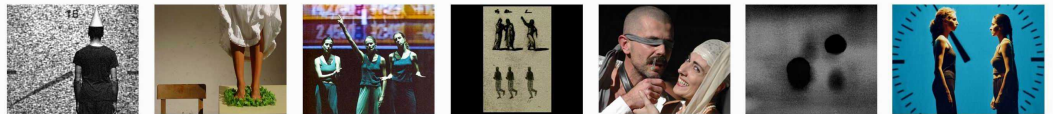


ALDES
www.aldesweb.org

REPERTORY 2009



Artistic direction: ROBERTO CASTELLO
Artistic co-ordination: ALESSANDRA MORETTI
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ALDES produces experimental choreography using dance, visual arts and new technology. It creates performances, installations, events and videos dealing with the body, movement and the way these are represented. Particular attention is paid to how choreography and audiences interact, and therefore to all forms of contemporary dance which attempt new space/time relationships between works and their spectators.

PERFORMANCE CARDS / REPERTORY 2009

-----> *by Roberto Castello*

SCENE DA UN MATRIMONIO
NEL DISASTRO
IL DUCA DELLE PRUGNE, Varietà del Piacere
RACCONTA
STANZE
IN MOVIMENTO
LA FORMA DELLE COSE

-----> *by Valentina Buldrini*

NICATOR

-----> *by Ambra Senatore*

ALTRO PICCOLO PROGETTO DOMESTICO
VETRINA
MERCE
EDA – solo

-----> *by Valentina Buldrini and Stefano Questorio*

studio per DUE

SCENE DA UN MATRIMONIO (2008)

SCENES FROM A WEDDING

project by ROBERTO CASTELLO

in collaboration with	ALESSANDRA MORETTI, MARIANO NIEDDU, STEFANO QUESTORIO, AMBRA SENATORE
choreography	COLLETTIVA
interpreters	ROBERTO CASTELLO, ALESSANDRA MORETTI, MARIANO NIEDDU/STEFANO QUESTORIO/AMBRA SENATORE
music	Various artists
costumes	ALDES
organization	SARA PANATTONI
production	ALDES, in collaboration with the Danza Urbana festival (BO) and Urban Bodies (GE)
<i>with the support of</i>	<i>MIBAC - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGION of TUSCANY / Regional System for Performance Arts</i>
current duration: 45 minutes	

> *debuts: 9 September, Festival Danza Urbana Bologna and 21 September '08 at the 'Urban Bodies Finale L.*

A bride, a groom, and a third figure during a wedding celebration; a suspended moment between two lives that leads to dangerous situations of balance and also to unrestrained partying. A smiley and noisy cinematographic narration through scenes sustained by Tzigane-gypsy music which pays homage to the musical traditions of a culture that truly knows how to celebrate; a population that is more than ever defamed and mistrusted, perhaps because, contrary to our western ways, they seem not to abide by convictions that the true goal in life is to accumulate useless trifles and trinkets.

A playful piece, with workings that can be adapted to any type of situation or urban space.

You are kindly asked not to use the following text as material for press releases:

A couple of newlyweds wearing tennis shoes, followed by a strange individual, quickly gets off the bus, offering glasses of champagne to the crowd that has gathered at the bus stop and invites them to move on through the city's streets. The cheers and toasts continue until the bride and groom freeze into statuesque stances, not posing for the flash of photographers, but to become statues that are malleable to the hands of the theatrical third figure. From here on he manipulates, directs, and plays with them in a series of funny skits, which can be both grotesque and poetic at the same time. Effectively mixing humour and irony- derision is concealed beneath veils of sincerity, and seriousness becomes spirited. This wild and rolling wedding celebration inevitably leads to a constant conceptual shifting and a provocative re-definition of spaces that are concurrently personal and public, urban and theatrical. Alessandra Moretti, Mariano Nieddu and Roberto Castello act as the mirrors and caricatures of what is human, offering images that seem like cinema, going from Balkan festive atmospheres to more disconcerting dispositions, however remaining delightful.

NEL DISASTRO (2008)

IN THE DISASTER

studies for part VIII of IL MIGLIORE DEI MONDI POSSIBILI

project by: ROBERTO CASTELLO

direction and choreography	ROBERTO CASTELLO
interpreters/solo-pieces	ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE, ROBERTO CASTELLO
music	Various artists
video and lights	ROBERTO CASTELLO
texts and sub-titles	ALDES
costumes	ALDES
organization	SARA PANATTONI
production	ALDES and SPAM!
with the support of	MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGION of TUSCANY

duration: approx 40 minutes.

> *first presentation: 19 October 2008, together with SPAM!, c/o Teatro comunale dei Rassicurati at Montecarlo (LU)*

Collection of solo-performance/portraits for the longstanding interpreters of the company.

Certain studies developed in 2008.

"Nel disastro" (*In the disaster*) is the eighth chapter of the "migliore dei mondi possibili" (The best of all possible worlds), which is dedicated to 'subjectivity'. The title is intended ironically, up to a certain point. In front of the mirror, we can come to existential and even merciless terms with ourselves; and to tell our stories with open levity becomes the tool by which this chapter attempts a representation of the present moment, in keeping with the underlining assumption of the "best...worlds" project.

The work is based on the company's longstanding interpreters' abilities and their capability to precisely execute dance scores that require extreme and exact gestures, while maintaining a strong control of their interpretive tones, both vocal and gestural.

The overall structure of the work presents a sequence of solo performances, which are intercropped with short group scenes, developed and taken from certain peculiarities and character traits of the interpreters: anxiety, sadness, restlessness, lassitude, etc. all put together with a detached self-irony.

IL DUCA DELLE PRUGNE (2007)

Varietà del piacere

THE DUKE OF PRUNES, VARIETY SHOW OF PLEASURE

project by ROBERTO CASTELLO

direction and choreography	ROBERTO CASTELLO
in collaboration with	ALESSANDRA MORETTI, STEFANO QUESTORIO
music	STEFANO GIANNOTTI, VARIOUS
lighting project	GIANNI POLLINI
video	ALDES
performers	CATERINA BASSO, SILVIA BERTI, CLAUDIA CATARZI, CRISTIAN, CERRUTO, BEATRICE CEVOLANI, SARA DAL CORSO, ALESSANDRA MORETTI, MARIANO NIEDDU, TOMMASO PARISI, STEFANO QUESTORIO, AMBRA SENATORE, ROMINA UGUZZONI, IRENE VECCHIO
technical direction	ANDREA GIULIANI
video	ALDES
costumes	in collaborazione con ROSE E SASSI di ALESSANDRA MARCHI
stage-set builder	ANDREA NATALINI
organisation	SARA PANATTONI
press office	ELIANA AMADIO
production	ALDES, SANTARCANGELO '07 International Festival of the Arts, Centrale FIES, L'ARBORETO - TEATRO DIMORA di Mondaino, IL GRUPPO LIBERO - Teatro San Martino
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	2h

> *debut: 11 e 12 July 2007, Teatro Dimora di Mondaino, 15 July 2007, Palestra ITC1, SANTARCANGELO '07 International Festival of the Arts (Rimini)*

It does not happen often to see a show which allows the audience to abandon itself to the pleasure of the senses, where spectators are cuddled and entertained by seductive men and women who are ready to satisfy their every desire.

This can happen at "Duca delle Prugne"
(evening attire is advised)

Lo Spettatore - Nicola Zuccherini - 27 agosto 2007

"...a surprising performance that uses the tools of showroom entertainment to create a fully theatrical event... (...) The audience enthusiastically adheres to the hedonist declarations launched from the stage against the dominance and controls of money and possession..."

This work seems to have picked up on the widespread, ongoing changes in the customs and ways of attending theatre performances (...). Eating meals and having drinks during the show, interacting (even physically) with the actors, and participating in the after-show during the performance, are no longer a novelty. However, the merit of this piece is in its capacity to transform these new customs in theatre (...), from the unheard of eccentricities that they once were, into the very substance of the spectacle and eventually the entire evening. In finding an immediate comprehension and appreciation in an audience that has grown accustomed to this type of thing, the theatre group has found that the spectators tend to often desire more of it. The talent of the actors is not only manifested in their creation of the event, but also in their capability of bringing it to stage; in using good taste, lightness of humour and compositional refinement, they are never vulgar or intellectually heavy. There are also the skills of the interpreters who readily provide a positive charge in responding to the needs of a variable and pressing score. -Certainly an experience, not to be missed."

RACCONTA (2006)

NARRATES

part III of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO

direction	ROBERTO CASTELLO, ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE
performers	ROBERTO CASTELLO, ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE/ANNA RISPOLI
playwright	in collaboration with FRANCESCO NICCOLINI
original music	MASSIMILIANO BARACHINI
sound effects	FABIO VIANA
video and costumes	ALDES
organisation	SARA PANATTONI
production	ALDES, SANTARCANGELO FESTIVAL 2006
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	1h

> the 1st study: 4th July 2002, Festival Inequilibrio of Castiglioncello (LI)

> the 2nd study: November 2005, Centro di aggregazione Sociale, Lanusei (NU)

> debut: 13-14-15 July 2006, Santarcangelo Festival 2006, Fabbrica-Gambettola; 7 December 2006, Teatro San Martino, Bologna

Like the rest of "The Best of All Possible Worlds", "Racconta", the third work in the ten-part series also portrays the present, this time by describing the daily life of a couple and the people who orbit around them. Each segment of "The Best of All Possible Worlds" is centred around a dominant linguistic element and in "Racconta" speech is linked to gesture, sound and images in the quest for a form that can integrate the different linguistic planes enough to render obsolete any critical interpretations based on the assumptions such planes are governed by.

Massimo Marino – Hystrio n.4 – Oct./Dec. 2006

"(...) A recount of every day life that is brimming, mixed up, ready to expose the void of words and an acceleration of images on screens, like in a slot-machine, where the imagination of day to day life is played with expressionless faces, demonstrations, signs, flaking walls, as the various findings of our world. Roberto Castello and his talented company bring to stage an immobile story or a photograph that tends to free itself from the pose without succeeding; overexposed or burned in certain parts, an icon of every-day life invaded by a void, one that is incapable of holding back the confusion of words, signs and senses... Life runs like a poorly exposed film reel in this rigorous, ironic fresco of impotencies. (...)"

Giorgio Sebastiano Brizio for Terzocchio n.121 – 2006

"(...)... and among the many attempts at a new style narrative that confirm the affirmation of themes in the work of new companies, this is certainly a work that can be set among pearls - "Racconta. Prima tappa" (Story telling - First step), a project by Roberto Castello for Fabbrica at Gambettola in the Santarcangelo Review'06. Sixty minutes of direct action mixed in with mimetic stops of commonplace phrases and danced gesture in the commonplaceness of their prosaic development, which transform Castello and company into story-tellers, dancers equipped with words that are as fragmented as acute corporeal down-times in human contrast with the socio-political incidents that run uninterrupted on two video screens. (...) In this "Racconta", the idea develops fluidly in a story between the living and a static fixture, both refined and minimalist (...)"

Giorgia Sinicorni – Ateatro.it – July 2006

"(...) ... Roberto Castello's Racconta, constructs a radiograph of domestic situations. A sequence of everyday movements that freezes into immobility, revealing not only the plasticity of bodies on stage, but also the subtle irony that inhabits them. Moving ideally to the polar opposite of virtuosity, the eye of the choreographer fathoms ordinary gesture and word to fit them into almost cinematographic arrangements. The result is both gentle and rigorous at the same time. A return back home, in a certain sense, but in an aquarium-house, in which the dynamic among individuals is deconstructed, allowing for the plastic and spatial weaving that supports them to emerge. (...)"

Antonella Lamparelli – Flashteatro – July 2006

"(...) The boundaries between improvisation and pre-meditation in this show are very subtle, and the praise to be given to these actors is probably for their accomplishment of this. The debut of a growing organism in evolution -gifted with life- and for this reason, highly theatrical in the fullest sense of the word. A very interesting formal experiment, and great skill in dealing with themes such as "happiness" (the true unknown), which blossom in a subtle yet sometimes dazzling way, yet never pedantic.

STANZE (2005/2006)

ROOMS

project by ALDES

choreography	COLLECTIVE
performers	VALENTINA BULDRINI, ROBERTO CASTELLO, ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE
live video	GIACOMO VERDE
music	SINISTRI, TU M', VARIOUS
lighting project	ROBERTO CASTELLO
costumes	ALDES
organisation	SARA PANATTONI
production	ALDES
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	1h

> *first presentation: 16 April 2005, Teatro S. Martino, Povegliano (VR)*
> *debut: 26 October 2005, Vie festival, Teatro delle Passioni, Modena*

"Stanze" is a work designed for all kinds of spaces and includes dances from a variety of the Company's performances.

It is a cross-section of small works created between 2003 and 2005, works stemming from the idea of choreography as a plastic art and therefore using bodies to give shape to ideas, without ever creating plots or considering entertainment to be a final goal. They are often-amusing and absurd mobile sculptures which play havoc with the perception of time and appear as though they could go on forever.

Roberta Sanna – La Nuova Cagliari – October 16th 2006

"(...) The actions that follow one another on a stage stripped bare of stage-sets and curtains do not look to a beginning or an end, but everything happens in the meaningful moments of *meanwhile* and *during*. (...) The irony of this undoubtedly debunks, or else it comes close to a gag. For instance, there is a sequence with a slow-motion wedding couple who are undressed and ridiculed by an iconoclast from another dimension who intervenes in another tempo to mix up their garments and positions. The inane repetition of poses, expressions of glamour, postures of publicity and great grimaces all involve the spectator in an intimate imitation, under the pressing change of radio station static; or else there is an immobility that alternates directly with sudden release movements. (...)"

Daniela Bruna Adami – Arena di Verona – April 20, 2005

"(...) an unprecedented dance-theatre work with time as its theme.

(...) they are like rooms where the actions of the performers are measured (and sometimes crushed) by the cogwheels of time.

(...) *Stanze ...* was presented as an experimental selection of works from the Company's repertoire..., to form a new theatrical tale made of episodes, like a home movie. The fine, ironical opening sequence is taken from *Non ama il nero* and portrays newlyweds in slow motion gradually coming more and more undone, while other sequences are new works taken from studies. The rooms do not follow a specific thread of logic, but share a strong ironical flavour.

(...) movement capable of changing mood and speed, of slowing down to the point of stopping and of fine-tuning the details that make the difference.

(...) more than well-deserved applause for the performers.

IN MOVIMENTO (2003/2005)

IN MOVEMENT

part II of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO and ALESSANDRA MORETTI

choreography	ROBERTO CASTELLO
performers	ROBERTO CASTELLO, MASSIMILIANO BARACHINI, ALESSANDRA MORETTI, STEFANO QUESTORIO, GABRIELLA SECCHI/CATERINA BASSO, AMBRA SENATORE
music	TU M', VARIOUS
lighting project	ALDES (GIANNI POLLINI/debut 2003)
video	ALDES
costumes	ALDES, ROSE E SASSI di ALESSANDRA MARCHI
organisation	SARA PANATTONI
production	ALDES, TEMPS D'IMAGES - TEATRO DI ROMA, ARMUNIA-FESTIVAL COSTA DEGLI ETRUSCHI, LA BIENNALE DI VENEZIA
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	1h

> *the 1st study: May 2002, Biennale di Venezia for "Solomen"*
> *the 2nd study: 4th July 2002, Festival Inequilibrio of Castiglioncello (LI)*
> *preview performance: 11 October 2003, 'TUSCAN DANCE IN MOVEMENT' festival, John Jay College Theatre, New York (U.S.A.)*
> *debut performance: 29-30 October 2003, Temps D'Images Festival, Teatro India, Rome*
> *version revised in 2005: 28, 29, 30 April, Teatro Delle Passioni, Modena - Teatro S. Martino, Bologna*

"In Movimento" is a dry reflection on choreography, a strictly formal work that plays on the semantic implications of movement, a sculptural pièce based on the unpredictable meanings that the forms of bodies take on during change. Six dancers occupy a stage lit only by white lights, giving life to enigmatic tableaux, each marked by a letter of the alphabet.

A.D'agostino - Daemonmagazine.it - april 2005

"(...) The supermen moving on the stage are tough and nervous and without any reassuring sense of saving anything. They move exactly and presently, sometimes serious up to anxiety sometimes so funny to tear up laughs to the public. (...) Very good the performers and definitely relevant the path that Roberto Castello and Alessandra Moretti have been trying to mark for years in keeping on the studies about "Il migliore dei mondi possibili", that brought them to win the UBU in 2003 with the first stage of the work (...). Am innovating and trash research, in which the contamination with other languages (i.e. videoart) succeeds with no compulsion or tear, finding the way of surprising the public."

Carmelita Celi - La Sicilia - 9th December 2003

"(...) The 'best possible world' evoked, which also gives name to the trilogy "In movimento" belongs to, is ironical and undoubtedly meant to provoke. (...) "The best possible world" is really a Metropolis taken apart like these scraps of movement fixed forever, a zoo of human machines, a future sideshow where all, supermen and secretaries alike, are grounded trapeze artists raising their arms - tadaaa - for applause. Applause given generously at the end of the performance. (...)"

Jennifer Dunning - The New York Times - 15 October 2003

"(...) There was a lot of fun to be had (...) in "Il Migliore dei Mondi Possibili"... The seven dancers were stylish and engaging, with the sleek look and attack of Merce Cunningham performers. The exquisitely beautiful lighting was by Gianni Pollini."

LA FORMA DELLE COSE (2002)

THE FORM OF THINGS

part I of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO and ALESSANDRA MORETTI

choreography	ROBERTO CASTELLO
performers	ROBERTO CASTELLO, VALENTINA BULDRINI, ALESSANDRA MORETTI, STEFANO QUESTORIO, GABRIELLA SECCHI, AMBRA SENATORE
music	VARIOUS
lighting project	GIANNI POLLINI
video	ALDES
costumes	ALDES
organisation	SARA PANATTONI
production	ALDES, ARMUNIA-FESTIVAL COSTA DEGLI ETRUSCHI
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	1h

> debut: 4 July 2002, *Inequilibrio Festival, Castiglioncello (LI)*
> 2003 UBU Prize 'Best contemporary dance performance'

"La forma delle cose" is a performance for 6 performers/actors for italian-like stages. On an empty black stage framed by big black wings is a screen on which a large clock face is projected. Throughout the performance a 'ring' marks each passing minute, clocking up the time-counter as the seconds run on. "La forma delle cose" is about time and our relation to it, social and political life interlacing movement, word, video and music. It's a long sequence of short and heterogeneous fragments which capture small details of everyday life and crystallise them in simple choreographic forms. The music used is mainly composed by experimental works realised in New York around the beginning of the '80s by authors such as Christian Marclay, Adele Bertei, Nigel Rollins, Steven Brown and Blaine Reininger, put close to pieces of Tricky, Khachaturian and to sound elaboration of the company itself. The texts stretch from Eugene Ionesco and Charles Bukowski to improvisations and texts written by the company.

Massimo Marino - Tuttoteatro.com - 30 April 2004

"(...) is a kind of performance/manifesto that sets out to dismantle perception, the relationship between choreographed acts and time, action and the spectator, portrayal and reality. It even delves into the history of our times, with a dash of sharp political indignation that is distilled between abstract movements or fascinating expressionistic accelerations and always served up with a hint of laughter to keep the audience hooked, startling its perception and shifting attention towards a bitter reflection on the present.

(...) The show provides heated entertainment, lasting maybe an hour or anyway the standard time required for a bombardment of stimuli... (...)"

Rossella Battisti - L'UNITA' - 28 August 2002

"(...) Castello has never been one to beat about the bush, choreographically or otherwise. Provocative and scathing from his "*Siamo qui solo per i soldi*" Zappa paraphrasing days, he is an artist who does not like to be hemmed in by convention. Ingenious in his own way..., Castello is unpredictable and does real experimentation, avoiding the status quo. And sometimes he hits the mark. Like now (...)"

Andrea Porcheddu - www.delteatro.it - July 2002

"(...) It's no secret that Roberto Castello is a restless spirit: this choreographer-dancer who for years has been a key figure on the Italian and European dance scene has never been one to accept facile popularity and has never hesitated to take risks, in projects where irony often veils biting criticism. A complex artist who combines contemporary dance with videoart or literature... The name itself a declaration of war, this project marks a new stage in the journey of Castello and the excellent dancers that accompany him: a ferocious, implacable look at the present day...

(...) this work is the generous protest of an intellectual, an artist, who definitely has something to say. And still has the will, the strength - or maybe the guts - to make himself heard...(...)"

NICATOR (2005)

project by VALENTINA BULDRINI

direction and choreography	VALENTINA BULDRINI
performers	VALENTINA BULDRINI
music	BRUNO MONACO
lighting project	MICHELANGELO CAMPANALE
organisation	SARA PANATTONI
production	ALDES
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

length of performance 18 min.

> *debut: May 2005, Fabbrica Europa, Firenze*

"Nicator" is nothing but a never completed work by the artist Jean Tinguely.
A super-meta-ultra matic destined to move through the streets and leave its
drawings directly on the asphalt.

ALTRO PICCOLO PROGETTO DOMESTICO (2007)

ANOTHER SMALL DOMESTIC PROJECT

projct by AMBRA SENATORE

direction and choreography	AMBRA SENATORE
performer	AMBRA SENATORE
music	BRIAN BELLOTT, DOMENICO MODUGNO
lighting project	FAUSTO BONVINI
organisation	SARA PANATTONI
production	ALDES
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

length of performance 20 min.

> debut: April 2007, 'Durres Dance Festival 2007', Durazzo, Albania

The body / a space / desire...for what is missing / questions / the resource of exchange / a mobile project / the unforeseen / maybe an onion with a little bit of luck, let's hope.

With no recipe, but only a few chosen ingredients, and others to be decided, this dancer would like to propose a point of view, and remain simple, in slightly modifying a distance from common events.

Presenting small collected acts, which I shift faintly from their possibility of being narrated to a more ambiguous and humorous level.

"Altro piccolo progetto domestico" (*Another small domestic project*) and "Eda - solo" are two independent frames of a diptych which, through bodily exploration, examines the intimacy of solitude and sometimes unwieldy desire to meet someone.

VETRINA (2005/2007)

SHOP-WINDOW

project by AMBRA SENATORE

direction and choreography	AMBRA SENATORE
performer	AMBRA SENATORE
music	AAVV
light	MATTEO FANTONI/ALESSIA MASSAI
organisation	SARA PANATTONI
production	ALDES, Mosaico Danza / INTERPLAY
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	min. 9' - max 60'

> *debut: Festival INTERPLAY 2005, Torino*

A series of performances for store-front windows.
The young woman prepares herself to be put on display and sold to the public.

MERCE

(2005)
MERCHANDISE

project by AMBRA SENATORE

direction and choreography	AMBRA SENATORE
performer	AMBRA SENATORE
music	RICCARDO SENATORE, RAY CHARLES, BRIAN BELLOTT
lighting project	MATTEO FANTONI
organisation	SARA PANATTONI
production	ALDES
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

length of performance 27 min.

> *the 1st study: October 2005 at Short Formats Festival, Teatro Dell'Arte / CRT, Milan*

"Merce" is a container-showcase, the idea originating as a comic story that is politely provoking.

Its motivation is in the observation of the fact that a major part of the efforts that a young choreographer has to face do not deal directly with creation, but more so with promotion.

It often occurs that one finds him or herself in the uncomfortable position of acting as a vendor who has to know how to present and promote his own merchandise.

What interests me is a creative work that focuses on our very existence, on the body and on movements that I would like to see acting as carriers of meaning; the work of presence, action, listening, and the relations with those who collaborate in a project and subsequently, with the audience. Despite all of this, in order to have the occasion to encounter the watchful eyes of spectators, one has to pass through negotiation processes that often seem to have no direct relation to the creative work that is being presented to which so much was dedicated.

From this input comes the idea of proposing a live-catalogue that presents fragmented clips of a showcase, accompanied by the frustration that such activity entails, for myself and for those who find themselves watching such out-of-context show segments. Every extract of the show is followed by a cut and dry declaration of certain technical aspects and their price, just like the merchandise in a shop display window.

(to my displeasure) the theme of merchandising oneself, of offering oneself as an object is dear to me as a topic that often comes out when I work: consequently if Merce is to outwardly express this, the theme will also come forth, more or less evidently, in the various pieces cited that make up this performance.

Ambra Senatore

EDA – solo (2004)

project by AMBRA SENATORE

direction and choreography	AMBRA SENATORE
performer	AMBRA SENATORE
music	RICCARDO SENATORE, SEBA VITALE
lighting project	MATTEO FANTONI
organisation	SARA PANATTONI
production	DANSE à LILLE, Centre de Développement Chorégraphique Roubaix-Nord-Pas de Calais, progetto Junge Hunde-Sosta Palmizi), ALDES Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
with the support of	
length of performance	25 min.

> *debut performance: May 2004, Fondazione Pistoletto, Biella*

"EDA-solo" originated in 2004, stemming from the simple and real need to research a personal creativity, while remaining autonomous from external guides.

The most sincere way that I found to create and present an event, which I could recognize and defend as an author, was to start from my body, from that which is closest to me.

Discovering a deep resemblance to the woman Eda, I worked on my perception of her, of her traits and persona, which turned out to be mine as well.

Eda is a mirror, a pretext full of affection and inquiries.

Inspired by Eda, I focused on frustration and on the tension that is needed to overcome it.

On stage I play a character, from which I sometimes take distance: a woman on the edge of surreality, stuck facing solitude while yearning for the recognition of others, compression, explosion, tenderness, inquietude and the desire for lightness.

I do not wish to exhibit an extraneous life-subject, but rather I hope to evoke an existence that can somehow touch upon the cords of the spectator; my aim is to offer a portion of humanity that the audience can relate to as close to them.

Ambra Senatore

C. Ventrucci – Patalogo 27 / Ubulibri 2004 (AA.VV. Milano - p.151.)

Among the many authors introduced this year I remark *Eda* by Ambra Senatore, a small solo which casts a glance into everyday life, with a clear look, ironic body and icy incandescence.

studio per DUE (2007)

STUDY FOR TWO
project SPECIE DI SPAZI

project by VALENTINA BULDRINI and STEFANO QUESTORIO

direction and choreography	VALENTINA BULDRINI, STEFANO QUESTORIO
performer	VALENTINA BULDRINI, STEFANO QUESTORIO
video	VALENTINA BULDRINI, STEFANO QUESTORIO
light	LUCA RAVAIOLI, CHIARA GIROLOMINI
costumes	VALENTINA BULDRINI, STEFANO QUESTORIO
photography	ALESSANDRO GIAMPAOLI
organisation	SARA PANATTONI
production	Progetto ARGO NAVIS, Provincia di Rimini, Comune di Rimini, Empty Space/Rimini, ALDES
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
length of performance	25 min.

> *the 1st study*:: 16/17 May 2007, Teatro degli Atti, Rimini

"Study for TWO" is part of a more ample and articulate project entitled 'SPECIE di SPAZI' - a slightly changed title of the famous book by Georges Perec, as the main source of this project's inspiration. A list of possible spaces that Perec lists in the pages of his story (free space, green space, closed space, a walk through space, morning space, empty space, dangerous space, measured space, crooked space, etc...) has been used to gather various heterogeneous material (choreographic, iconographic, performance, video, drawings, light, etc...) These materials will go in to making up a container from which will be chosen the assembling pieces that will define a specific event according to the place (space) which is encountered for each occasion. Certain events will be created with more installation or video-installation, while others will be more performance oriented, according to the space and spatial circumstances (theatre spaces, non-theatre spaces, exposition spaces, galleries, urban spaces etc...). So even the selection of the chosen spaces (as fragments) will vary for each and every occasion, in order to continually recreate the true sense of site-specific events. Some events will necessarily be one-time creations, while others instead may and can be repeated.

"To live means passing from one space to the other, while doing our best not to get hurt" (G. Perec)

PRESS REVIEW

LA STAMPA (*Bologna Sunday, August 26th 2007*)

Just like a nightclub with a variety show of pleasure

Summer time hedonism

Singers, striptease, dance, and if the spectator desires special attention, they have to pay with prunes.

by MASOLINO D'AMICO

A little bit of hedonism at the end of the summer before diving into an autumn of theatre that is less frivolous? Try out *The Duke of Prunes*, named after the Frank Zappa song, and its inviting subtitle *Variety-show of Pleasure*. It is a show put on by the Aldes company, directed by Roberto Castello, which debuted at the Sant'Arcangelo festival and today shows at the courtyard of the Fine Arts Academy in Bologna. Even if the ticket reads "Prose", it is really a variety-show, or better yet a Cabaret, or even what they used to call a "floor show", with the spectators, seated at tables, where they can order drinks in front of a small stage.

The theme of the evening is pleasure, which has a stressed close-net relation with money; and the great task that the company has is to involve the audience, which is continually called to participate in a way that rarely happens in theatre, more even than what happens at a night-club, where singers would step down into the audience and throw their feathered boas over the neck of gazing spectators. Here the female members of the company work as the waitresses, when not involved in their numbers on stage; they sit with the audience, and by request will perform a few acts of off-stage affection, small relaxing massages, for which you have to pay extra - (note the title) - in prunes, or by checking off the symbols of a card that is purchased at the entrance. With the prunes, one can obtain other services, and even have their picture taken with a Polaroid.

The moral of the story is that every pleasure is paid for, and to emphasise that even further, a couple times the show is stopped and it is announced that it will not go on unless a few more pleasures are paid for. But this is only to scare us, because the show continues with these anxious entertainers. This reinstates the ongoing joke which the same girls played on the stage; as a matter of fact, one of the best numbers on the stage is an ironic striptease performed by one of these wonderful women: a parody with just a few variations of insightful clumsiness with an appropriately misfitting music.

So what is the show made-up of? It consists in a few monologues on the discussion in question; there are even a couple of exhibitions of conjurers that are very cumbersome. These are all things joyous, with a funny flavour, just one step away from amateur. But above all there is a series of dances performed by the above mentioned girls, usually barefoot, sporting a variety of black attire, dancing alone, in couple or in a group: deliciously choreographed and specially spirituous in execution, keeping full of clever invention, and never repetitive, on appealing music by the likes of Cole Porter. It is here, during the couple of hours of the show, that the youthful ensemble of 15 elements best renders the comedy by de-dramatizing the money question as well as the more common-place obvious attractions of a second-rate eroticism.

LA NUOVA CAGLIARI (16 October 2006)

The choreographer and dancer Roberto Castello presents a refined and experimental staging at the "Autunno Danza" dance review

"STANZE" ~ ROOMS OF A NEW SPECTACULARITY

by ROBERTA SANNA

CAGLIARI. Dance encounters irony in carving out narration and charging bodies with meaning and it puts them under observation as if they were sculpture. And those that inhabit the "Stanze" (rooms) are in effect mobile sculptures, conceived by the choreographer and dancer Roberto Castello and presented at the Municipal auditorium for the Autunno Danza dance festival. Following the solo piece by Antonella Bertoni, the suggestions of "Divano Occidentale" by the dance company MK and an adolescent anxiety in "Digiune sull'erba" by the Sardinian dancer/choreographer Luigi Doddo for the Motus formation, we meet another important part of the Spazio Danza festival dedicated to Italian contemporary choreography.

This dance venue is one that asks itself questions about void emptiness and time, while exploring the true sense of "representation". For this reason, Roberto Castello could not possibly miss such an appointment, as he is one of the more fruitful experimenters of possibilities in dance, for which the audience of the Piccolo Auditorium can recall his superb literary and multi-media contamination inspired by the Don Quixote. With the choreography of "Stanze", rounding up a series of smaller works by the Aldes dance company - interpreted by Alessandra Moretti, Stefano Questorio and Ambra Sentore - this choreographer from Turin seems to dilate the space of exploration and movement. The actions that follow one another on a stage stripped bare of stage-sets and curtains do not look to a beginning or an end, but everything happens in the meaningful moments of *meanwhile* and *during*. Further accentuating their improvisational approach, a dancer can abruptly stop all of a sudden and leave the scene. The irony of this undoubtedly debunks, or else it comes close to a gag. For instance, there is a sequence with a slow-motion wedding couple who are undressed and ridiculed by an iconoclast from another dimension who intervenes in another tempo to mix up their garments and positions. The inane repetition of poses, expressions of glamour, postures of publicity and great grimaces all involve the spectator in an intimate imitation, under the pressing change of radio station static; or else there is an immobility that alternates directly with sudden release movements. Nervous clusters of notes and movement, music that is shattered and de-magnetised by silence. The body charges itself through minimum but concentrated movement shifts and the energy produces great spates of gestures. Movement can be both sinuous and fluid or reduce itself to a bare essential in a tarantella measured by metronome, or it can even allow for an individual research of balance and direction through imperceptible tensions or muscular torsions. The funny final flash is a cruel self-referenced criticism, punctuated by phenomena of interrogation and approval. This couple of dancers experiments a blending of bodies that is complex - as much as it is useless or non-significant - in search of a void spectacularity.

TERZOCCHIO n° 121 *(september 2006)*

by GIORGIO SEBASTIANO BRIZIO

"(...)... and among the many attempts at a new style of narrative that confirm the affirmation of themes in the work of new companies, this is certainly a piece that can be set among pearls - "Racconta. Prima tappa" (Story telling - First step), a project by Roberto Castello for Fabbrica at Gambettola in the Santarcangelo Review'06. Sixty minutes of direct action mixed in with mimetic stops of commonplace phrases and danced gesture in the commonplaceness of their prosaic development, transforming Castello and company into story-tellers and dancers equipped with words that are as fragmented as acute corporeal freeze-frames in human contrast with the socio-political incidents that run uninterrupted on two video screens. (...) In this "Racconta", the idea develops fluidly in a story between the living and static fixtures, in a design that is both refined and minimalist (...)"

It tells the story in fact of the different interpretations of one single point of view that two couples, one permanent and one visiting, exchange at their initial aperitif, and later at dinner. With sudden immobility created at certain key points and the ambling dance steps, more raw and dry in physical posture than the preceding work by Castello, the piece perhaps reaches the true goal of "dancing". Winding sounds of video reels, dishes and glasses banging create a "musical" comment (by Massimimilliano Barachini) that is simply human compared to the generalised noise of television, experienced with tranquilizing separation and associated with the everyday use of other electro-domestics. The dramaturgy (Francesco Niccolini) accelerates the various psychological states of being of the actors, who are faced with the every-day reality questions that Castello and Alessandra Moretti, Stefano Questorio, and Ambra Senatore ask themselves in the every-dayness of their lives....

www.TUTTOTEATRO.com (30 April 2004)

(Year V issue no. 17)

LED TO REFLECT, AFTER INITIAL SURPRISE

A performance/manifesto that sets out to dismantle perception, the relationship between choreographed acts and time, action and the spectator, portrayal and reality, delving into the history of our times with a dash of sharp political indignation. At La Soffitta in Bologna, the show dedicated to Roberto Castello included *La forma delle cose* (The Shape of Things), the first part of Castello's ongoing project *Il migliore dei mondi possibili* (The best of all possible worlds)

by MASSIMO MARINO

Bologna – New European dance often becomes a critique, the breaking down of movement, a performance and happening, the real-time interaction between space, time and the audience. It rejects choreographed movement in favour of the overlap of different forms of expression. The urgent need to dismantle the theatrical and representational mechanisms which obscure real relationships, and the desire to establish a distance from the happy, 'body beautiful' aesthetics of advertising has led to a conceptual coldness that concedes nothing to the audience, offering instead a self-imposed alienation remote from all emotion and pleasure.

This is the direction Roberto Castello, like others in Italy, is moving in. Yet there is something special and more engrossing about his attempts. Perhaps due to his long history, beginning with the high-quality workshop Sosta Palmizi provided and which spawned sensitive, restless performers such as Michele Abbondanza and Antonella Bertoni, Giorgio Rossi, and Raffaella Giordano. Or perhaps owing to a personal bent for irony. Castello chops up bodily, mental and visual material with smiling exactitude, never succumbing to confusion or mere mind-games. He focuses on establishing a dialogue, surprising and guiding his audience to a state of clear-headed enthusiasm rather than blind infatuation.

The brief personal show dedicated to Castello and organised by Eugenia Casini Ropa at La Soffitta, the centre for theatre promotion within the Department of Music and Performing Arts at Bologna University, opened with *La forma delle cose*, the first part of an ongoing pluriennial project entitled *Il migliore dei mondi possibili* (remember Voltaire's *Candide*, where Pangloss claims that this world with all its rape, war and carnage is the best one possible, being the design of divine providence?). *La forma delle cose* won the Ubu prize for dance-theatre in 2003. Over the following days theory/practice meetings were held between the choreographer and groups of students, with video projections of his most important works and a performance of the interactive installation *Biosculture*, a further step in the career of this dynamic protagonist of Italian dance.

La forma delle cose is a kind of performance/manifesto that sets out to dismantle perception, the relationship between choreographed acts and time, action and the spectator, portrayal and reality. It even delves into the history of our times, with a dash of sharp political indignation that is distilled between abstract movements or fascinating expressionistic accelerations and always served up with a hint of laughter to keep the audience hooked, startling its perception and shifting attention towards a bitter reflection on the present.

A video of daily media images that include Bush, Berlusconi and much more is showing as members of the audience take their seats. When the lights dim, a large projection of a clock appears. Its hands turn implacably, with a beep signalling each minute and a number recording the overall minutes gone by. Dancers Valentina Buldrini, Roberto Castello, Stefania Erriquer, Valeria Erken, Marta Lucchini, Alessandra Moretti and Stefano Questorio perform a series of sequences that rarely extend beyond a couple of minutes. They initially appear alone or in twos in beguiling movements of free, abstract dance (dance embraces the world in this show, rather than

denying it). Then minor conflicts, intersections or overlaps occur, strictly within the space of a few turns of the hands of the clock. They are suddenly interrupted by the beep, whereby the dancers exit impassively. Gradually the situations become more pressing and cruel. Personal space is invaded, there are clashes – though always extremely controlled – and deformed grimaces that seem to scream out the urge to overwhelm others. Time looms over everything and even after many, many images have appeared and faded away the audience comes to realise that less than twenty minutes have actually passed. The ironical acceleration becomes more and more intense, ruthless and cutting until suddenly the hands of the clock begin an anti-clockwise motion while time, indicated by numbers, still marches on. A dream of Arcadia bursts through as a film of the Twin Towers explosion plays backwards, erasing the fall from earthly paradise into the media- and war-driven present. As the *Internazionale* is sung in some exotic language – Chinese, perhaps – a parade degenerates. Two dancers stand face-to-face and begin slapping each other hard across the face, playing on expectation times and delayed reaction. Comic effect becomes tension and the clock hands are turning in the right direction again when Castello presents himself as Sigismondo, an ordinary guy on a normal wage who would have had to begin working when Alaric's barbarians invaded Rome in order to put together what a rich man (the grab-all Prime Minister, for example, already referred to earlier in a verbal attack performed naked except for a strategic bath towel and interrupted by static interference or censure during its most violent passages) earns in one year. A Third World citizen would have had to start working back in the days of Cro-Magnon Man.

At around the forty-fifth minute a voice announces the intermission. The lights come on and then the voice continues: three minutes left, nine minutes left, eight, four, ten, two...

A navigation in time, the function of perception and waiting. The second half is a never-ending ending: the dancers burst onto the stage in Superman outfits, to the tune of the national anthem. Bubblegum-chewing and splendid, they offer themselves up to the applause, like so many ham Alberto Sordis, ad libitum. The show provides heated entertainment, lasting maybe an hour or anyway the standard time required for a bombardment of stimuli, which Castello tries to disassemble. To ask us, perhaps, to look deeper and listen more carefully, hopefully with acquired, well-meditated slowness.

LA SICILIA (9 December 2003)

CHOREOGRAPHER ROBERTO CASTELLO PRESENTS "IN MOVIMENTO" AT SCENARIO PUBBLICO

Metropolis, year zero. Superman and his transformers are watchmen of the world

by CARMELITA CELI

CATANIA. Metropolis, year zero. That watchman is Superman. But he is no longer unique. In 'pastfuture' city his doubles - part-clone, part-transformer - move, become agitated and get jammed around him. A life governed by disturbing, self-propelling mannequins and titillated by sleek, improbable secretaries.

'The best of all possible worlds' evoked, which also gives name to the trilogy "*In movimento*" belongs to, is ironical and undoubtedly meant to provoke. After a national debut at the Teatro di Roma in October, choreographer-dancer Roberto Castello (on stage with Stefano Questorio, Alessandra Moretti, Valentina Buldrini, Francesca Foscarini and Valerie Erken) presented the performance last weekend at Scenario Pub.bli.co. Away from the kryptonite which no longer affects him, Superman seems dangerously ordinary, with a perhaps more-than-ordinary tendency to mock, destabilize and humiliate. In the first scene 'in motion' (which seems to coincide with the first letter of a kinetic alphabet, as suggested by the video projection of a small 'a' on screen), the first transformer Superman makes an attack on three model Metropolis secretaries. Immaculately dressed and innocently remote as they go through a series of slow-motion gestures, they make a perfect target for Superman to dishevel and undress. He repeatedly upsets the executive glasses of one, indecently unrolls the stockings of another, takes down the trousers of a third. Until other supermen come to explore the electronic loop space of the T m', he is sovereign supreme of these beautiful, deformed mannequins. "The best of all possible worlds" is really a Metropolis taken apart like these scraps of movement fixed forever, a zoo of human machines, a future sideshow where all, supermen and secretaries alike, are grounded trapeze artists raising their arms - tadaaa - for applause. Applause given generously at the end of the performance.

One thing to mull over: for some reason the kinetic alphabet stops at "m"...

IL TIRRENO (3 December 2003)

The choreographer is one of the regular guests at Armunia

ROBERTO CASTELLO WINS THE COVETED UBU PRIZE

CASTIGLIONCELLO. "It was a very pleasant surprise". Even minutes after receiving the 2003 Ubu Prize for best dance-theatre performance with "Il migliore dei mondi possibili" (*The best of all possible worlds*), Roberto Castello keeps his habitual cool. No excess emotion, just like the formal clarity of the choreography presented in Castiglioncello one year ago with Aldes company, the fourth part of which is being performed for teenagers during the "Ethics days" at Armunia. "I almost can't believe it", the Turin-born dancer now based in Lucca goes on to say, while caught in traffic in Milan.

by FEDERICA LESSI

Meanwhile he holds the trophy designed by Lele Luzzati and presented by Franco Quadri, a doyen of Italian theatre critics. Sixteen of the 57 critics that make up the jury voted his performance the best of the year. "I'm pleased because it was awarded by theatre rather than dance critics, which is important", he continues. "I think it is also recognition for what we have been capable of expressing over the years, for the risks we take and our tenacity on the national scene. It helps us think we're moving in the right direction, even though it's an uphill climb.

Castello doesn't hide the fact that he has experienced moments of great difficulty. "I've been through real hard times," he admits, "so getting a prize makes it seem as though justice has been done and that the daily fight against windmills makes sense. After twenty years of dance, Castello is a proven Don Chisciotte, like the protagonist of one of his choreographies. The Ubu for "Il migliore dei mondi possibili" - a work in progress which thus far includes four parts and will in future comprise three more - has roots that go far back. It seems to link up to "Il cortile", a choreography by the Sosta Palmizi company Castello helped found. A specific new category for best dance theatre performance was added to the Ubu Prize list in the eighties to be awarded to this work. Sosta Palmizi was made up of dancers from Carolyn Carlson's disbanded Venetian company and included Raffaella Giordano, Giorgio Rossi, Michele Abbondanza and Caterina Sagna, some of the most prominent names in Italian dance. "Back then we were just foolish twenty-year-olds," Castello reflects, "but Carlson gave us something that has grown with time and made us respected forty-year-olds today". Respect that also comes from the United States, where Castello and his company performed together with five top Tuscan dance groups for the Columbus Day celebrations and was praised in the New York Times.

THE NEW YORK TIMES *(15 October 2003)*

DANCE REVIEW

A QUIET ENTRANCE BY ITALIAN COMPANIES

by JENNIFER DUNNING

The oddly titled Tuscan Dance in Movement series crept into New York almost unannounced. And audiences eager to learn something about modern dance in Italy and about the five participating companies, all new to New York, got no help from the Italian government agencies presenting the mini-festival as part of the promotional Tuscan Dream in New York.

Judging from the first two groups, which performed on Friday and Saturday nights at the John Jay Theater, Italian modern dance is less about movement than production values and superimposed ideas. The series opened with the Virgilio Sieni Dance Company of Florence, which performed Mr. Sieni's two-part "Empty Space Requiem," set to music by Letizia Renzini.

(...)

(...) There was a lot of fun to be had, with one haunting sequence of horror in "**Il Migliore dei Mondi Possibili**" ("The best of all possible worlds"), presented by Robert Castello's Aldes company, based in Lucca, on Saturday night. The seven dancers were stylish and engaging, with the sleek look and attack of Merce Cunningham performers. Mr. Castello has danced with and created video for Carolyn Carlson, an American émigré modern-dance choreographer who trained with Alwin Nikolais.

In the first section, the dancers strode about the stage, enacted strange but funny little vignettes and burst into sharp-angled calisthenic motion. Behind them, the second-hand of a large projected clock ticked off the individual minutes. Often the performers and small dances changed with the minutes. The dance, performed in silence and to a collage of sound and music fragments, darkened toward the middle. A woman repeated "vote for him" until the phrase became gibberish. Two women danced sensuously to music overlaid with a voice chanting a litany, louder and louder, about wanting to do things like an American.

Then came the horror, as film of the Sept. 11 attack on the World Trade Center was projected on the clock, running backward, gradually turning the towers back into serene monoliths with live inhabitants until a gnatlike airplane backed away. Beneath the screen, a man paced in dim light. The choreography then became quietly lyrical, but darkness prevailed.

The second section was a puzzling exercise for dancers dressed in Superman outfits, to music that included bits of "Puttin' On the Ritz." Cleverness prevailed, as in Mr. Sieni's piece, but without the smugness. Mr. Castello performed with Valentina Buldrini, Valerie Erken, Francesca Foscarini, Silvia Mercuriali, Alessandra Moretti and Stefano Questorio. The exquisitely beautiful lighting was by Gianni Pollini.

The remaining performances in the series include the Florence Dance Company (tomorrow) and the company of Giorgi Rossi (Friday), all at John Jay (899 10th Avenue, at 59th Street).

L'UNITA' (28 August 2002)

IN SCENA

To get into the "Best Possible World"? Easy, just let them take your fingerprints

by ROSSELLA BATTISTI

To get in you have to let them take your fingerprints.

It's *"Il Migliore dei Mondi Possibili"*, the ticking, slightly acid and riotous world of Roberto Castello, who makes no mystery of having drawn inspiration from our current leaders' concept of a better world. Castello has never been one to beat about the bush, choreographically or otherwise. Provocative and scathing from his *"Siamo qui solo per i soldi"* Zappa paraphrasing days, he is an artist who does not like to be hemmed in by convention.

Ingenious in his own way (among the best of that first Venetian batch of fledglings to go out from under Carolyn Carlson's wing in the eighties and whose members first re-grouped as Sosta Palmizi, one of the most important Italian dance groups, before each going their separate artistic ways), Castello is unpredictable and does real experimentation, avoiding the status quo. And sometimes he hits the mark. Like now, with this triptych still in its fluid formational stage (the last part dedicated to words still needs fine-tuning, at least in the version presented in Castiglione Cello). The show will be performed at the Napoli Festival in Naples in September and then in its final or almost-final version in Abano Terme on 24 October). *"Il migliore dei mondi possibili"* speaks to us of the present that surrounds us. It does so in flickers, echoes and fleeting moments chasing each other against the backdrop of an enormous clock that ticks away the *tempis fugit*.

Fragments torn from reality – TV or other, it doesn't matter much because it's all one big melting pot now anyway –, full of tics, schizophrenic stock market dances, showgirls gone crazy, pataphysical puppets improvising a futuristic tarantella.

Relentless zapping that Castello's eye – assisted by Alessandra Moretti – fuses into disturbing portraits, visual chattering in search of *"The form of things"* (part one, the most successful). Scrutiny and exchanges of solitude occur (runs, solos, duos, foursomes) in geometric evolutions that are suddenly tinged with irony or take off lightly after a near-drama.

The only reversal of direction refers to September 11, with the tragic images of the collapsing Twin Towers played backwards along with the seconds hand of the clock, like some naive exorcism to cancel that black hole in our recent past. Then things move on again to the perfect, wonderful world full of bla bla bla and telemarketing, the shrieking of father Ubu, the condo bickering of women on the edge of a nervous breakdown, the Pinocchio hats the audience is invited to wear (appropriately, since this is Toyland). An impeccable world (above all in the technical form of the dancers – Castello's ALDES group – who are in strict control of even minor variations) described in a way that suits Castello (in flashes, which is how he has done his best work). A fluid, bitter parable in search of a moral. Running towards nothing.

IL MIGLIORE DEI MONDI POSSIBILI

THE BEST OF ALL POSSIBLE WORLDS

a project by ROBERTO CASTELLO and ALESSANDRA MORETTI

2003 UBU PRIZE > BEST DANCE-THEATRE PERFORMANCE

"Il migliore dei mondi possibili" (*The best of all possible worlds*) is a snapshot of the present, a look at the way we perceive time and the discrepancy between subjective and objective time. It is a broad collage of images, a collection of situations that justify and reciprocally give meaning to one another.

"Il migliore dei mondi possibili" is an ongoing project which will occupy the company from 2002 to 2008. It comprises ten thematically autonomous, self-standing performances. These are made up of brief, almost independent fragments which draw on different forms of expression such as dance, performance art, puppetry, happenings and theatre, depending on their subject matter.

The sections thus far completed are part I "La forma delle cose", part II "In movimento", part III "Racconta", part IV "Sogni", part VII "Disperso", some studies on part VI "Sul corpo" and "Nel Disastro", part VIII.

"La forma delle cose" (*The form of things* - UBU Prize '03) groups together material which, for various reasons, is related to the things we do, think or see in everyday life. It is both a work of social and political content and a reflection on dance-theatre.

"In movimento" (*In movement*) is an out and out study of choreography, a strictly formal work which plays exclusively on the semantic implications of pure movement.

"Racconta" (*Narrates*) currently comprises material resulting from experiments based on the integration of movement and narration.

"Sogni" (*Dreams*) is a fast-paced, funny work for teenagers about adolescence, with justice as its main theme. Using dance, words, video and sound it describes the restless dreams of a boy one stormy night.

"Curiosi" (*Curious*) will be made up entirely of kinetic art works. Using dancers, these works will be created for the stage by a number of visual artists.

"Sul corpo" (*About the body*) is a totally improvised performance created in collaboration with video artist Giacomo Verde. Like "In movimento" it deals with pure movement, but here there is no outline of choreography or structure. Rather than sharing a dance technique or predefined structure, performers communicate via an aesthetic code that allows for a unique result with each performance. Select details of the action are filmed by Giacomo Verde and simultaneously projected onto a screen.

"Disperso" (*Dispersed*) is a happening for venues without seating for the public, created with Paolo Atzori (media artist).

"Nel disastro" (*In the disaster*) is the eighth chapter of the "migliore dei mondi possibili", which is dedicated to 'subjectivity'. The overall structure of the work presents a sequence of solo performances, which are intercropped with short group scenes, developed and taken from certain peculiarities and character traits of the interpreters: anxiety, sadness, restlessness, lassitude, etc. all put together with a detached self-irony.

In 2002, FRANCESCO NICCOLINI wrote the following words for the debut of part I of the project:

"Which is the best possible world?

The one father Ubu lords it over and pontificates from, passing sentence and handing out capital punishments according to his own superior, mysterious powers of judgement?

Or a film played backwards, where all anguish is gone because the Twin Towers haven't collapsed yet and never will?

Or better still, a TV hologram where even Freedom is looking for sponsors, up for grabs, For Sale, quoted on the Stock Exchange and above all willing to grant exclusive interviews?

Amid collateral damage, calculated risks, pataphysical puppets, atom bombs, kamikazes and samurais, time rolls on, pitiless and triumphant. Towards the end of all suffering, towards infinite justice, engulfed and numbed by an overkill of little flags, stars and stripes and national anthems. One step from entropy."

Past and present contributors to the project

choreography

ROBERTO CASTELLO, ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE

performers

MASSIMILIANO BARACHINI, VALENTINA BULDRINI, DOMINIQUE BULGIN, ROBERTO CASTELLO, SILVIA CATTOI, VALERIE ERKEN, STEFANIA ERRIQUEZ, FRANCESCA FOSCARINI, MARTA LUCCHINI, SILVIA MERCURIALI, ALESSANDRA MORETTI, STEFANO QUESTORIO, DANILO RUBECA, GABRIELLA SECCHI, AMBRA SENATORE, FRANCESCA ZACCARIA, MARTA ZOLLET

music

MASSIMILIANO BARACHINI, SINISTRI, TU M', FABIO VIANA, VARIOUS AUTHORS

technical direction and light design

VINCENZO ALTERINI, GIANNI POLLINI

video

ALDES, PAOLO ATZORI and NICOLE LEGHISSA, BERTO E BERTA, GIACOMO VERDE

costumes

ALDES and ALESSANDRA MARCHI

organisation

MARTINO BALDI, SIMONA CAPPELLINI, CRISTINA PALUMBO, FABRIZIO SALVETTI

road technicians

VINCENZO ALTERINI, TOMMASO CHECCUCCI, MICHELE PERCOPO, DANIELE SANTI, MARCO SALVATICI, FRANCESCO TANCREDI

production

ALDES, TEMPS D'IMAGES - TEATRO DI ROMA, ARMUNIA - FESTIVAL COSTA DEGLI ETRUSCHI, LA BIENNALE DI VENEZIA, FABBRICA EUROPA, SANTARCANGELO 2006 / 2007 International Festival of the Arts, Drodeseira/Centrale FIES, L'ARBORETO - TEATRO DIMORA di Mondaino

with the support of

MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

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L'ARBORETO DI MONDAINO, TEATRO MANZONI in PISTOIA, TEATRO DELL'ANTONIANO in BOLOGNA

-----> by Roberto Castello

Sabbie (1993),
Teatro Santa Chiara, Trento

first study for Siamo qui solo per i soldi (1994),
TorinoDanza Festival, Piccolo Teatro Regio, Torino

Il Duca delle Prugne (1995),
second study for Siamo qui solo per i soldi
Teatro Juvarra, Torino

Siamo qui solo per i soldi (1995),
theatrical and urban version, Chostro di San Francesco, Pistoia

Satiricon (1996),
AbanoDanza Festival, Abano Terme (PD)

Versiculi Molliculi (1996),
for non conventional spaces, Cadoneghe Festival (PD)

Breath of the Tramp (1996),
European Solos Festival, Copenaghen (DK)

L'Arte dell'immobilità (1997),
Adda Danza Festival, Vaprio D'Adda (BG)

Ohm (1997), series of studies
RomaEuropa platform, Teatro di Rifredi, Firenze

Variazioni sul tempo (1997),
urban installation, Strade Contemporanee '97, Lucca

Biosculture (1998/2004)
exhibition of choreographies, bodies and body's images
1998: Inequilibrio 2004 Festival, Castello Pasquini, Castiglioncello (LI),
2004: TorinoDanza 2004 Festival / Focus 6 / Cantieri Italiani, Torino

Il fuoco, l'acqua, l'ombra (1998),
installation performance in collaboration with Studio Azzurro, Federal
Museum of Contemporary and Modern art, Bonn (D)

Una pera sul computer (1999),
RomaEuropa platform / italian-french meetings, Cantieri della Zisa, Palermo

Dibattito Interno (felicità) (1999),
In principio era il corpo, Teatro Acquario, Roma

Le avventure del signor Quixana (1999),
performance for young public, Vetrina Europa Festival, Teatro al Parco,
Parma

Azione (2000),
performance Museo-Entr'acte, Museo Marino Marini, Firenze

The persistence of memory (2000),
No Bordes Festival, Klagenfurt (Austria)

Fontane (2001),
performance/installation Hops! Ambienti, Link, Bologna

La fenomenologia del pinocchismo (2001), study,
Inequilibrio Festival, Castiglioncello (LI)

Variations, croisement (co-production ITA-FRA 2001),
Chantiers Contemporaines / Theatre Petit Odeon, Paris (FR)

Waltz Thru Time realisation of the scene videos (produced by La Biennale
di Venezia - 2002), La Biennale di Venezia, Teatro Malibran, Venezia

*studies on **part II of Il migliore dei mondi possibili** (2002),
Solomen / La Biennale Danza di Venezia, Teatro Piccolo Arsenale, Venezia;
Inequilibrio Festival, Castiglioncello (LI)*

***La forma delle cose** (2002),
part I of Il migliore dei mondi possibili
Inequilibrio Festival, Castiglioncello (LI)*

*studies on **part III of Il migliore dei mondi possibili** (2002),
Inequilibrio Festival, Castiglioncello (LI)*

***In movimento** (2003/2005),
part II of Il migliore dei mondi possibili
2003: 'Tuscan Dance in Movement', Jhon Jay College Theater, New York
(USA); Temps D'Images Festival, Teatro India, Roma
2005: Teatro delle Passioni in Modena and Teatro San Martino in Bologna.*

***Sogni** (2003),
part IV of Il migliore dei mondi possibili
(performance for young public) Zona Franca Festival, Teatro al Parco, Parma*

***Sul corpo** (2003),
studies on part VI of Il migliore dei mondi possibili
Cantiere Workshop / Temps D'Images Festival, Teatro India, Roma*

***Disperso** (2004),
part VII of Il migliore dei mondi possibili
Fabbrica Europa Festival 2004, Drodesea Festival, Fies 2004*

***Non ama il nero** (2004),
Festival Delle Nazioni 2004 / Museo Burri, Città di Castello (PG),
'La Democrazia del corpo' / Cango - Cantieri Goldonetta, Firenze*

***Stanze** (2005),
first presentation: Festival, Teatro San Martino di Povegliano, Verona
debut: VieFestival 2005, Teatro delle Passioni, Modena*

***Aqua** (produced by Teatro Regio di Torino - 2006),
Piccolo Teatro Regio, Torino*

***Racconta** (2006),
part III of Il migliore dei mondi possibili
Santarcangelo Festival 2006, Fabbrica, Gambettola (RN)*

***Carattere** (2006),
*study for **Nel Disastro** part VIII of Il migliore dei mondi possibili*
Dinamiche Scomposte Festival, Teatro Della Limonaia, Sesto F.no (FI)*

***Il Duca Delle Prugne, Varietà del Piacere** (2007),
Santarcangelo '07 International Festival of the Arts (Rimini), L'Arboreto -
Teatro Dimora, Mondaino (RN), Centrale FIES Dro (TN)*

***Scene da un matrimonio** (2008),
Danza Urbana Festival, Bologna; URBAN BODIES / CORPI URBANI - Festival
Internazionale di Danza nei Paesaggi Urbani, Genova/Finale L.*

***Nel Disastro**
*studies on part VIII of Il migliore dei mondi possibili (2008),
"è nato SPAM!" c/o Teatro Comunale dei Rassicurati, Montecarlo (LU)**

-----> by Valentina Buldrini

Nicator (2005),
Fabbrica Europa, Firenze

-----> by Ambra Senatore

Eda - solo (2004),
Fondazione Pistoletto, Biella

Merce (2005),
Short Formats Festival CRT-Teatro dell'Arte, Milano

Informazioni utili (2006),
Interplay - TorinoDanza '06, Teatro Astra, Torino

Vetrina (2005/2007),
Interplay 2005, Torino

Domestique (2006),
Dance a Lille Festival '06, Lille - FR

Altro piccolo progetto domestico (2007),
Dures Dance Festival 2007, Durazzo, Albania

-----> by Valentina Buldrini e Stefano Questorio

studio per Due - study for Specie di Spazi project (2007),
Teatro degli Atti, Rimini

-----> by Stefano Questorio

Le Cose - study (2008),
"è nato SPAM!" c/o Teatro Comunale Dei Rassicurati, Montecarlo (LU);
Short Formats, Teatro dell'Arte, Milano

PRIZES

'99/2000 Danza & Danza Prize

'Best contemporary dance performance' for *Le avventure del signor Quixana*

2003 UBU Prize

'Best dance-theatre performance' for *Il migliore dei mondi possibili*

special mention of Riccione TTV Festival Concorso Italia 10a edizione 2008 for the video "*Racconta - part III of Il migliore dei mondi possibili*", video production ALDES/Studio Azzurro

EVENTS

Arte in Movimento (1996),

review of contemporary dance - (project and organisation), Lucca

Haiku (1997),

demonstration of dance, music and theatre - (project concept and organisation), Teatro del Giglio, Lucca

Strade Contemporanee '97 - Monumenti (1997),

demonstration of contemporary dance and visual arts (project and organisation in collaboration with Sergio Risaliti), Piazza Anfiteatro, Lucca

Connexus (1999),

demonstration of contemporary dance and visual arts - (co-conception of project), Villa Bottini, Lucca

Strade Contemporanee '99 - Live / Video (1999),

demonstration of contemporary dance and visual arts (project and organisation), Palazzo Cenami/Palazzo Arnolfini, Lucca

Atto # 0 (2004),

contemporary dance festival (artistic direction), Malgrate castle, (MS)

Rizoma '05 - Arti contemporanee del movimento (2005), contemporary dance festival (artistic direction), Malgrate castle, (MS)

Microonde (2006) final event of the project 'Monteverdi Factory' / Attraversarte, (project directed by: Paolo Atzori, Roberto Castello, Emanuele Colombo, Alessandra Moretti, Igor Sciavolino), Cremona

Rizoma '07 - Performatività contemporanea (2007), contemporary art festival (artistic direction), Malgrate castle, (MS)

Underconstruction - opere in corso di realizzazione

demonstration of dance and music (artistic direction in collaboration with Igor Sciavolino and Il Gruppo Libero/Teatro San Martino di Bologna), Teatro San Martino, Bologna - 2008

è nato SPAM!

demonstration of contemporary dance (project, artistic direction and organisation), SPAM!, Lammari (LU), Teatro Comunale dei Rassicurati and Ex Chiesa della Misericordia, Montecarlo (LU), Fondazione Lazzareschi, Porcari (LU) - 2008

Tempi di Reazione

happenings of contemporary dance and music (project, artistic direction and organisation, in collaboration with Marco Sodini/SPAZIO), SPAM!, Lammari (LU) - 2008