



IL MIGLIORE DEI MONDI POSSIBILI

project by
ROBERTO CASTELLO and
ALESSANDRA MORETTI

2003 UBU PRIZE
Best contemporary
dance performance

ALDES

> SPAM! viale Europa 138/a
55013 Lammari - Lucca - (ITA)
tel +39 (0)583/975089
fax +39 (0)583/572965
MAIL info@aldesweb.org
URL www.aldesweb.org

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.

Until now, parts I-IX of the project have all been completed, with Part V - "Curious" - having been presented as a study. Part X, the tenth and final segment which will close the series, has yet to be completed and will come out in printed form.

"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. The video documentation of the performance is curated by the filming direction of Studio Azzurro and wins the Italian Prize TTV for the Theater of Riccione in 2008.

"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. "Isole" (Island) is the first study of "Curiosi", created in 2009 by Luca Vitone.

"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 "Il migliore dei mondi possibili", the one reserved to the individuals' lives. Here comes the title. A sharp reflection on the sense of contemporary living, structured in a sequence of solos spaced out by short collective scenes.

"Sfavillante" (Sparkling) represents the performance epilogue of The Best of Possible Worlds (the ten-part project will end with a publication, Part X) and adds television experience to the company's performance history.

Whereas in 2002 Part one (La forma delle cose - winner of the 2002 UBU Prize) began with some sad zapping in front of a TV screen, now, in an odd symmetry of fate, the company has ended up giving shape to the chaos from behind that same screen.

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, CLAUDIA CATARZI, CATERINA BASSO, SILVIA BERTI, MARTA BEVILACQUA, VALENTINA BULDRINI, DOMINIQUE BULGIN, ROBERTO CASTELLO, SILVIA CATTOI, VALERIE ERKEN, STEFANIA ERRIQUEZ, FRANCESCA FOSCARINI, MARIO GHEZZI, MARTA LUCCHINI, SILVIA MERCURIALI, ALESSANDRA MORETTI, MARIANO NIEDDU, STEFANO QUESTORIO, DANILO RUBECA, GABRIELLA SECCHI, AMBRA SENATORE, BARBARA TOMA, 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, STEFANIA DONNINI, SARA PANATTONI, 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, SPAM!

with the support of

Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance, Fondazione Monte Dei Paschi di Siena, Provincia di Lucca, Comune di Capannori

for their much-appreciated support we would also like to thank

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

PERFORMANCE CARDS

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 (2003/2008)	ROBERTO CASTELLO, VALERIE ERKEN/VALENTINA BULDRINI/FRANCESCA FOSCARINI, ALESSANDRA MORETTI, STEFANO QUESTORIO, SILVIA CATTOI/STEFANIA ERRIQUEZ, SILVIA BERTI/GABRIELLA SECCHI, AMBRA SENATORE
music	VARIOUS
lighting project	GIANNI POLLINI
video	ALDES
costumes	ALDES
organisation (2002/2007)	FABRIZIO SALVETTI ('02), SIMONA CAPPELLINI
production	ALDES, ARMUNIA-FESTIVAL COSTA DEGLI ETRUSCHI
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance

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...(...)"

IN MOVIMENTO (2002/2005)

IN MOVEMENT

part II of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO and ALESSANDRA MORETTI

choreography	ROBERTO CASTELLO
performers (2002/2004)	ROBERTO CASTELLO, ALESSANDRA MORETTI/VALENTINA BULDRINI, FRANCESCA FOSCARINI/MARTA LUCCHINI, SILVIA CATTOI/AMBRA SENATORE/STEFANIA ERRIQUEZ, FRANCESCA ZACCARIA/VALERIE ERKEN, STEFANO QUESTORIO
performers (2005/2007)	MASSIMILIANO BARACHINI, ROBERTO CASTELLO, CATERINA BASSO/FRANCESCA FOSCARINI, SILVIA BERTI, ALESSANDRA MORETTI, STEFANO QUESTORIO, GABRIELLA SECCHI, AMBRA SENATORE
music	TU M', VARIOUS
lighting project	ALDES (GIANNI POLLINI/debut 2003)
video	ALDES
costumes	ALDES, ROSE E SASSI di ALESSANDRA MARCHI
organisation (2003/2007)	SIMONA CAPPELLINI
production	ALDES, TEMPS D'IMAGES - TEATRO DI ROMA, ARMUNIA-FESTIVAL COSTA DEGLI ETRUSCHI, LA BIENNALE DI VENEZI
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance
length of performance	1h

> *the 1st study: May 2002, Biennale di Venezia for "Solomen"*

> *the 2nd study: 4th July 2002, Festival Inequilibrio of Castiglione (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 piece 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 (...). An 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 - tadaaaa - 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."

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 (2006/2007)	SIMONA CAPPELLINI
production	ALDES, SANTARCANGELO FESTIVAL 2006
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance

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.

SOGNI (2006)

DREAMS

part IV of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO and ALESSANDRA MORETTI

direction and choreography	ROBERTO CASTELLO
performers (2003/2004)	ROBERTO CASTELLO, ALESSANDRA MORETTI/VALENTINA BULDRINI, FRANCESCA FOSCARINI/MARTA LUCCHINI, AMBRA SENATORE/STEFANIA ERRIQUEZ, FRANCESCA ZACCARIA/VALERIE ERKEN, STEFANO QUESTORIO
music	VARIOUS
lighting project	GIANNI POLLINI
video	BERTO & BERTA
organisation (2003/2004)	SIMONA CAPPELLINI
costumes	ALDES, in collaboration with ALESSANDRA MARCHI
production	ALDES
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance
length of performance approx.	1 h
for a young public (11 - 18 years)	

> first study: 14, 15, 16 April, 2003 at 'ETICA' - Teatro Tenda, Castiglioncello (LI)
> debut performance: 4 October, 2003 at Zona Franca Festival, Teatro al Parco - Parma
> french version in 2004, in Armentière, Lille (Le Grand Bleu), Chalon Sur Saone (Istances 2 Festival / Espace Des Arts) - (FR)

"Sogni" is a fast-paced and funny work about teenagers and for teenagers, with justice as its main theme. Using dance, words, video, sound and 2D/3D animation, "Sogni" relates the restless dreams of a boy during a stormy night, dreams that are inhabited by a terrible sister, an eccentric and strange mother, a provocative girl and a tramp called Socrates. Nothing is known about how the characters are in reality, it's only possible to see them through the dream: excessive, distorted, funny and sometimes dreary.

As the performance touches the most relevant themes for teenagers (injustice, love, sex, relationship with relatives, brothers and sisters, existential questions), it achieves through the use of different media a complex and rich plot. "Sogni" offers both the younger and older members of the audience ironic points of reflection about relationships and people in everyday life.

Francesca Pedroni – Danza&Danza – January/February 2004

"(...) Valentina Buldrini was really good, but no less was Stefano Questorio in the role of the boy ("ragazzino") and all the others, including the same Castello. A good rhythm is created by the 2D and 3D animations and the alternation of acting and dance. An agile performance, which reports with spirit some of the real problems of teenagers connected to relationships.

Anna Anselmi – Libertà – 23rd December 2003

"(...) Great acclaim at the "Filo" for the theatre-dance show by Roberto Castello (...). Sogni, (...) the aim of which is to communicate with young people issues concerning ethics and justice as it refers to the great thinkers of the past. (...) Here and there young dancers break out, dragging their characters around the dances, conveying through their body action their existential questions. Each scene changes quickly, as if controlled by the frenetic "zapping" of a remote control.

Valeria Ottolenghi – Gazzetta di Parma – 1st December 2003

"(...) A difficult but successful experiment, with a severe, clear, ironic performance that remains faithful to the poetic vision of the artist creator in its attention to a young audience...(...), great praise for a work of great value, that encourages young people to better understand themselves, the theatre and the theatre-dance..."

ISOLE (2009)

ISLANDS

for 'CURIOSI' (CURIOUS) - part V of IL MIGLIORE DEI MONDI POSSIBILI

an ALDES project by LUCA VITONE

performers	CLAUDIO DI PAOLO, LUISELLA DEL MAR, ALESSANDRA MORETTI, MARIANO NIEDDU, ANNA SOLINAS, ANDREA VANNI, DARIA VINCENTI
text	LUCA VITONE
scenic materials	ALDES
organisation	ALDES
production	ALDES and SPAM!
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance, Fondazione Monte Dei Paschi di Siena, Provincia di Lucca, Comune di Capannori

present duration 35'

"Isole" (Islands) is a performative project conceived for ALDES/Roberto Castello. It's a thirty-five minutes animated sculpture conceived for five islands and nine figures which go through the places and the stereotypes of travel, holiday and tourism. The spectator breaks in an archipelago of forms and different materials where he can move freely following whatever catches his curiosity. The places formally represent five different aspects of both the theatrical performance and holidaying: café/word, mountain/movement, market/interaction with the public, square/static nature, beach/absence. The actors act simultaneously during the whole length of the performance, they follow a scenery constructed to underline a sequence of choreographic details about each island. A path without beginning nor end going through the places of our existence ironically in funny and relaxing moments.

Luca Vitone

LUCA VITONE CV

The artwork of Luca Vitone (1964), began in the second half of the '80s. It focuses on the idea of the place, inviting us to re-cognize something we already know, defying the conventions of mutable, faded memory that characterize the present. His work explores the way places are identified through cultural production: art, cartography, music, cuisine, political associations, ethnic minorities. Vitone bridges the gap between the sense of loss of place characteristic of the postmodern and the ways in which feelings of belonging arise in the intersection of personal and collective memory. He reconstructs and invents forgotten paths to reconfigure his own personal geography.

The work of Luca Vitone has been shown in public and private space both in Italy and abroad, including Accademia di Francia, Villa Medici, Rome, OK Centrum (solo show) (1999); PS1, New York (solo show); Palazzo delle Esposizioni, Rome (solo show); Museo Pecci Prato; PAC, Milan (2000); Casino Luxemburg, Luxemburg; Lenbachhaus Kunstbau, München (2001); National Centre for Contemporary Arts, Moscow (2002); MAMCO, Genève; 2nd Bienal de Valencia, Valencia; 50th Venice Biennial, Venice; ARC Musée d'Arte Moderne de la Ville de Paris, Paris (2003); Centro per l'Arte Contemporanea Luigi Pecci (solo show), Prato; OK Centrum, Linz; Villa Arson, Nice (2004). Galleria Nazionale d'Arte Moderna, Roma (2005); PAC, Milano; Casino Luxemburg, Luxembourg (solo show) (2006); Sharjah Biennial; OK Centrum, Linz (solo show) (2007); Galleria d'Arte Moderna e Contemporanea, Bergamo, (solo show); XIII Biennale Internazionale di Scultura di Carrara (2008); Nomad Foundation, Roma, (solo show); Tirana Biennial (2009).

SUL CORPO (2003)

ABOUT THE BODY

part VI of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO and ALESSANDRA MORETTI

performers	ROBERTO CASTELLO, MASSIMILIANO BARACHINI, ALESSANDRA MORETTI, STEFANO QUESTORIO, AMBRA SENATORE
live video	GIACOMO VERDE
organisation (2003/2004)	SIMONA CAPPELLINI
production	ALDES, TEMPS D'IMAGES - TEATRO DI ROMA
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance
length of performance	30/40'

> the 1st study presented at "Radicondoli Arte Festival 2005" and 'Filo d'Arianna festival' (BL) - (ITA)

> the 2nd study: 29th, 30th October 2003, 'Cantiere Workshop' / Temps D'Images Festival - Teatro India, Rome and 20th December 2003, Espace Kelemenis - Atelier de l'Officina, Marseille (FR)

"Sul corpo" is a performance of total improvisation. It's a jump in the emptiness, made with the only certitude of a shared aesthetic approach: the will of modulate in front of the public's eyes a show which is different each time and the choreography of which comes from the same moment it is performed.

Symmetric in many aspects to "In movimento", it is about the same argument but from an opposite point of view: if the first is the result of a meticulous work of authorial construction, the second follows the creation of meaning and forms only starting from a collective creative will.

Details of the action filmed by Giacomo Verde are simultaneously projected onto a screen.

Donatella Bertozzi – Balletto Oggi – December 2003

"(...) One of the rare times when absolute improvisation produces a moment of pure, perfectly enjoyable art. Quite interesting the video interventions real-time by Giacomo Verde, creating a second extemporary piece (...)"

DISPERSO (2004)

DISPERSED

part VII of IL MIGLIORE DEI MONDI POSSIBILI

project by ALDES

project	ROBERTO CASTELLO, ALESSANDRA MORETTI, PAOLO ATZORI, NICOLE LEGHISSA, AMBRA SENATORE, STEFANO QUESTORIO
live video	PAOLO ATZORI
organisation (2004)	SIMONA CAPPELLINI
production	ALDES, FABBRICA EUROPA FESTIVAL 2004, DRODESERA FESTIVAL 2004
with the support of	Mibac MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGION of TUSCANY / Regional System for Performance
length of performance approx.	1 h
> <i>the 1st</i> study:	18-20 May 2004, Fabbrica Europa Festival at the French Institute in Florence
> <i>the 2nd</i> study:	26-28 July 2004, Drodeseira Festival 2004, Sala delle Mezzelune - Centrale di Fies, Dro (TN)

"Disperso" is the seventh part of "Il migliore dei mondi possibili", a project entirely dedicated to the representation of the present.

In this chapter we wanted to play with the form of performance by abandoning the notion that performers are limited to their role of performing and the audience bound to their passive position of witness. Instead, 'Disperso', assumes a malleable structure that lends itself to exploring and recording the present. It functions as a net to collect micro-documents and archeological traces of the here and now. What everyday habit renders transparent, obvious, banal and insignificant, "Disperso" seeks to expose, document and record. The audience become both the subject and the co-authors of the performance, animating it into existence with their collaboration. As they leave signs, images, words and movements, they create a collective work of art, a fresco of the present painted by their participation.

E. Ste. - Trentino- 30 Luglio 2004

(...) Castello goes for technology too at Centrale Fies 2004, but he manages to give a little lesson on how it can be made to serve content. (...) Unlike reality shows with their voyeuristic, uncritical stream of reality, "Disperso" invites observers to take a fragment of their lives and reflect on it, asking themselves why they chose that specific part of themselves at this particular time and place, or even to discover an unknown part of themselves.

Paola Rosà - L'Adige - 28 July, 2004

"(...) Theoretical references feature as strongly as the everyday, ranging from Joseph Beuys to D'Eusanio, from Leibnitz to Big Brother. But in contrast with other works of its kind, "Disperso" rests solidly on a path the Tuscany-based Piedmontese choreographer has gone down knowingly, hot on the trail of contemporaneity. Castello manages to collect without removing, to reveal rather than to strip. He balances the harshness of a present stunned by vortexes of false communication with a freshness of attention that in recording chaos and fear, vanity and modesty, gives images and words the fleeting contours of transience. Just like the prints the spectators leave on the sand upon entering - the same they are forced to step on as they exit the room."

Luca Bucciarelli - Whiptart online - 29 June, 2004

"(...) A performance that investigates modern-day identity, a wholly personal 'journey' into the self and the collective spirit. Despite the absence of any real pre-established thread, anyone taking part in this experience will use their own resources of imagination to draw meaning from the modern idea of the art form.

NEL DISASTRO (2009)

IN THE DISASTER

part VIII of IL MIGLIORE DEI MONDI POSSIBILI

project by ROBERTO CASTELLO

direction and choreography	ROBERTO CASTELLO
interpreters/solo-pieces	ROBERTO CASTELLO, CATERINA BASSO, CLAUDIA CATARZI, ALESSANDRA MORETTI, MARIANO NIEDDU, STEFANO QUESTORIO, AMBRA SENATORE/BARBARA TOMA
music	Various artists
video and texts	ALDES
lighting project	GIANNI POLLINI
costumes	GIULIA RONCUCCI
production	ALDES and SPAM!
with the support of	Mibac - MINISTERIAL DEPT. for Arts and Cultural Activities / Performance Art, REGIONE TOSCANA / Regional System for Performance, Fondazione Monte Dei Paschi di Siena, Provincia di Lucca, Comune di Capannori

duration: 1h, 30 minutes

> *first presentation: 19 October 2008, "è nato SPAM!", c/o Teatro comunale dei Rassicurati at Montecarlo (LU) - ITA*

> *premiere: 12 November 2009, Festival Era - Rassegna Era Danza, Teatro Era di Pontedera (PI) - ITA*

"Nel disastro" (In the disaster) is the eight chapter of "Il migliore dei mondi possibili" (The best of the possible worlds), the one reserved to the individuals' lives. Here comes the title. It is a choral performance that through the dance, the voice and the word gives life to a surreal and grotesque representation of the individual's tragedy and of the collective disaster of a Country in a bewildering moment.

With a cruel self-irony "Nel disastro" scoffs about the phallogentrism of the present times. Through a device of amplification of autobiographical details and revealed intimacy, the performers give life to anxieties, uneasiness, fragilities, weaknesses, desires, inadequacies, pain and neurosis.

A sharp reflection on the sense of contemporary living, structured in a sequence of solos spaced out by short collective scenes.

Andrea Porcheddu – Delteatro – November 26th 2009

"Should we find an image, a symbol, an object able to represent at its best these dark years of "celoduristi"(1) and careless people, of social climbers and fraudsters, of racists and goons, of cocaine addicts and trans, of arrogant and vulgar people, there are no doubts: what better than the "dick" may embody and represent this situation at its best?

For Roberto Castello, who introduced at Teatro Era in Potedera (Pisa) the new chapter of "The best of the possible worlds", we live "In the disaster" - title of the work. It is a generalized and confusing disaster, incontrovertible and totalizing: a disaster that right in the "dick" finds its representation, since we are crossing a "fucking" moment, and too often we live a "fucking" life.

This is what Castello himself speaks about, with sharp irony... (...)

1) in the 1980's the Northern League, led by Umberto Bossi, had a celebrated slogan "The League got a hard on" used against their adversary. That's where "celodurismo" comes from.

Tommaso Chimenti - Hystrio - Jan/Mar 2010

(...) A desperate, exasperated, troubled pop comedy that laughs about common failings and that chasm crossed in a constant state of defeat and loss of identity and self-respect because the model to live up to and match is that of the superhero.

SFAVILLANTE (2010)

SPARKLING

part IX of IL MIGLIORE DEI MONDI POSSIBILI

CHOREOGRAPHIES for "VIENI VIA CON ME", tv programme by/with FABIO FAZIO and ROBERTO SAVIANO - Mondays, November 2010/RAI 3

project by ROBERTO CASTELLO

in collaboration (and with)	MICHELE ABBONDANZA, ALESSANDRO BERNARDESCHI, ANTONELLA BERTONI, RAFFAELLA GIORDANO, GIORGIO ROSSI, CATERINA SAGNA, BIAGIO CARAVANO, FABIO CICALÈ, SILVIA GRIBAUDI, ALESSANDRA MORETTI, STEFANO QUESTORIO, ALDO RENDINA, AMBRA SENATORE
and with	CATERINA BASSO, SILVIA BERTI, LUCA CAMPANELLA, ELISA CAPECCHI, CLAUDIA CATARZI, SARA CATELLANI, LUISA CONTESSA, VALENTINA MOAR, MARIANO NIEDDU, FABIO PAGANO, STEFANIA ROSSETTI, IRENE RUSSOLILLO, SARA SIMEONI, LUCA TOMAO, IRENE URATI
assistant	ILARIA LANDI
production co-ordination	STEFANIA DONNINI
music	'Vieni via con me' by PAOLO CONTE arrangement by DANIELE DI GREGORIO
costumes	ESTER MARCOVECCHIO (RAI/ENDEMOL)
production	ALDES / RAI-ENDEMOL
with the support of	MINISTERO per i Beni e le Attività Culturali / Dip. Spettacolo, REGIONE TOSCANA/Sistema Regionale dello Spettacolo, Fondazione Monte Dei Paschi di Siena, Provincia di Lucca

In the production history of the company this television experience, entitled "Sfavillante" (Sparkling), forms the ninth part of The Best of Possible Worlds and is the final piece to be done in performance format - the project will come to a close with a publication.

Whereas in 2002 Part one, "La Forma delle cose" (The Shape of Things - winner of the 2002 UBU Prize), began with some sad zapping in front of a TV screen, now, in an odd symmetry of fate, the company has ended up giving shape to the chaos from behind that same screen.

Marinella Guatterini - IL Sole 24ORE - 23 November 2010

"Not only post-politics. At "Vieni via con me" anti-bimbo contemporary dance holds the floor". "Mama RAI has (nearly) always favoured conventional dance. Suddenly, "Vieni via con me" has swept dance hall rust and dance chick clichés away by opening its ranks to the "eternally excluded": contemporary dance choreographers and performers. A decades-awaited Copernican revolution, a smart move by the show's authors ultimately pulled off by them: the performers and creators. Who apparently have notched up the highest audience share of the Fazio Saviano format thus far. Add to that all the visitors to the Compagnia Aldes website of Roberto Castello, who guided the TV appearances, and the audience becomes truly immense. Castello has been generous, calling on former and recent colleagues and friends. All with rich curricula - they shouldn't be forgotten by RAI when "Vieni via con me" [Come away with me - ndt] really has gone away (...). All of them are still on the crest of the wave, yet always with that frustrating heroism of Italian artists "of the body", practically forgotten by public funding and even deprived of the basic media visibility and professional recognisability they more than deserve. (...) There is a rare inventiveness both in the costumes and in camerawork that is careful to pick up on body details: from faces right down to feet. Plenty of innovation combined with nods to tradition, such as the group 'à la Kantor' advancing downstage - again in the 22 November episode - and then one big, unbridled, up-close and impeccably professional group effort keep the viewer glued to the screen. Hard to dare zap. (...)