



foto MASSIMO BIANCHINI

# IL SESSO DEGLI ANGELI

by ROBERTO CASTELLO

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choreography, direction, music	Roberto Castello
dance	Erica Bravini, Ilenia Romano
production	ALDES
with the support of	MIC - Ministero della Cultura, Regione Toscana / Sistema Regionale dello Spettacolo

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There is no denying that the initial intention of "Il sesso degli angeli" ("The Sex of the Angels") was to find humour in the inclination of the theatrical world – normally so unrestrained in its moral teachings – to retreat into prudent silences and tactical repositioning in the most politically delicate moments. Once rehearsals began, however, the caustic approach began to diminish, while recollections of years past began to emerge, of times when, amidst avant-gardism, poor theatre and oriental influences, many searched for the expressive power of bodies in their absolute, naked presence. A desire for the centrality of the human that, combining politics, mysticism, philosophy and psychoanalysis, answered questions from another era, but which perhaps also makes sense again in today's world, where many seem resigned to the paradox that only technologies, the market, artificial intelligence and migration to Mars can, perhaps, save us.

But, although these are certainly the thoughts behind the performance, "The Sex of Angels", in keeping with its title, has no subject matter. It merely presents a rough stage with two performers who, with absolute dedication, perform an asymmetrical, whimsical, at times disarming score, which in the end may allow something ascribable to the angelic dimension to shine through.

(Roberto Castello)

<https://www.aldesweb.org/en/produzioni/il-sesso-degli-angeli/>

**Carlo Lei - KLP – 04/02/25 [www](http://www.aldesweb.org)**

"Ilenia Romano ed Erica Bravini sono tra le danzatrici più stupefacenti di questi giorni. (...) Entrambe vantano una qualità tecnica che va al di là del mero virtuosismo e che continua a farne le danzatrici perfette per quel personale "teatro di danza" (Valentina Valentini) allusivo, crepitante, esigente, che #robertocastello porta da trent'anni sulle scene. Un lessico corporeo, quello da lui adoperato, che è fatto di presenza fulminea e non mediata del gesto sia quando si esprime internamente a un discorso, sia quando si richiede, come spesso accade, un cambio d'argomento e di livello comunicativo. Un linguaggio che si imbeve continuamente di cose, allo stesso tempo lontano da ogni astrazione e da ogni crasso mimetismo, in cui gli sguardi non sono meno importanti dei passi (...) e che, partendo da elementi rigorosamente danzati, si apre alle manifestazioni più formicolanti di un mondo inafferrabile come l'attuale, confermando alla danza la qualifica di discorso sull'oggi..."



ph. GIOVANNI CHIAROT artefici2021

# INFERNO

(2021)

UBU Award 2022 – Best Dance Show

project ROBERTO CASTELLO  
in collaboration with ALESSANDRA MORETTI

choreography and direction	ROBERTO CASTELLO
dance	MARTINA AUDDINO, ERICA BRAVINI, RICCARDO DE SIMONE, SUSANNAH IHME, MICHAEL INCARBONE / NICOLA CISTERNINO, ALESSANDRA MORETTI, GISELDA RANIERI
music	MARCO ZANOTTI in collaboration with 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 MIC / Ministero della Cultura, REGIONE TOSCANA / Sistema Regionale dello Spettacolo
with the support of	
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>

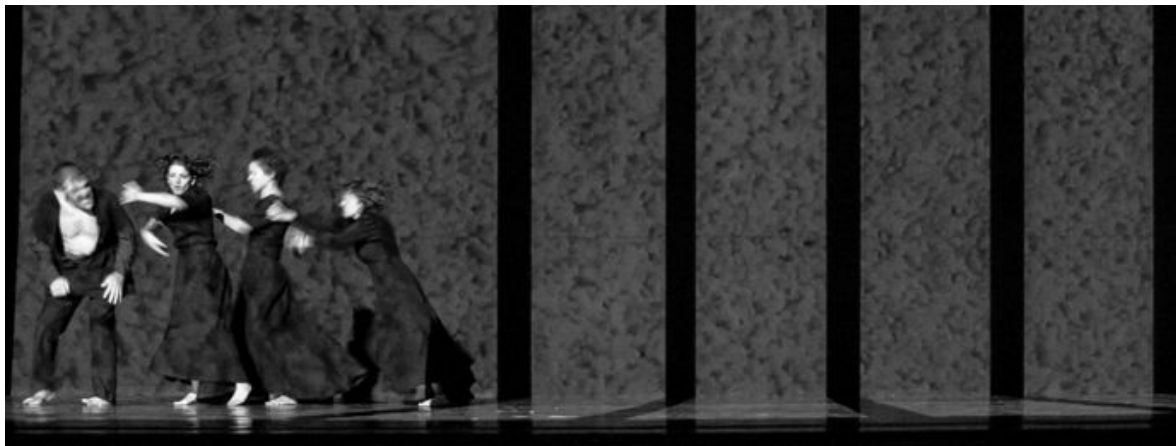
RAI5 tv broadcast: [link](#)

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

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	

*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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