity. Their work aims to bridge the gap between contemporary dance theatre, artists and spectators. The inspiration for their work is very varied, social observation, questions about the human condition, identity and abstract concepts.

SPELLBOUND ONTEMPORAR

Spellbound Contemporary Ballet was founded in 1994 by Artistic Director Mauro Astolfi and later joined by Executive Director Valentina Marini. Together with Astolfi's unique artistic vision and Marini's expert drive of internationalization, the company is thriving as a maverick cornerstone of the global art community. With an unmistakable style, Spellbound is defined by a distinctly original language underpinned by an ensemble of technically and artistically excellent dancers. Spellbound Contemporary Ballet is the leading pillar of Italian Contemporary dance and has quickly become an international force touring intensively in Europe, Asia and America.

Spellbound Contemporary Ballet forges the truss between audience, pre-professional and artist with a spine of 25 years of seminars, workshops and a creative legacy that has united thousands of dancers and spectators. Through a philosophical spirit of curiosity and unity the project has fostered a healthy sanctuary of creativity and progress between the Company and its residency at DAF Dance Arts Faculty in Rome, Italy.

It's multigenerational presence has grown a harmonious team of professionals capable of hosting large scale productions and project management with a strong vocation for internationalization. Spellbound's legacy, along with Astolfi's creations who play as resident choreographer, has given birth to a series of networked projects with today's leading international artists and institutions including: "Pa|Ethos" the cross-cultural co-production by Tibetan choreographer Sang Jijia and Fabbrica Europa, Scuole Civiche Paolo Grassi, Marche Teatro, Bejing Dance Festival, "La Mode", installation by Tomoko Mukayiama and Tojo Ito who inaugurated the National Taichung Theater in Taiwan in October 2016, the performance installation "Re-Mark" by choreographer Sang Jijia in a production network with Fondazione Fabbrica Europa, City Contemporary Dance Company Hong Kong, Versilia Danza, "Collapse" by Francesco Sgrò, and the most recent coproduction in partnership with Grand Theater de Luxembourg which debuted in September 2019 and the European network Dancing Partners.

The production activities are made possible by the support of the Ministry of Heritage and Culture and Tourism since 2000.

"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."

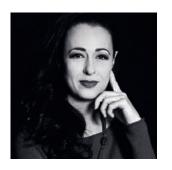
Merilyn Jackson, The Philadelphia Inquirer



MAURO ASTOLFI

ARTISTIC DIRECTOR

Mauro Astolfi is one of Europe's leading contemporary dance voices. As choreographer and educator, he has developed an original and shape shifting movement language with both native and global roots. After an extensive career in America, he founded the Spellbound Contemporary Ballet in 1994 in collaboration with Valentina Marini. Today, the company is a vessel of his choreographic framework and a central for emerging choreographers springboard worldwide. The company integrates Astolfi's distinct voice with the technical excellence of his dynamic dancers to create exceptional works. As independent artist, Astolfi's work transcends the global dance audience with credits including: Resident Choreographer for Kitonb Extreme Theatre (2004), Amsterdam's Theatreschool (2005), original work "Libera Risonanza" for Balletto di Roma (2009),Hungary's SzegediKortárs Balett (2010), musical "I Promessi Sposi - Opera Moderna" with director Michele Guardì (2010), "Hold Me In This Storm" for Germany's Liepziger Ballet in collaboration with Leipziger Opera for INTERSHOP project (2011), "Contact Me" for USA's River North Chicago Dance Company (2011). Later in 2011 Astolfi and Israel's Adi Salant (of Batsheva Dance Company) created the "Dance is a cultural bridge between Italy and Israel" project, a cross-cultural collaboration sponsored by MUIR (Italian University and Research Ministry), the Flavio Vespasiano Foundation and the municipality of Rieti. In 2012 he made "Humanology - Site Specific youth project" produced by Festival Oriente Occidente premiering at Auditorium Melotti in Rovereto and a new commission "Instant God" for USA's BalletX. In 2013 Astolfi joined forces with Georg Reischl, Cayetano Soto, Jo Strømgren (of MINUTEMADE) Gärtnerplatztheater in Monaco-Germany. From 2015-2016 he frequented Canada creating new works for the artists of Vancouver Arts Umbrella Dance Company and ProArteDanza in Toronto,



VALENTINA MARINI

DIRECTOR

Valentina Marini has served the global artistic community as Cultural Manager and Artistic Curator since 1997. With 15 years of dance training, her management and curation is underpinned by a precise ability to balance artistry and pragmatism with compassionate expertise. From 1996-2001 she was the Production Assistant and later Production Manager at "Garda Festival". She founded and directed "Danza d'Estate" (1998-2000), a Festival dedicated to contemporary dance and new language in the iconic Giardino Giusti garden of Verona. Marini then joined forces with Mauro Astolfi in the founding and development of Italy's Spellbound Contemporary Ballet, where she was first producer in 2000 and later Executive Director from 2005. Her leadership and development has launched the company presence into the international sphere. In 2002 she created "European Dance Alliance", an agency which supports dance artists and educational programs. EDA is a liaison between the youth and professional worlds, creating meaningful exchanges through collaborative series and workshops led by today's prominent European dance artists and tomorrow's generation of future professionals. Marini was chief coordinator of EDA's workshops, choreographic competitions, and international collaborative platforms such as Antixorpi XL, Cross Connection Competition, and Moving Theater Meets Friends. Marini has been writer and supervising columnist for "Danzasi Magazine" since 2003, focusing on international cultural systems with a dance market emphasis and in 2006 coordinated the magazine's accompanying events (Danzasì International Competition, Meetings, Exhibitions). In 2006 she was Producer at Roman Society Laratti Srl for projects: "Tersicore Festival" in the Conciliazione Auditorium. "Avvertenze Generali," "Natale Di Roma" 2009 edition, and "Reate Festival" 2009 and 2010 edition where Marini and Monica co-coordinated the dance programming for then three new commissions in 2017 for Theater Magdeburg in Germany, the Israel Ballet, and Compania Colombiana de Ballet for the Contemporary Dance Biennial in Colombia. Astolfi returned to the States in 2018 for a new work for Backhausdance and in 2020 he created a project with Germany's Ballet Trier. In addition to a prolific choreographic career, Mauro Astolfi balances his role as master educator. He is Artistic Director of the D.A.F Center (Dance and Arts Faculty – International Dance and Performance Arts Project) from 2009 and guest teaching artist at the Opera Ballet School 2016 - 2018, both in his home of Rome, Italy.

Artistic Director Raffaele Paganini. Marini and Ratti went on to coordinate for MIUR (Ministry for the University and Research) in partnership with Flavio Vespasiano Establishment of Rieti for the project "Danza e/è cultura - un ponte tra Italia e Israele" (2011) with Batsheva Dance Company. Her key role in forging the Italian relationship with Israeli Embassy has segued a movement for the presence of contemporary Israeli culture in Italy and expanded the global presence of valuable artists: Idan Sharabi, Roy Assaf, Adi Boutrous, Ella Rothschild, Nadav Zelner, Adi Salant, Hillel Kogan, Vertigo Dance Company, Gil Kerer among others. In 2007 Marini went on to create "Contemporaneamente a Roma", an annual platform for 20 emerging Italian choreographers and artists. This project is part of her foundational 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). Most recently, Marini's leadership has expanded internationally. She is the Dance and Foreign Relations Advisor for "Milano Danza Expo", for DAF (Dance Arts Faculty) from 2011, Dance Consultant for Theater Carcano in Milan from 2015, and is Italian Artist Representative for Shirley Esseboom from 2011 and Emanuel Gat Dance from 2016. Since 2016, she is Artistic Curator of Teatro Biblioteca Quarticciolo's dance season in Roma, of which she plays as Co_director since 2020, and in 2017 she produced the project InMovimento for Teatro Eliseo in Rome. She is Artistic Director of the Festival Fuori Programma in Rome, 2011-2012 she coordinated the dance table at the Regional Union Agis Lazio, and since 2010 she is Vice President of AIDAP within Federvivo-Agis, a trade association that embraces the structural production of live dance performances where she will assume Presidency in 2019.

SPELLBOUND CONTEMPORARY BALLET

Artistic Director Mauro Astolfi - Director Valentina Marini

Technical director, lighting designer Marco Policastro

Choreography assistant Alessandra Chirulli

Production
Giorgio Andriani

Administration office Noemi Massari - Letizia Coppotelli

Administrative and fiscal consultancy
Studio PMC

Press Office
Antonino Pirillo

Associazione Culturale Spell Bound Fiscal address Via dei Prati Fiscali 215, 00141 Roma - Italia Studios Dance Arts Faculty Via di Pietralata 159/a, 00158 Roma info@spellboundance.com www.spellboundance.com

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graphics and layout Lorenzo Giansante

Unknown Woman pictures

Silvia Sabatini

Carmina Burana pictures

Mariano Bevilacqua (second page) Marco Bravi (third page) Cristiano Castaldi (fourth and fifth pages)

Collapse pictures

Cristiano Castaldi (except the portrait of Francesco Sgro')

Dancing Partners pictures

photo.pezzz.es (cover)

Full Moon pictures

Cristiano Castaldi

Future Man pictures

Paolo Porto

Lower Flower pictures

Cristiano Castaldi

Rossini Ouvertures pictures

Cristiano Castaldi

Micro & Mega fotografie (fifth page, lower left)

SPELLBOUND25 pictures

Cristiano Castaldi

except the pictures of "ÄFFI" taken by Piero Tauro

Vivaldiana pictures

Cristiano Castaldi (first and second pages, fourth page lower right) Martine Pinnel (third and fourth pages top right)

Yes, of course it hurts pictures

Cristiano Castaldi

