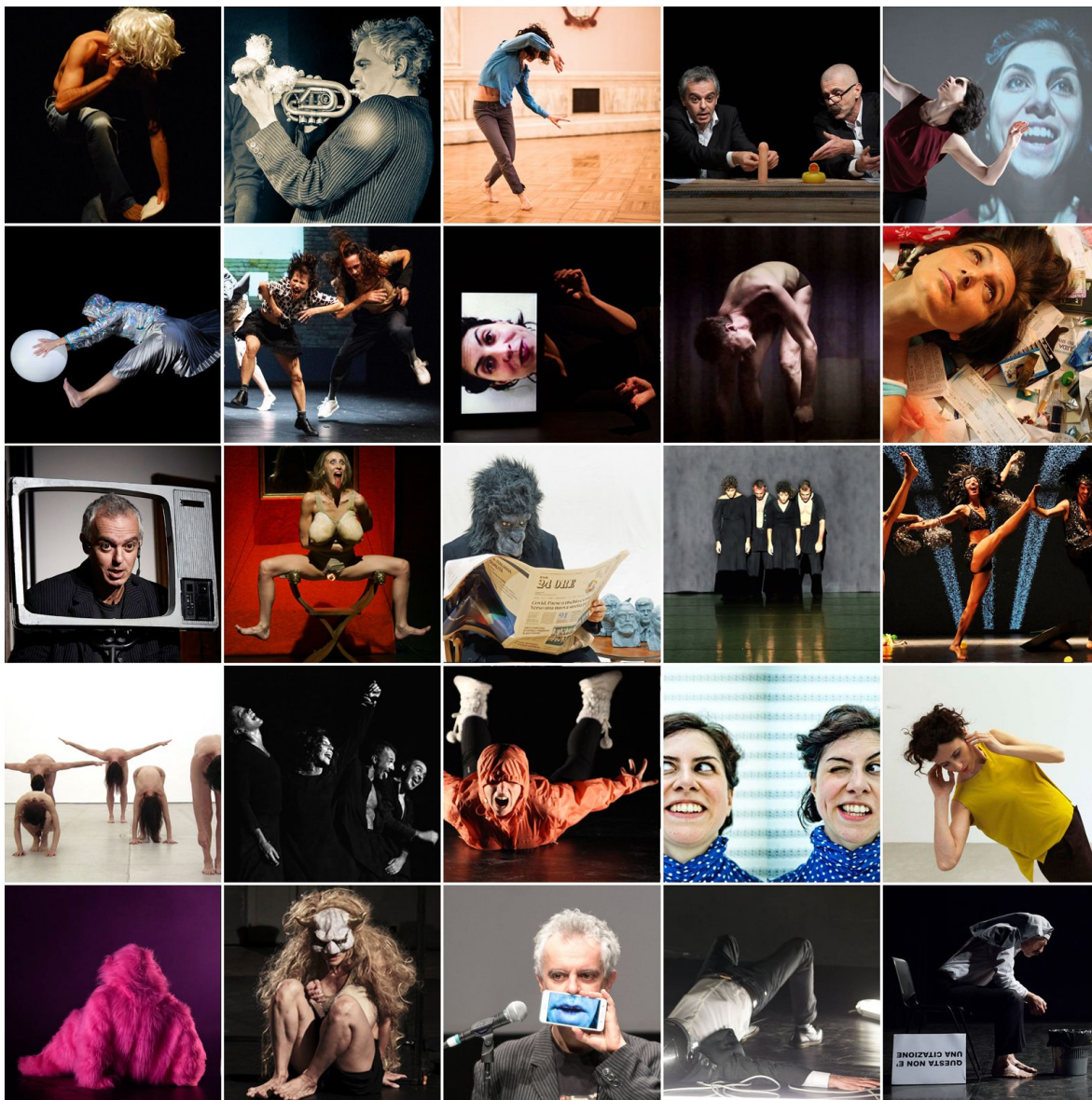


[www.aldesweb.org](http://www.aldesweb.org)

## CURRENT REPERTORY



A L D E S

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ph. GIOVANNI CHIAROT artefici2021

# INFERNO (2021)

project ROBERTO CASTELLO  
in collaboration with ALESSANDRA MORETTI

choreography and direction	ROBERTO CASTELLO
dance	MARTINA AUDDINO, ERICA BRAVINI, RICCARDO DE SIMONE, SUSANNAH IHEME, MICHAEL INCARBONE, ALESSANDRA MORETTI, GISELDA RANIERI
music	MARCO ZANOTTI in collaborazione con ANDREA TARAVELLI
fender rhodes	PAOLO PEE WEE DURANTE
lights	LEONARDO BADALASSI
costumes	DESIRÉE COSTANZO
3D video project	ROBERTO CASTELLO advised by ENRICO NENCINI
mixaggio	STEFANO GIANNOTTI
audio mastering audio	JAMBONA Lab
production	ALDES, CCN - Centre Chorégraphique National de Nantes, Romaeuropa Festival, Théâtre des 13 vents
	CDN - Centre Dramatique National Montpellier, Palcoscenico Danza - Fondazione TPE
	with the support of Rassegna RESISTERE E CREARE by Fondazione Luzzati Teatro della Tosse, ARTEFICI.ResidenzeCreativeFvg / ArtistiAssociati
with the support of	MIC / Direzione Generale Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
tanks to	MOHAMMAD BOTTO e GENITO MOLAVA

In Western culture Hell is the place of the imagination that one which more than any other has offered inspiration to preachers, illustrators, painters, sculptors, storytellers, directors, musicians. It is the place of atonement for moral and material faults where the wicked are punished and good triumphs over evil. It is the place of subversion and chaos in the representation of which everything can coexist. However, a depiction of evil as the undisputed kingdom of a sulphurous devil with a tail, horns and pitchfork would be hardly credible today. Hell is here, and it may look a lot like Heaven. It is what pushes us to make every effort to be more attractive, more intelligent, more powerful, more just, stronger, smarter, more responsible, more humble, which pushes us to compete for moral, social, economic and emotional gratifications. Hell is the inevitability of desire, the condemnation of perpetual competition in search of pleasure. Hence the idea of a tragedy in the form of comedy – seductive, pleasant, engaging, bright and fun – on the intrusiveness of the ego; both one's own and others'.

<https://www.aldesweb.org/en/produzioni/inferno>

RAI5 tv broadcast: [link](#)

**Gianfranco Capitta - il manifesto - 20/11/21 [www](#)**

"...the choreography is aggressive and captivating, evolving from some poses of apathetic dullness into aggressive visions and pure pleasure (the physical difficulty is as evident as effective). This Inferno almost becomes a choice of lifestyle, vitality and pleasure..."

**Andrea Porcheddu - Gli Stati Generali - 14/11/21 [www](#)**

"...a shining and forcefully happy slaying race..."

**Carlo Lei - KLP Teatro - 09/12/2021 [www](#)**

"...an explosive work, arrogant in the increase and virtuosity of danced gestures and yet contextually clear..."

**Lucia Medri / Cordelia - Teatro e Critica - 10/12/21 [www](#)**

"...feverish, attractive and playful... (...) ...their clean movements, the balanced emphasis of expressiveness, the profanity of posture and the grotesque smirk, amount to an hourly performance which is an irresistible danced pun..."

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ph CARLO CARMAZZI

# MBIRA

(2019)

finalist UBU Award 2019 – best dance show

a project by ROBERTO CASTELLO

choreography and direction	ROBERTO CASTELLO
music	MARCO ZANOTTI, ZAM MOUSTAPHA DEMBÉLÉ
text	RENATO SARTI / ROBERTO CASTELLO in collaboration with ANDREA COSENTINO
performers	ILENIA ROMANO, GISELDA RANIERI / SUSANNAH HIEME (dance/voice) MARCO ZANOTTI (percussions, limba) ZAM MOUSTAPHA DEMBÉLÉ (kora, tamani, voice, balafon), ROBERTO CASTELLO
production	ALDES - Teatro della Cooperativa
with the support of	MIC / Direzione Generale Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo, Romaeuropa Festival
media partner	NIGRIZIA

How much did Africa contribute to make us who we are?

For many centuries Europeans and Arabs have explored, colonized and converted every single corner of the planet. Today many cultures have been lost and the western culture has become, in many ways, the universal reference point. It's impossible to say whether this is a positive or a negative, or if the colonized people used to be happier before colonization. It's a fact that the world is getting smaller and less varied, full of TVs that broadcast the same programs and identical shops that sell identical products, from Greenland to Terra del Fuego, from California to Madrid, Riyad or Tokyo. But it often happens, in the colonization process, that the colonist changes irreversibly once he gets in contact with the conquered's culture. This is what Mbira attempts to talk about; a concert for squares and theatres in which two dancers, two musicians and a director – through music, dance and words – try to address the complex relationship between our own and the African culture.

Mbira is the name of a musical instrument from Zimbabwe, but also the name of the traditional music made with this instrument, and "Bira" is the name of an important traditional celebration of the Shona people, the main ethnic community in Zimbabwe, in which people dance and sing to the sound of the Mbira. *Mbira* is also the title of a musical composition created in 1981, around which a harsh legal controversy has arisen, an issue that represents well the complex and problematic nature of the cultural and moral tangle characterizing the relationship between Africa and Europe.

Mbira is, in short, a word around which a surprising variety of stories, music, dances, celebrations and reflections about art and culture intertwine.

<https://www.aldesweb.org/en/produzioni/mbira>

RAI5 tv broadcast: [link](#)

teaser video: <https://vimeo.com/363406699>

dossier press (it): [link](#)

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ph CRISTIANA RUBBIO

# IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI (2015)

*(We go around at night consumed by fire)*

project by ROBERTO CASTELLO  
in collaboration with GISELDA RANIERI, IRENE RUSSOLILLO, MARIANO NIEDDU, STEFANO QUESTORIO, ILENIA ROMANO

performers	MARIANO NIEDDU, STEFANO QUESTORIO, GISELDA RANIERI, ILENIA ROMANO
assistant	ALESSANDRA MORETTI
light, music and costumes	ROBERTO CASTELLO
costumes made by	Sartoria Fiorentina, CSILLA EVINGER
production	ALDES
with the support of	MIBACT / Direzione Generale Spettacolo dal vivo, REGIONE TOSCANA/Sistema Regionale dello Spettacolo
running time 1h	

A rugged black and white, and a hypnotic music make up the environment in which the micro stories of this peripatetic night show are linked together, a mixture between cinema, dance and theatre. The cold light of a video projector articulates the spaces, times and geometry, and the black costumes turn the characters translucent, projecting them into a timeless past inhabited by a dispersed humanity that moves on, struggling, with a brusque, emotional, disorganized gestuality, beyond exhaustion, slowly falling into a trance. The pulsing rhythm of the music and movement carries one, little by little, to a dimension that is hypnotic, and an empathy that is close to being physical with the fatigue of the interpreters. "In girum imus nocte et consumimur igni" ("We go around at night burnt up by fire"), enigmatic latin palindrome with uncertain origin, which was already chosen as title by Guy Debord for his famous movie in 1978, it therefore goes beyond its possible interpretation as a metaphor of living endlessly consumed in desires, to become a cathartic experience of its comical and grotesque exhaustion.

<https://www.aldesweb.org/en/produzioni/in-girum-imus-nocte-et-consumimur-igni>

teaser video: <https://vimeo.com/134092138>

DOSSIER / PRESS REVIEW .PDF (EN-FRA-IT.): [link](#)

**Thomas Hahn - DANCER canal historique - 23 May 2018 [www](#)**

"...The show is a shock. Look for it at all costs!..."

**Kerstin Hergt - Hannoversche Allgemeine - 10/09/2018 [www](#)**

"...A fascinating interplay of space, time and movement..."

**Rodolfo Di Giammarco - La REPUBBLICA - 20 September 2015 [www](#)**

"[...] a masterpiece of dance that studies the human body in the grip of hysteria, hypnosis and abuse with touching dynamics. [...] this brilliant creation by Roberto Castello is a collection of postures by four performers who continuously find themselves in gymnopédies, poses and figures at the limit of human performance, constantly immersed in varying spaces of light. [...]"

**Christian Raimo - INTERNAZIONALE - 25 October 2015 [www](#)**

"[...] In both [France and Belgium] however, since the eighties it was decided to invest millions of Euros in contemporary theatre, and now finally we can see the fruits of this labour that created a European theatre, and we can see huge productions worldwide: Teresa De Keersmacher and Jan Fabre, who we have just greeted at the Romaeuropa Festival. [...] If I need to conclude with two examples to represent everything I would take them from dancing.

One of these examples is Roberto Castello: his company is one of the excellences among European dancing. His show in 1985 - an Ubu Award - Il cortile, produced with Sosta Palmizi, is justly considered seminal in the history of Italian choreography of the last thirty years, and his last show, In girum imus nocte (et consumimur igni), is no less beautiful.[...]"

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ph ILARIA SCARPA

# TRATTATO DI ECONOMIA (2015)

coreocabaret on the absurdities of modern economy

project, dramaturgy, directing ROBERTO CASTELLO and ANDREA COSENTINO

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interpreters	ROBERTO CASTELLO, ANDREA COSENTINO
assistant	ALESSANDRA MORETTI
technical direction	DIEGO CINELLI
special video-appearance	ATTILIO SCARPELLINI
props-set realisation	PAOLO MORELLI
production	ALDES – in collaboration with Sardegna Teatro
with the support of	MIBACT / Direzione Generale Spettacolo dal vivo, REGIONE TOSCANA/Sistema Regionale dello Spettacolo
running time 1h	

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*Treaty of economy* comes from the encounter of two artists of different generation, environment, formation and artistic path, who discovered by chance to grow the same wish: the one of realizing a performance about the science aiming to free the humanity from the slavery of the need. After more than one year of readings, meetings, doubts, enthusiasms and crisis the project starts taking shape, a structure where economy, art and ethics tangle themselves with paradoxical effects.

The result is a performative project combining word and gesture, questioning about money and its worth, about its invasive omnipresence, and about its substantial lack of relationship with reality. Staying at the margin of the contract in order to reveal its paradoxes, creating boundary situations and unsuitable questions, is the way to take back control, at least symbolically, of what we don't understand and cannot control, overwhelming it with a liberating laugh.

If it's the unpleasantness of a work to determine its worth, than is fair not compensating who loves what he does and overpaying who hates it. And if absurdly it was the competence to determine the fee, or more realistically the social class? Ten euros are just the pocket equivalent of ten quintals of gravel or ten kilos of potatoes? Why can I char my potatoes and not destroying a ten euros bill? Is it really mine, my money? The yellow gum ducks are a good investment? And the penis toys? The self-elimination of the more conscious individuals may be the solution of the environmental and economic problems of the planet? And who are the artists. What kind of job is their? What is the purpose of luxury? How can sausages save humanity?

This kind of almost endless amount of questions generates a kindly iconoclast variety show where is proved once more how the confusion and the discouragement are absolutely the most prolific and comical subjects.

<https://www.aldesweb.org/en/produzioni/trattato-di-economia>

teaser video: <https://vimeo.com/167543744>

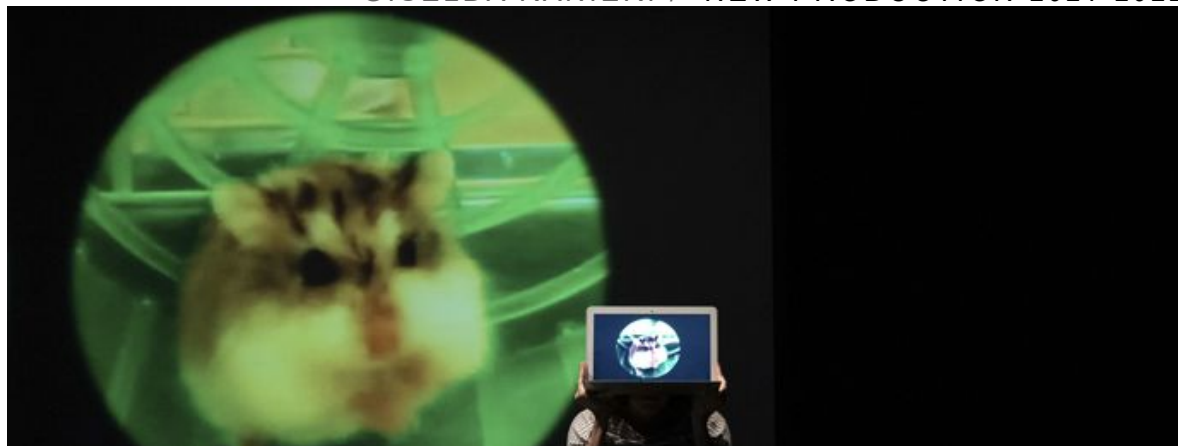
PRESS REVIEW (it): [link](#)

**Nucleo art-zine - Speciale Tdv 9 - Valeria Loprieno - November 10th, 2015 [www](#)**

"If we add together the unbridled irony and sagacity of one of the most influential comic actors of the Italian theatre scene and the irreverence and originality of one of the most appreciated contemporary dance choreographers, the result has to be surprising. [...] The comparisons between a rubber duck and a rubber phallus follow one another with disarming strength, an overflow of irony and comedy spiced with very serious concepts which, thinking about them as you leave the theatre, are the basis of our daily lives. [...] The grandeur of the performance proves to be the juxtaposition of this economic principle with the art world [...] In the meantime, you are enveloped in countless references which are more (Jan Fabre, William Forsythe and Pina Bausch) and less (Antonella Clerici) refined [...] A perfect work in timing, script and spatial and muscular dynamics, one that must absolutely be seen again and again."

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ph ILARIA SCARPA

## RE\_PLAY (2021-2022)

project GISELDA RANIERI

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concept, choreography and interpreter	GISELDA RANIERI
collaborazione artistica	ALESSANDRA SINI
lucci e tecnica	LUCA TELLESCHI
video	ILARIA SCARPA
produzione	ALDES
dance coach	ALESSANDRA SINI
light design	LUCA TELLESCHI
video	ILARIA SCARPA
production	ALDES
with the support of	MIC – Direzione Generale Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo; Lavanderia a Vapore; Teatro Comunale di Vicenza; Cooperativa Teatrale Prometeo – Centro Residenze Passo Nord
project in partnership with	AMAT, inside Residenze Marche Spettacolo, promoted by Mibact, Regione Marche
with the support of	ResiDance XL – places and projects of residency for choreographic production – by Rete Anticorpi XL Network 'Giovane Danza D'autore', coordinated by L'arboreto – Teatro Dimora of Mondaino

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In Re-Play the choreographer reflects on the binomial Distance/Absence and the one connected Proximity/Presence. Re-Play is the reenactment of virtual and real memories and souvenirs a stage of aesthetic and intellectual reworking of a personal experience. Starting from this background the work is developed through Ranieri's dance practice involving voice and movement, sound and choreography of the daily gesture with her peculiar choreographic and musical approach. The choreography is developed starting from a real digital archive made of private messages, videos and images from the last 2 years.

Through the choreographic device, Ranieri experiments with the use of the device as a potential witness, a bodily surrogate, useful to facilitate a distance from oneself. Moreover, the body which becomes sedimentation of memories, images, missed acts.

A studio of Re-Play has been selected for the Open Studios NID Platform/21. An expanded work in progress version was presented at Teatro della Tosse (Genoa) and at Exister Festival (Milan).

Inspired by the same subject matter, in 2021 the short digital film [WIRELESS CONNECTION](#) was born, in collaboration with video makers collective DIANE. The film has been awarded by Interplay StillDigital/21.

<https://www.aldesweb.org/en/produzioni/re-play/>  
teaser video: <https://vimeo.com/534821095>

**Manuela Barbato - Artribune – 25/09/2021 [www](#)**

"...Re\_play is an intelligent and enjoyable study on memory, which combines voice, dance, expressive movements and a meticulous use of the body..."

**Simona Cappellini - KLP Teatro – 01/10/2021 [www](#)**

"... The performance is filled with irony, a characteristic that naturally belongs to Giselda, although the presence of "disturbing" elements help unravel the most unconscious part of the memory..."

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ph VALENTINA QUINTANO

## HO(ME)\_project (2018-2019)

project by GISELDA RANIERI, ANNA SERLENGA, RABII BRAHIM

with	RABII BRAHIM, GISELDA RANIERI e cittadini
choreography	GISELDA RANIERI
video	ALESSANDRO PENTA
direction	ANNA SERLENGA
production	ALDES, CORPS CITOYEN
support in residency	Campo Teatrale - Milano
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del Turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

HO(ME)\_project its a dance-theatre and music based project in dialogue with local communities. Focus of HO(ME) is the concept of casa (home) not only in a physical, but also and mostly in a symbolic, iconic and intimate meaning. Referring to the casas concept, because of its complexity, we prefer to speak of LOCUS that means a PLACE not only physical but also conceptual, literary or imaginary. In our nowadays characterised of a both imposed and felt fluidity (geographically, working, existential) is it possible to build up and nourish a space, maybe only personal, intimate, if not only physical that we can call home? Moreover a only partially list of potential questions: What home is? What it means to build one of it? How is it possible to do it? From where to start? Is it an absolute value or is unless only partial because cultural related? How does it change depending on geographical and generational target? Which is the difference between the term home and house? And, mostly, what does to feel at home mean? A concept to research with attention and care and that we believe fundamental in an etymological meaning that is to put the fundament of something, in this case, to put the basis from which to start to build up a feeling of belonging and identity.

A triple project HO(ME) is a three in one project:

> Interviews

Well share common questions around this theme and try to collect an archive of images and talking that then will create an installation. This format could follow the stage performance as well as being an event by itself.

> Workshops with communities

This let us achieve materials around the home concept: a primary ground for this project that then well convert in performative material. During this period our aim is to connect with local people and to cooperate with them offering a workshop and taking interviews. Moreover, we like to meet visual artists, among others, in order to share with them open questions around the home concept.

> Film/Installation

A multi-layered and multi disciplinary dance, theatre and music based performance that plunge the materials coming from the interviews in the socio-cultural context that host the project (apartment building, street, stage...). We integrate some of them in the visual, kinetic and written dramaturgy of the piece. Moreover, thanks to the videomaker Alessandro Penta and the photographer Valentina Quintano, the entire material become a video-installation and a documentary film that become part of the final performance but, at the same time, is an independent product able to collect and summarize the entire project.

[https://www.aldesweb.org/en/produzioni/home\\_project/](https://www.aldesweb.org/en/produzioni/home_project/)

trailer video: <https://vimeo.com/342052544>

**REVIEW (IT)**

**Laura Bevione / PAC - Paneacqua Culture / 19-06-19** [www.paneacqua.org](http://www.paneacqua.org)

**Enrico Pastore / Rumorscena / 28-06-2019** [www.rumorscena.it](http://www.rumorscena.it)

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ph CHIARA FERRIN

# BLIND DATE (2017)

body and instrumental instant composition duet

project by GISELDA RANIERI

concept and choreography  
with guest musician  
production  
with the support of

GISELDA RANIERI  
(live instrumental instant composition)  
ALDES  
MIBACT - MINISTERO per i Beni e le Attività  
Culturali e del Turismo / Direz. Generale per lo  
spettacolo dal vivo, REGIONE TOSCANA / Sistema  
Regionale dello Spettacolo  
thanks to  
ARTU e Festival Corpi Urbani - Genova; Associazione  
UBIdanza; Festival Expolis - Milano

"Launched in 2014, the BLIND DATE project has spotlighted my research into site-specific Instant Composition, focusing on the relationship between Body and Sound, in non-theatre contexts.

For each event, I invited a musician to perform with me who has professional experience in Instant Composition, often individuals with whom I had worked in the past. But other times it was a musician with whom I had never worked and were recommended to me by colleagues.

BLIND DATE has been hosted in various venues such as: Triennale Bovisa Contemporary Art Museum of Milan (with Elia Moretti/vibraphon); Villa Croce Contemporary Art Museum of Genova (with Elia Moretti/percussions); Pecci Museum of Prato (with Emanuele Parrini/violin); Modena Central Station (with Iginio Casalgrande/drums).

## BLIND DATE 2.0

In this updated version of the project, I have decided to comprehensively expand the richness of the concept by performing with a musician with whom I not only have never worked, but will have never met beforehand... a sincere "blind date" scenario."

(G.R.)

<https://www.aldesweb.org/en/produzioni/blind-date>  
trailer video: <https://vimeo.com/301158202>

## REVIEW (IT)

Matteo Brighenti - PAC - 29/05/2017 [www.pac.it](http://www.pac.it)





ph DIANE | ilariascarpa\_lucatelleschi

# T.I.N.A. (There Is No Alternative) (2017)

project by GISELDA RANIERI

concept and performance	GISELDA RANIERI
artistic collaboration	SANDRO MABELLINI
production	ALDES
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
in collaboration with	Teatro della Contraddizione (MI)

A short piece, neither serious not funny, involving speech and gesture, epic and ordinary, orderly and chaotic.

Inspired by the acronym coined by M. Thatcher (that stands for "There is no alternative"), T.I.N.A. reflects on a situation that brought those premises completely up side down: we moved from that "There is no alternative" to the nowadays situation, where we are submerged by a multitude of opportunities, information, data, indexes, likes...

We claim for the silence, but, at the same time, we are terrified by it. A reality that provokes anxiety: a condition of confusion that disturbs the subject up to the dissolution of its point of view.

T.I.N.A. does homage to those who are sharing this emotional state. A tribute given with criticism and irony in order to create a conscious distance to better balance our reality and to come back to a certain self awareness.

<https://www.aldesweb.org/en/produzioni/tina>

teaser video: <https://vimeo.com/272181810>

## REVIEW

**Lucia Medri – HYSTRIO ott-dic. 20 / Teatro e Critica – 24/09/20 [www](http://www.aldesweb.org)**

"...in the performance of TINA, Ranieri is captivating and through her body and voice she explores the impossibility to escape the overdose of incitements that we receive daily... (...) Giselda Ranieri is an ingenious artist who works for ALDES company and her movements evolve through distractions and glitches, while presenting herself as someone else, compared to what was before and after, violating any pre-established idea of linear narrative..."

**Ilenia Ambrosio – Il Pickwick – 02/08/2020 [www](http://www.aldesweb.org)**

"...Giselda Ranieri's parable of movement in her T.I.N.A. (There Is No Alternative), an ALDES production, encloses in thirty minutes of performance all the communicative significance of dance-theatre, of which the company is a masterful example in Italy since 1993..."

**Andrea Pocosgnich – Teatro e Critica – 30/07/2020 [www](http://www.aldesweb.org)**

"...the highest moment in language experimentation could be found in Giselda Ranieri's T.I.N.A. (There Is No Alternative), precisely for the ability of being central in a series of directions which seem to be far away: the performance, the dance, the comedy, all moved by a vivid talent and always through a body capable of transforming itself at a swirling rhythm..."

**Andrea Porcheddu – Gli Stati Generali – 28/07/2020 [www](http://www.aldesweb.org)**

"[...] the constant cleverness of Giselda Ranieri, in T.I.N.A. bestows a brilliant choreography, all together sharp and capable of mixing up the narrative levels, body and voice, social criticism and individual derivations, daily banalities and tensions which have no escape. [...]"

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ph. MARCO PEZZATI

## i...i...io?! / Give me a moment (2013-2014)

ACT Festival Bilbao 2016 / Best direction

project by GISELDA RANIERI

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composition	GISELDA RANIERI (dance), ELIA MORETTI (music)
on stage	GISELDA RANIERI e ELIA MORETTI
live music	ELIA MORETTI (drums)
light	LUCA TELLESCHI
thank to	DAVIDE FRANGIONI
production	ALDES
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

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duration 20 min.

It's a story about a girl constantly off balance between the effort to proceed and the impossibility to go through .

It's about the affirmation of the self in the society, not by trying to reproduce reality, nor by taking a Polaroid, but trying to express an atmosphere and giving a feeling able to evoke the subject.

We swim through all this with a sense of humor, in order to survive!

Performance suitable for any kind of space, even urban space.

teaser video: <https://vimeo.com/286667139>

### REVIEW (IT)

Matteo Brighenti - PAC Paneeacquaculture - 29/5/2017 [www](http://www.paneeacquaculture.it)

GISELDA and ELIA, both with classical and contemporary background, in 2010 they've been invited for an artistic residency by Takla Improvising Group at the contemporary art museum of Triennale of Milano, since then they've been working together on different projects and events. In 2016 their work i...i...io?! has been awarded with the prize for the best direction at the ACT Festival in Bilbao (ES), they are part of the IYMA international network.



ph ALDES

# ALBUM

(2016)

project by STEFANO QUESTORIO  
in collaboration with SPARTACO CORTESI

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dance	STEFANO QUESTORIO
production	ALDES
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
in collaboration with	Versiliadanza e Teatro Cantiere Florida di Firenze
running time 40 min. ~	

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ALBUM starts from a basic concept that is as simple as it is rigorous: choreograph an entire album by a rock band as if it were music for a ballet, a Swan Lake whose sound material is, in this case, a work by Suicide, a 1970s New York punk duo. The needle of an old record player covers the entire A-side, then the B-side.

The record player is the relentless force that drives the body through the seven tracks of the album: seven environments, seven rooms that portray a hypnotic and inescapable universe. The heart of the work, track n. 6 Frankie Teardrop, has been defined as one of the most chilling songs of the history of rock: [...] Vega's crazed voice narrates, through murmurs and piercing screams, the story of Frankie, the factory worker who explodes at a certain point, killing his wife and child before committing suicide. It's an accusation against the consumption society that destroys the individual, as well as one of the most harrowing songs of the entire history of rock. [...]

Oblique Strategies, a system of cards invented by Brian Eno in the 1970s to guide the creation of a work of art, also contributed to the creation of Album.

The first card drawn was: be dirty.

<https://www.aldesweb.org/en/produzioni/album>

teaser video: <https://vimeo.com/206590324>

## REVIEW (EN / IT)

**Emanuele Martinuzzi - TeatriOnline - 02/02/2016** [www](http://www.teatrionline.it)

"[...] ALBUM choreography for an entire album by a rock group as if it was music for a ballet, that doesn't stop at the stylisation of forms of dance, but in line with the unwritten statute of contemporary dance translates its meaning, the explosive message of alienation and social criticism [...]"

**Sharon Toffanelli - Persinsala - 05/01/2017** [www](http://www.persinsala.it)

**Elena Modena - Lo Sguardo di Arlecchino - 4/01/2017** [www](http://www.losguardodiartlecchino.it)



ph LORENZO ANTEI

## CARNET EROTICO (2018-2022)

a collection of studies

starting from the smallest possible form laid on a blank surface

project by FRANCESCA ZACCARIA

idea, choreography, performance  
music  
nude costume  
scene  
light designer  
production  
with the support of

FRANCESCA ZACCARIA  
AAVV  
EVA POLLIO, MARCO BOTTINO  
PAOLO MORELLI  
ALDO MANTOVANI  
ALDES  
MIC – Direzione Generale Spettacolo, REGIONE  
TOSCANA / Sistema Regionale dello Spettacolo  
Michela Lucenti e a DEOS/Danse Ensemble  
Opera Studio

thanks to

running time 40 min ~

Short or more composed creations,  
authorial wanderings between sensations and sense concerning the erotic.  
The image is a mediator,  
starting with the drawing, an indispensable premise which introduces and reveals a sort  
of map of the imagination which then approaches the material of representation,  
becoming  
creatures and characters.  
The body dresses itself in images, form dresses itself in other forms and imagination  
can "emancipate" itself.  
Things thus reveal a dilated sense, at once subtle and fragile,  
an alternative way of leading thought to the heart of a visual reflection on something  
prior to the phenomenal world itself.

**"secondo atto di raccolta"** – work in progress (2021-2022)

Metamorphosis and amplitude are in progress and are as they are not, without  
personification.

Derivations of the theme, on the theme, without being the theme itself but rather, the  
collection of what has been transposed into the image, to arrive then, at the definition  
of a certain vibration that is more of the realm of the improbable, of movement.

A 'super-reality' gathers the being around its dreamer.

Things become images and these images speak to us, as if the meaning evoked were a  
form that carries with it its own entire background:

not, therefore, like a painting that requires a frame to delimit and circumscribe it, if  
anything, on the contrary, like the face that blends into the background in certain  
impressionist canvases.

Whoever is being watched or believes himself to be being watched raises his eyes.

The very first studies began in 2016/2017 then flowed, in final form, into the version of "CARNET  
EROTICO" presented at Festival Todi Off in 2018.

The project now continues with a "second act of collection" – studio 2021-2022

<https://www.aldesweb.org/en/produzioni/carnet-erotico/>

### REVIEW (IT)

Lo Sguardo di Arlecchino - Giacomo Verde - 30/12/2016 [www](http://www.rumor(s)cena.it)

Rumor(s)cena - Renzia D'Inca - 8/1/2017 [www](http://www.rumor(s)cena.it)

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ph CAMILLA CASADEI MALDINI

# UN MINIMO DISTACCO (2016)

(A MINIMUM DETACHMENT)

project by CATERINA BASSO

dance	CATERINA BASSO
sound elaboration	ROBERTO PASSUTI
light	ANTONIO RINALDI
production	ALDES
with the support of	MIBACT/Direzione Generale Spettacolo dal vivo, REGIONE TOSCANA/Sistema Regionale dello Spettacolo
artistic residencies	Peer coaching Company Blu, Firenze Open Art Project, Crexida/Fienile Fluò con il sostegno di H(abita)t, ERT/Villa Pini, Spazio Danza e Leggere Strutture Bologna
tanks	Silvia Berti, Erika De Crescenzo, Carlotta Scioldo
running time 20 min	

It happens to be in two places at once, to be both present and absent, inside and outside. Hang in the balance between an inner elsewhere, fleeting and fragile, and the vital weight of the earth. A bit of detachment allows us to watch our movements from outside, to remove weight, to mitigate the present which, by its nature, is continuously transformed into the past.

At the same time, the detachment separates, creates distance, pain. If the pain of the loss of parts of ourselves, did not transform into liberation, it would be unbearable, dissolve our body in total quiet.

The present we try to adhere is as fleeting as the elsewhere where we guard our remotest thoughts?

<https://www.aldesweb.org/en/produzioni/un-minimo-distacco>

teaser video: <https://vimeo.com/170673135>

video 360°: <https://vimeo.com/609824479>

## REVIEW (IT)

Igor Vazzaz - *Lo Sguardo di Arlecchino* - 13 January 2016 [www](#)

Giuseppe Distefano - *Artribune* - 2 January 2016 [www](#)

Renzia D'Incà - *Rumor(s)cena* - 22 December 15 [www](#)



ph CAMILLA CASADEI MALDINI

## IL VOLUME COM'ERA (2013)

20MasDanza Prize / best Solo

selected project at Prima Danza by Biennale di Venezia 2013

project by CATERINA BASSO

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on stage	CATERINA BASSO
music	Mental Radio Matmos
production	ALDES with the support of Théâtre Am Stram Gram (Genève - CH)
with the support of	MIBACT/Direzione Generale Spettacolo dal vivo, REGIONE TOSCANA/Sistema Regionale dello Spettacolo
running time 15 min	

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A body moving invisible objects, following little space paths. A fragmented but natural flow which starts from the hands and reaches the whole body. A body stuck by defined limits, a body searching for its place without finding it. The body becomes obstacle to itself, its parts don't collaborate with each other, they offer passive resistance one by one. A body which does not find the right place, the comfort of being welcomed in the details of time and space, the relief of a relationship. A fragmented movement which becomes rhythm, looking for ways away from paths and rules, without really finding them.

<https://www.aldesweb.org/en/produzioni/il-volume-comera>

teaser video: <https://vimeo.com/170649068>

### REVIEW (IT)

Andrea Scappa – DNA Romaeuropa - 22/3/2014 [www](http://www.dna-romaeuropa.it)



ph Diane | ilaria scarpa\_luca telleschi

# CARE SELVE (2020)

idea, texts, direction, choreography ALINE NARI

in collaboration with performer	MARCO MUSTARO ALINE NARI (danza), MARCO MUSTARO (canto), ALICE BELARDINI (arpa)
voice-over	Graziella Martinoli
music	BACH, BIZET, HÄNDEL, MONTEVERDI, MOZART, RIBAYAZ, SCHUMANN
sound processing	ADRIANO FONTANA
light design	LUCA TELLESCHI
production	ALDES
with the support of	MIBACT / Direzione Generale Spettacolo dalvivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

length 1h ~

thanks Ass. Fuoricentro Danza (LU), ABCdanza - Ass. Heliogabalus (SS)

*"Beloved Woods,  
here I am at last. Please believe me when I say that I have been waiting for this peace to come to you again. Forgive me, then, for you know that I belong to you. In these motionless days, I have repeated holy words the meaning of which goes further in me the more I forget my own name.*

*Tell me, how are you? How did you spend your days and hours in my absence? I hear the herons are back and the silence is new. Are you smiling? Do not mock me, but embrace me and let me return to you as an exile returns to his beloved homeland."*

Conceived on 9 February 2020 and developed during the lockdown due to the Covid-19 emergency, *Care Selve* - a dance, theatre and music show - is intended as an invitation to rediscover the spirituality of nature. The title, which echoes a literary topos and the text of an aria by George Frideric Handel, introduces an ecological perspective which focuses on gratitude and respect for creation, a state of pleasure where we feel loved and we rediscover a sense of belonging.

The chosen musical repertoire includes baroque and classical pieces for solo voice, where nature reveals this love and accompanies the audience on a timeless journey: the discovery of two human beings who seek comfort from the forests and who, in doing so, recognize a common possibility. In this performance, the movement-singing-sounds-words bear witness to our desire for communion with nature, a mysterious and empathic relationship (which we immediately feel as children) that today we need to rediscover through a new outlook capable of illuminating hope in new generations. A kind of trust that also goes through the rediscovery of memory, which here lives in the possible encounter between the tradition of western music and the tradition of contemporary gesture, to rekindle both human and artistic interest in fluidity as integration, in breath as praise, in smile and lightness as promise.

The dancing, supported by the singing and by the sound of the harp, including according to improvisation dynamics, becomes an expression of the desire for this profound communication, allowing us to participate in a ceremony that is taught us by the plants themselves.

Finally, by reinterpreting some quotations from religious literature and from Dante Alighieri's Divine comedy, the short texts of the performance clearly reveal the need to recognise interdependence with nature and with other human beings.

The project is also available as a proposal for outdoor spaces entitled **Care Selve. Florilegio.**

**Beloved woods, blessed shadows, I come in search of my my heart** (F. Handel)

<https://www.aldesweb.org/en/produzioni/care-selve>

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ph Diane | ilaria scarpa\_luca telleschi

# LUCE

dance-theater performance for children (6/11 years)

by ALINE NARI

idea, texts, direction, choreography  
performer  
lights  
original music  
objects and costumes  
video animations  
production  
with the support of

ALINE NARI  
ALINE NARI / CHIARA INNOCENTI  
CARLO QUARTARARO  
ADRIANO FONTANA  
DAVIDE FRANGIONI  
GIACOMO VERDE  
ALDES, in collaboration with UBIdanza  
MiBACT - MINISTERO per i Beni e le Attività  
Culturali e del turismo / Direz. Generale per  
lo spettacolo dal vivo, REGIONE TOSCANA /  
Sistema Regionale dello Spettacolo

length 50 min. ~

There are ageless issues. Questions you ask yourself since childhood and arise again in adulthood, marking each time a growing passage in everyone's life. Questions coming to light when you least expect them, one at a time or all together. For some of them you find somewhere a solution, others seem to have no answer. In *Luce*, dance, word, graphic animation and the games played with different light sources are tools used to stimulate the curiosity of the explorer, the philosopher, who is in every child.

The performance *Luce* is part of an educational research process, shared with children, teachers and parents, that is focused to use dance and philosophy to achieve a global consciousness.

<https://www.aldesweb.org/en/produzioni/luce>  
teaser video (ita) > <https://vimeo.com/326891630>

## PRESS REVIEW (IT)

Paola Teresa Grassi / KLP / 09-01-2019 [www](#)  
Mailé Orsi / ARTALKS / 22-03-2018 [www](#)

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ph ANNE CLAIRE BUDIN

# IL COLORE ROSA (2016)

dance-theater performance for children (6/11 years)

project by ALINE NARI

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coreography	ALINE NARI
playwright in collaboration with	MICHELANGELO CAMPANALE
performer	GABRIELE CAPILLI, ALINE NARI, GISELDA RANIERI
music	ANGELO BRANDUARDI, VALENTINO CORVINO, RADIOHEAD
light	MICHELANGELO CAMPANALE
costumes	ALESSANDRA PODESTA'
production	ALDES
	in collaboration with UBIdanza
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
duration 50 min.	
Tanks to Davide Frangioni, Guendalina Di Marco	

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IL COLORE ROSA (THE COLOUR PINK) is a dance-theatre performance for children 6-11 and their families. Colour as a metaphor is at the center of the show; we use it to address themes of growth, identity and gender and, above all, the need every child has to create his or her own space, a place where they can accept themselves simply for what they are, independently of stereotypes. As a society, we continue to give little girls toys, purses, shoes all inevitably pink (and only the one saccharine shade), whereas we think that for little boys pink is a color to be avoided, to be afraid of, to be negated. But who says pink is for girls and blue is for boys? Is the sky masculine or feminine? And water? Is it masculine? feminine? Mountains? Storms? The stars? Trees? Historically, pink was actually considered a male colour. It is a rich colour with a series of shades which are difficult to imitate or reproduce: because every pink is unique and everyone should be free to be pink in his or her own way.

> *The performance is going to be represented also in English and French*

teaser video (ita) > <https://vimeo.com/166181686>

teaser video (fra) > <https://vimeo.com/203809456>

**Andrea Balestri - Lo sguardo di arlecchino - April 28th, 2016** [www](http://www.teatro.persinsala.it)

"... Children seem ready to absorb the ethical and political result of this performance [...] Something more delicate happens, as if the performance tuned in to children at a deeper and more fundamental level ...".

**Mailé Orsi - Teatro.Persinsala.it - May 3rd, 2016** [www](http://www.teatro.persinsala.it)

"... Choreographies, visions and suggestive frames follow one another in a non-narrative progression, composed of portraits, fights, discoveries [...] to explore identity, not to tie it down ...".

**Renzia D'Inca - Rumor(s)cena - May 5th, 2016** [www](http://www.aldesweb.org)

"... a high-level composition, rich with literary, but especially sociological, references [...] while the staging unwinds in a theatrical machine that shuffles its cards well ...".

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ph VALBINO

# DANZE MINUTE (2000)

project ALINE NARI

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concept and choreography	ALINE NARI
interpreters	ALINE NARI, PAOLO GENTILUOMO
installation	ALINE NARI
production	ALDES (2015)
with the support of	MIBACT - MINISTERO per i Beni e le Attività Culturali e del turismo / Direz. Generale per lo spettacolo dal vivo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo

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duration of the performance runs from 1h to 4,5h a day

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Danze minute is a one to one dance performance. It's an invitation to a short but intense dialogue between performer and spectator and a conceptual experiment on the formal minimal elements of the show: a game on an emotional edge.

This piece was conceived and premiered in March 2000 by Aline Nari and it was among the first performances playing on a one to one relation with the audience and the only one who is focused on the concept of "minute": these dances are minutes 'cause their duration is one minute, but also because in the performance everything is reduced to a minimum, intimate and detailed dimension. One performer, one spectator, a minute space, a minute gesture: a poetical declaration that insists on the limit between public and private and on the mystery of details.

Nowadays, after almost one thousand one to one performances, it is accompanied also by an installation titled "The spectator as an object" which collects some of the personal objects given from the audience in order to join their minute dance. Every object is a witness, a trace, an evidence of a fleeting and absolute relationship.

teaser video: <https://www.youtube.com/watch?v=UnrCXHjbA-8>

## HOW

A black box is placed. The dancer (Aline Nari) is inside and waits. Every single person is introduced by a man with a top hat (Paolo Gentiluomo) to the rule of the game. The spectator has to choose a number on a menu and give a personal object as a payment. There is a pair of shoes for every number on the menu and a dance for every pair of shoes. Then the spectator is invited to enter the black curtain where he will join his minute dance.

Duration of the performance runs from 1,5h to 4,5h a day. For example 3 sections of 90 minutes with a 30 minutes pause between the first two sections and 1h pause before the last one. Usually 23/25 persons can assist to their minute dance in a section of 1,5 hour.

It is not possible to book for a dance. People has to queue up and wait before entering the black box and see their dance. Waiting, choosing, observing the reaction of the other people before or after their dance, looking at the installation is already part of the performance. The performance has to be free entrance.

## WHERE

Danze minute has been represented in different sites and situations: theatres halls, museums, libraries, parks, theatre stages, churches, pubs, and etc during dance and theatre festivals, exhibitions, vernissages

The DM performance can be even performed outdoor but it's important to choose a silent place. It's nice if the audience has also other things to see (exhibitions, other performances) or to do (eating and drinking) and they are not just simply obliged to wait for their turn to enter.

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ph SARA MELITI

# GEMMA

(GEM)

by COLLETTIVO MICORRIZE

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direction and choreography	MARTA LUCCHINI
with	MARTA LUCCHINI and an orchid
set design and lights	ROSA LANZARO
music	CLAUDIO GIUNTINI
video	LUCA SCARZELLA
costumes	LUCIA LAPOLLA
text based on	<i>La precisione dell'amore</i> by Chandra Livia Candiani
production	ALDES, MICORRIZE
with the support of	Officina LaschesiLab/Teatro delle Moire, Progetti per la Scena/Vera Stasi, Wintergarten/Atelier di Teatro Permanente, Nudoecrudo Teatro, ALDES SPAM! Rete per le arti contemporanee, theWorkRoom Milano/Fattoria Vittadini in collaboration with Fondazione Milano, Associazione Tididi
with the support of	MIC - Direzione Generale Spettacolo, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
running time 35 min.	

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In botany the Italian word "gemma" signifies the shoot of the seedling; in zoology it's the budding of a new being; and finally in mammals "gemma" is the accumulation of cellular elements from which the embryo is born. A gem is a precious stone; Gemma is also the name of my grandmother, from whom I descended.

GEMMA is a dance solo, a minute liturgy of transfiguration, an interior garden of memories in metamorphosis. A body in search of form, Gemma passes through different states of being, slowly configuring and reconfiguring herself until, human corporeality achieved, she dances our fragile steps upon the earth. She moves from within, from beneath her skin, hearing an ancient memory, in search of a gesture that measures both proximity and distance in relation to herself, to space, to all she sees, to the flower that accompanies her, bearing silent witness to her metamorphosis. Body, space, sound, light, and video give life to the dancer's fleeting incarnations, weaving together the imagination's plotlines. GEMMA is a simple promise: a vow to live, a tribute to life.

<https://www.aldesweb.org/produzioni/gemma>  
<https://collettivomicorrize.art/progetti/gemma>  
 trailer video: <https://youtu.be/fQxtFDfg4oA>

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