



SPELLBOUND 
CONTEMPORARY BALLET

THE ART OF FUGUE

Choreography Mauro Astolfi

Performers Lorenzo Capozzi, Alessandro Piergentili, Miriam Raffone, Maria Cossu, Mario Laterza, Giuliana Mele, Mateo Mirdita, Anita Bonavida, Martina Staltari

Assistant Choreographer Alessandra Chirulli

Light Design Marco Policastro

Stage Costumes Anna Coluccia

A Spellbound production

granted by the Ministry of Culture

co-production: Fondazione Teatro Comunale Città di Vicenza and Fondazione Teatro Comunale di Modena

Duration 60'

The Art of Fugue is one of the most emblematic and enigmatic Johann Sebastian Bach's works. This masterpiece is absolutely fascinating: on the one hand it lacks a final set-up as it has not been completed by the composer, on the other hand this sense of indefiniteness arises from the absence of information about the instrumentation to be used in the execution. Hans-Eberhard Dentler stated that The Art of Fugue was written by Bach in order to display some Pythagorean principles: the word "fugue" itself could be interpreted as "flight" referring both to the musical phrases and to the soul's ascent to God. The idea of "flight", the idea of flying elsewhere if needed is what drives me to reinterpret Bach's genius. The incompleteness of The Art of Fugue, its enigmatic structure and the analogies with modern life are the starting points to get closer to Aristotle's thought and his Poetica, where he wrote "The principle of Enigma is in the connection of the obvious to the impossible". Between the obvious and the impossible we can find all the paths we could undertake in our lifetime. The Art of Fugue is a method, a way to find a new solution, a sort of physical and spiritual alchemy aiming at a laborious research of the meaning of actions and thoughts, as if reality isn't based on facts but on the escape path we choose.

NEW
PRODUCTION

THE REAL YOU

Choreographer Mauro Astolfi

Performers Anita Bonavida, Lorenzo Capozzi, Maria Cossu, Mario Laterza, Giuliana Mele, Mateo Mirdita, Alessandro Piergentili, Miriam Raffone, Martina Staltari

Music Various Authors

Light Design Marco Policastro

Costumes Anna Coluccia

A Spellbound production

supported by the Ministry of Culture

in collaboration with Dap Festival, Fuori Programma Festival and Civitanova Danza Festival.

National preview June 30th Dap Festival, July 5th Fuori Programma Festival

Premiere July 28th Civitanova Danza Festival

Duration 30'

VIDEO

The real you is the construction of a space in which one can find an essential value, an immortal ideal reality. What can we put ahead of everything in our life to find out what we are or what we are not? Is it established that we exist as a scientific outcome universally accepted or maybe we can find an identity beyond the model constructed by those who have already planned our life? We study the community in which we live and we know better, trying not to get old surrounded by a multitude of theoretical perspectives. Deep inside, we look for the will to elude the rules establishing the way in which we should interpret our social life. We work hard to find our own order and our favourite conflict.

Mauro Astolfi

“Have you found out what you are? You are the house, the property, the bank account, the furniture, the carpet, the ideas, the quarrels, the pleasures, the despairs, the agony of one's own life, the contradictions, the revolt, the discontent, the lawn for something beautiful to happen. A life so lonely, isolated in which there is no relationship at all, in which there is no love, no beauty, no vastness, no space. That's what you are, and you want that to go on, and probably when you want to go on you will go on if you think it's worth it. And what is immortality, then? Then what is innocence? Can the mind that goes on in the routine, in weariness, in despair, in loneliness, with all the misery and confusion, can such a mind be innocent? Can such a mind be immortal? To die everyday to everything - and we mean to everything, to every pleasure, to every pain, to all the bitterness and cynicism - to die freely, happily to the past everyday which means never to accumulate. And the mind which is free, such a mind then is aware.”

- From a Krishnamurti public speech in Amsterdam on May 5th, 1969 -

NEW
PRODUCTION

IF YOU WERE A MAN

Choreographer Mauro Astolfi

Performers Lorenzo Capozzi, Mario Laterza, Mateo Mirdita, Alessandro Piergentili

Music AAVV

Costumes Anna Coluccia

A Spellbound production

Supported by the Ministry of Culture

co-production Attraversamenti multipli and Armonie d'Arte Festival

Duration 21'

VIDEO

If you were a man is a study for four men concerning a profound reprogramming of listening. If sounds produced by movements and breaths were decrypted in good time, so many things could be avoided, things could not happen and one could learn to listen properly to a silent body. The beauty of a silent conversation brings unexpected outcomes... even little noises or body strategies can be an early announcement of a coming conflict.

NEW
PRODUCTION

WE, US and OTHER GAMES

Choreography and Direction Dunja Jovic

Performers Anita Bonavida, Lorenzo Capozzi, Mario Laterza, Giuliana Mele, Mateo Mirdita, Alessandro Piergentili, Miriam Raffone, Martina Staltari

Original music Renger Koning

Actor Milutin Dapcevic

Lighting design Marco Policastro

Dramaturgy Nikola Zavisic

Original text Barbi Markovic

Costumes Anna Coluccia

Text translation Mascha Dabic

A Spellbound production

in co-production with Birds Productions, Bolzano danza
and with the contribution of the Ministry of Culture

VIDEO

For the first time, Serbian-Dutch choreographer Dunja Jovic signs a commissioned evening work for Spellbound Contemporary Ballet, with whom she previously collaborated in 2016 for the project “La Mode” directed by Tomoko Mukayama. Premiered at Bolzano Danza, which is its co-producer, “We, us and other games” offers a reflection on interpersonal relationships in the digital age through the experience of play. As Alessandro Baricco writes in his famous essay “The Game” virtual games are a kind of Trojan horse of truth and experimentation of our relationship with others. Jovic seems to argue the same thesis in this creation: in the virtuality of the third millennium, new social hierarchies and relational planes emerge, and a crisis occurs between those who remain anchored in their reality – a father who goes in search of his daughter – and those who flee into virtual worlds, which are, moreover, increasingly brutal. “We, Us and other games” is a dance performance but also a theatrical experience that raises questions about interpersonal relationships in a virtual space, virtual property and social hierarchies.



Dunja Jovic is a choreographer of Serbian origin but resident in Amsterdam. She has danced with illustrious companies such as, Club Guy and Roni and Emio Greco /PC (The Netherlands), Ballet du Nord (France), Saskia Bodekke and Peter Greenaway to name but a few. In 2021 his work The Resident was awarded the prestigious VSCD Zwaan. In 2016 his short film 'The Bird' received the Cinedance Public Award. For her performance in "Midnight Rising" by Club Guy and Roni, Dunja Jovic was nominated for a Golden Swan in 2013. Over the years, her works have been presented in theatres such as the Stadsschouw burg in Rotterdam, the Bellvue Theater in Amsterdam, the Utrecht Stadsschouwburg in the Netherlands, the Taichung Metropolitan Opera House in Taiwan, the Serbian National Theater in Belgrade, and festivals such as the Nederlandse Dansdagen in Amsterdam (the Netherlands), the Dance New Air festival in Tokyo (Japan), the Trans Art Festival in Bolzano (Italy) and the Temps d'aimer la Dance in Biarritz (France).

SPELLBOUND

25

PELLBOUN
CONTEMPORARY BALLET





Choreography Mauro Astolfi, Marco Goecke, Marcos Morau

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

MARTE

Direction and Choreography Marcos Morau
in collaboration with the dancers

Choreography Assistant Lorena Nogal Navarro

Creation for nine dancers

Lighting design Marco Policastro

Costumes Anna Coluccia

Music Various Artists

Length 25'

VIDEO

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

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

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





MARCOS MORAU

(Valencia, Spain, 1982) studied choreography at the Institut del Teatre de Barcelona, the Conservatorio Superior de Danza de Valencia and Movement Research in New York, obtaining the highest score on the final project and the extraordinary prize of the Institut del Teatre. He carried out his choreographic assistantship project at the Nederlands Dans Theater II and in the IT Dansa directed by Catherine Allard. His artistic talent is not limited to the field of dance but extends to disciplines such as photography and theatre, for which he received his Master in Drama Theory.

Considered one of the most creative artists of his generation in Europe, in addition to directing his company La Veronal - founded in 2005 - he has created original productions for prestigious ensembles such as the National Dance Company of Spain, Scapino Ballet Rotterdam, Skånes Dansteater, Göteborg Operans Danskompani, Ballet de Lorraine or Carte Blanche Norway, to name just a few.

"ÄFFI"

Choreography, set and costumes Marco Goecke

Dancer Mario La Terza

Assistant choreographer Giovanni di Palma

Lighting restaged by Marco Policastro

Music Johnny Cash

Restaging for Spellbound Contemporary Ballet

Length 12'

VIDEO

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

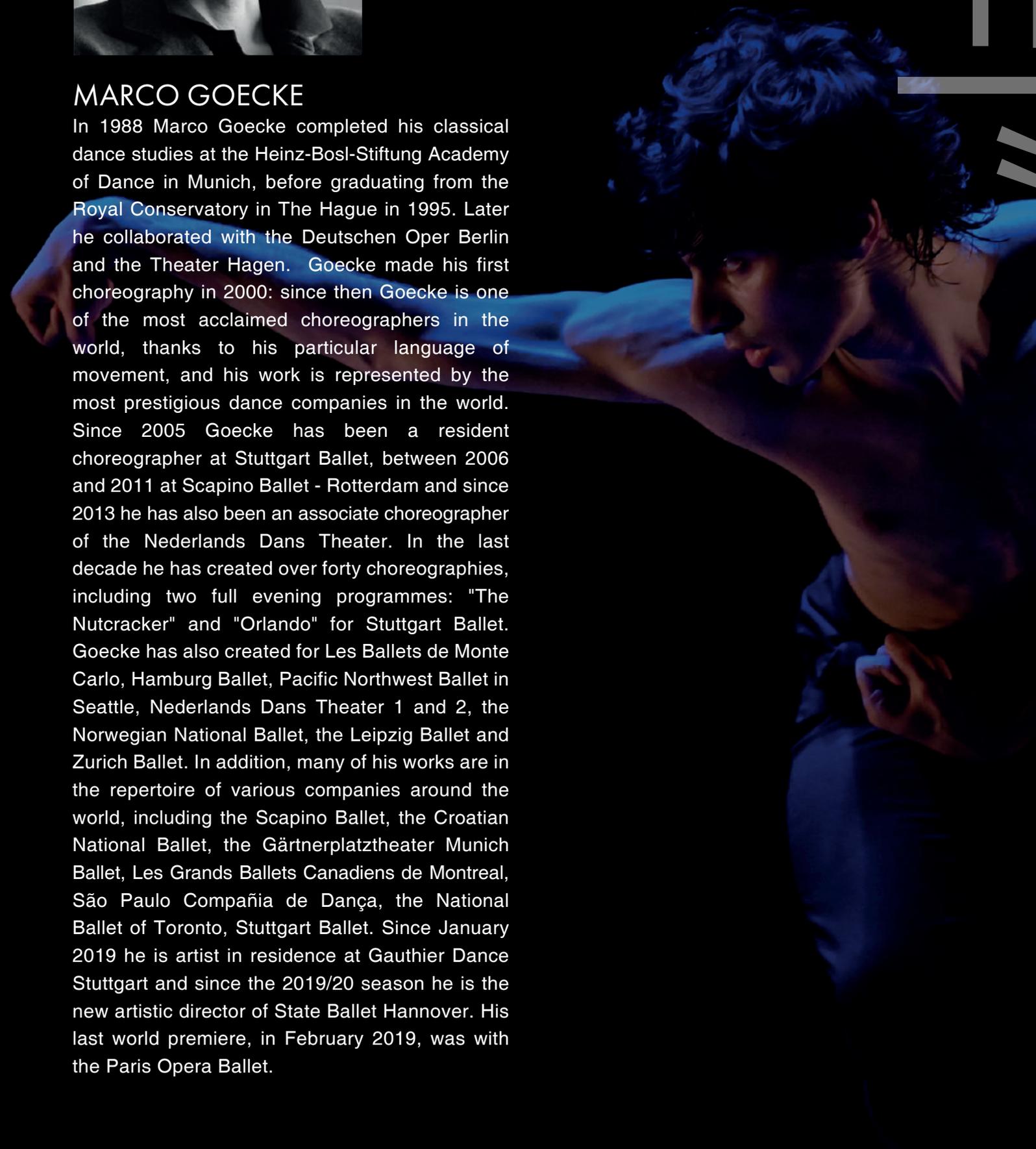




MARCO GOECKE

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

A
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F



UNKNOWN WOMAN

Choreography Mauro Astolfi

Performer Maria Cossu

Choreography Assistant Alessandra Chirulli

Lighting Design Marco Policastro

Costume Anna Coluccia

Music Various Artists

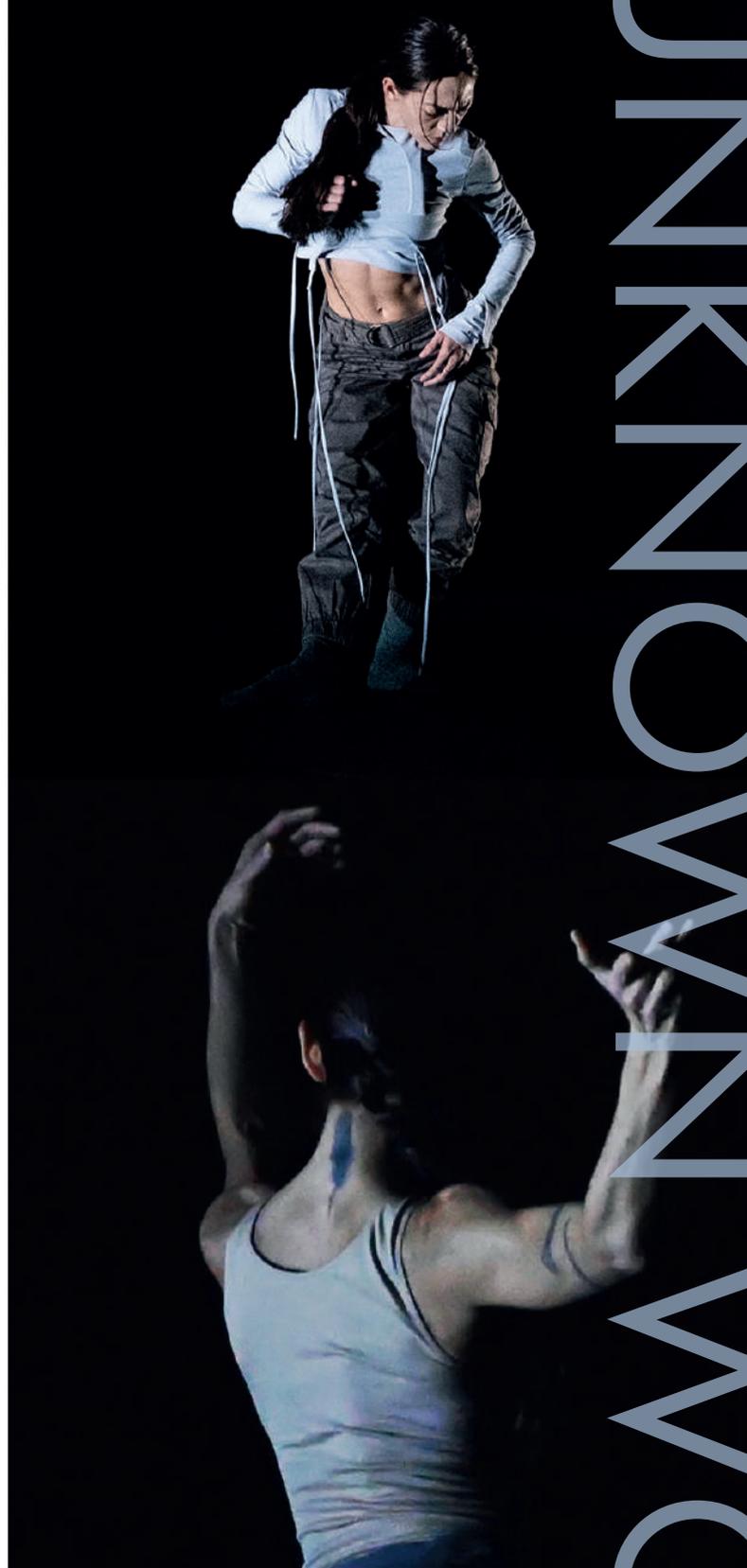
Lenght 14'

VIDEO

To Maria

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

(Mauro Astolfi)



WONDER BAZAAR

Choreography Mauro Astolfi

Creation for nine dancers

Choreography Assistant Alessandra Chirulli

Set and lighting design Marco Policastro

Costumes Anna Coluccia

Music AAVV

Lenght 35'

VIDEO

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

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

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

(Mauro Astolfi)





KAVOC

THE MEMORY OF SELF

Choreography Mauro Astolfi

Dancer Giuliana Mele

Music J.S.Bach

A Spellbound production
with the contribution of the Ministry of Culture

Kavoc is a small study on the idea of measure and sensibility. The work is constructed by imagining an inverse relationship between movement and space, where the dynamics and sensation of the body were imagined as being projected from one part of the body to another, as if there was nothing outside, as if there was no space in which to move.

Kavoc is the body giving something back to itself, this time not a moving image to be shown to the outside, but a movement to remember what moves us, a thanks (gratitude) and a tribute to a structure that supports us, that allows us to feel the world around us.



A BETTER PLACE

Choreography Mauro Astolfi
Dancers Anita Bonavida, Mateo Mirdita
Lighting Design Luci Marco Policastro
Music Keeley Forsyth

A Spellbound production
with the contribution of the Ministry of Culture

Length 7'

VIDEO

A better place is the ideal search for a place that could always turn out to be better. A place designed for oneself but where one can attract someone. As two people turn around, smell each other and spend time trying to provoke a reaction, where the desired behavior is obtained not only by making it attractive but often focusing on the loss of individual independency... the best place is only the one where you can choose for yourself, even if you are actually guided, the place to be is chosen by yourself.



ASCENT

Choreography Mauro Astolfi
Dancers Mario Laterza, Giuliana Mele
Disegno Luci Marco Policastro
Musiche AAVV

A Spellbound production
with the contribution of the Ministry of Culture

Length 15'

VIDEO

Ascent is the symbol of a concept of creative destruction, a process of continuous mutation that is incessantly revolutionizing the structure of a relationship, ceaselessly destroying the old one and always creating a new way of seeing the other.

It is a circular action, free from established patterns, which finds the only possible solution in a divergent thought to avoid that the end of a relationship should automatically be the beginning of another one.

VIVALDI VARIATIONS



VIVALDIANA

Choreographer Mauro Astolfi

Music by Antonio Vivaldi

Light Designer & Set Concept Marco Policastro

Costumes Mélanie Planchard

Assistant Choreographer Alessandra Chirulli

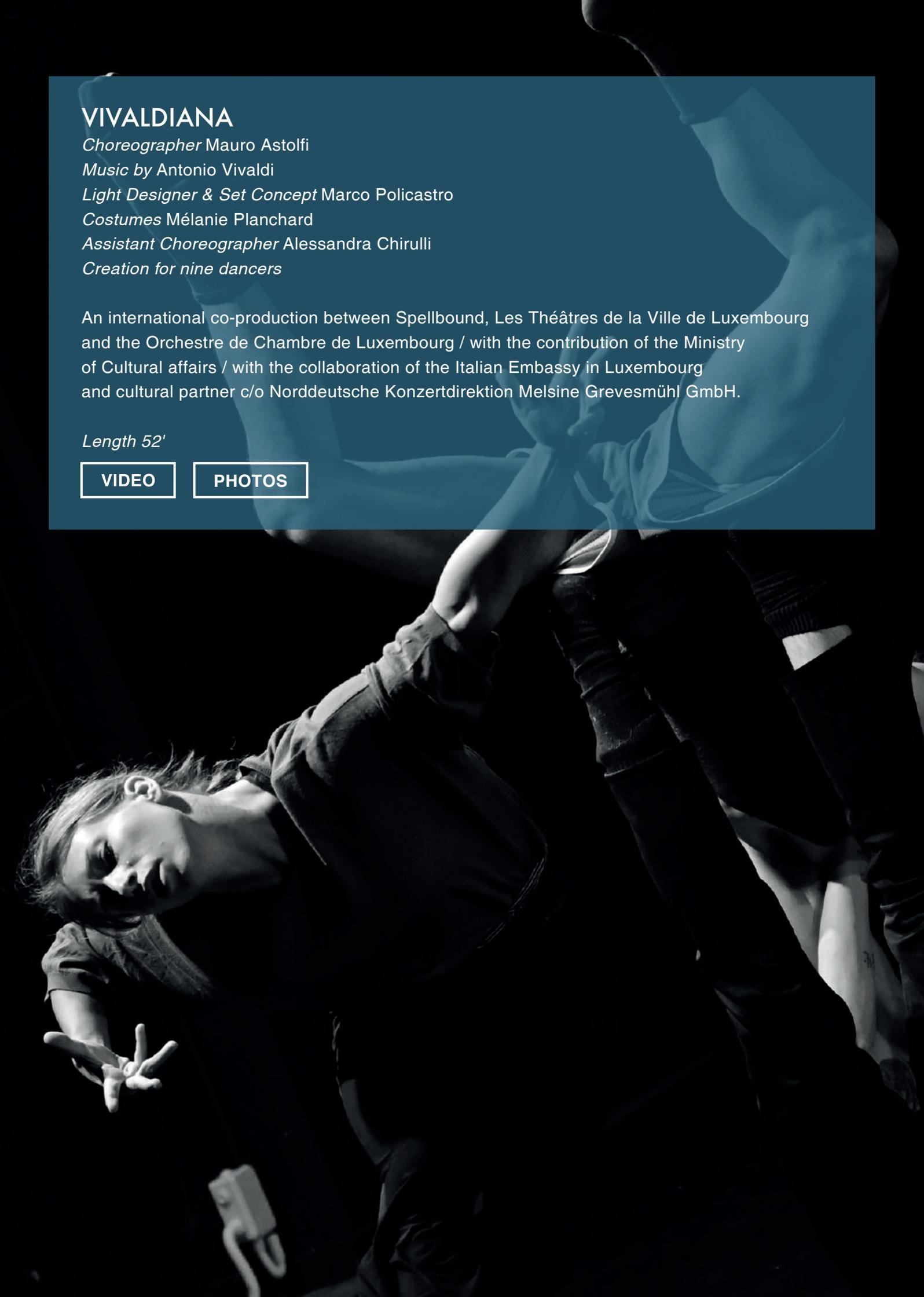
Creation for nine dancers

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

Length 52'

[VIDEO](#)

[PHOTOS](#)





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

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

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

LES THÉÂTRES DE LA VILLE DE LUXEMBOURG Production partner



The eclectic program of the Théâtres de la Ville attempts to include everything that is played, sung or danced on stage maintaining the highest quality and responding to the requirements of an ever increasing audience. With a program centred on quality and diversity, the Theatres de la Ville have gained over the years a solid reputation with their international partners and have been able to establish collaborations with many other prestigious production companies, projects and festivals. The Theatres de la Ville aim to sustain the vital creativity of the National scene by actively involving local talent in international co-productions. Furthermore, a lot of work and effort has gone to allowing local projects to tour abroad thus constantly developing partnerships with other European venues. This strategy of fusion between "domestic" creations and international coproductions has allowed the Grand Theatre and the Theatre des Capucins to increase the visibility of Luxemburg, both in the Wider Region and in the whole of Europe, and has also allowed young Luxembourgers to work at international level promoting them beyond national frontiers thanks to the excellent relationships with their partners.

FROM THE PRESS REVIEW

by Vincenzo Sardelli

From klpteatro.it

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



LOWER FLOWER



Choreography Mauro Astolfi

Music AAVV

Creation for 6 dancers

A Spellbound production

with the contribution of the Ministry of Culture and Heritage

Premiere January 2020

Length 30'

[PHOTOS](#)

[VIDEO](#)



MAURO ASTOLFI

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



FUTURE

MAN



Choreography Mauro Astolfi

Costumes Mario Laterza

Musics AAVV

Creation for 9 dancers

A Spellbound production

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

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

Length 50'

[VIDEO](#)

[PHOTOS](#)





MAURO ASTOLFI

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

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

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

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

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



CHOREOGRAPHER'S
NOTE

CHOREOGRAPHER'S

ROSSINI OUVERTURES



Coreography and Direction Mauro Astolfi
Music Gioachino Rossini
Lighting Design Marco Policastro
Set concept Mauro Astolfi, Marco Policastro
Set Construction Filippo Mancini / CHIEDISCENA Scenografia
Costumes making Verdiana Angelucci
Rehearsals Director Alessandra Chirulli
Creation for nine dancers

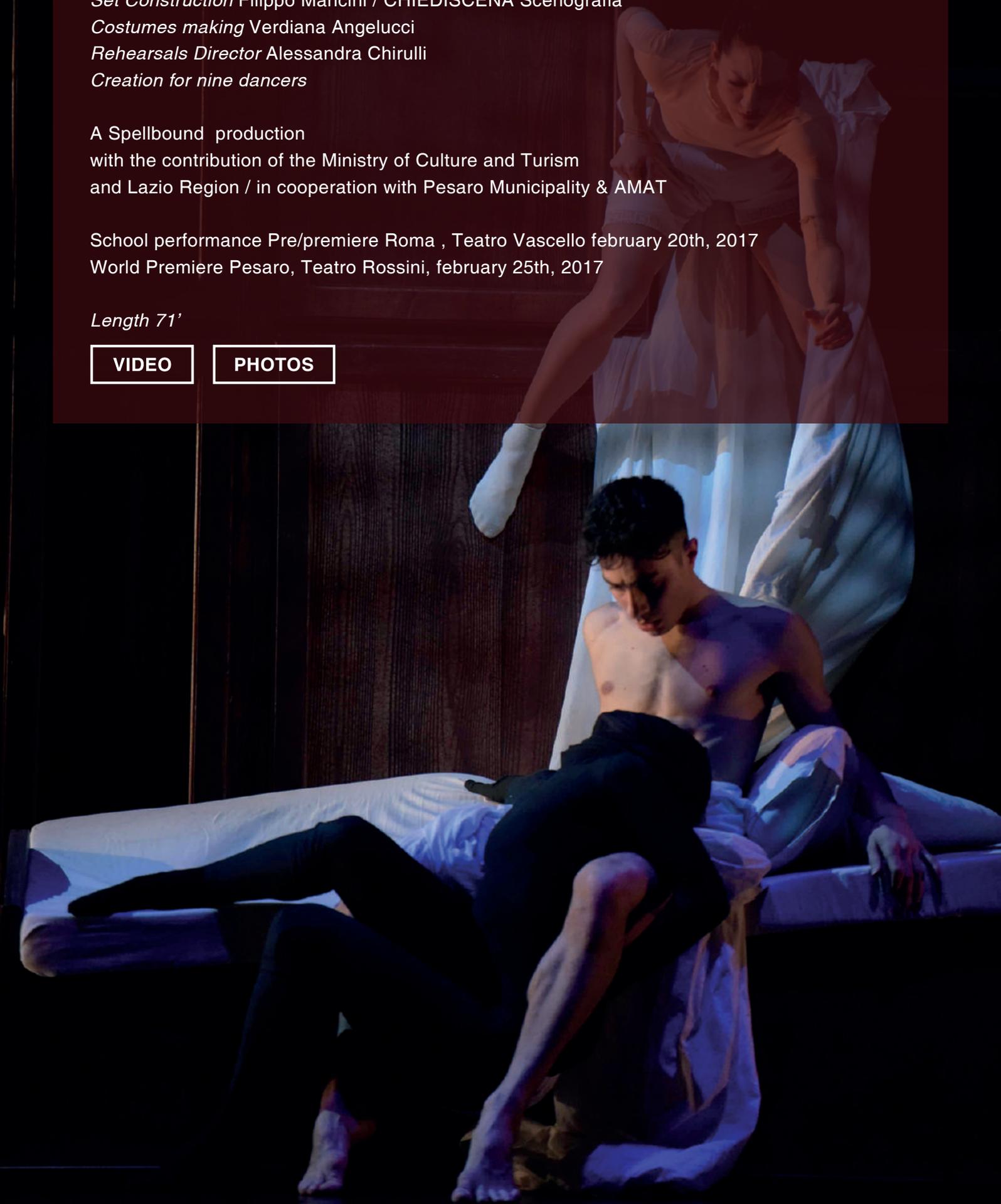
A Spellbound production
with the contribution of the Ministry of Culture and Turism
and Lazio Region / in cooperation with Pesaro Municipality & AMAT

School performance Pre/premiere Roma , Teatro Vascello february 20th, 2017
World Premiere Pesaro, Teatro Rossini, february 25th, 2017

Length 71'

[VIDEO](#)

[PHOTOS](#)





Rossini Overtures celebrates the artistic and human figure of Gioachino Rossini, who will have died 150 years ago in 2018. To mark the occasion, the illustrious composer “will become a testament to Italian beauty throughout the world”, as stated by the Mayor of Pesaro, Matteo Ricci, who - with the Italian Minister of Cultural Heritage and Activities and Tourism; the Minister of Education, Universities and Research; President Emeritus Giorgio Napolitano; as well as other distinguished members of the Italian cultural world - will be part of the National Committee to promote the programme of festivities. Over the span of four years, from February 2016 to October 2019, there are no less than 14 Rossinian anniversaries, such as 20 February, the date of the first performance of *The Barber of Seville*, which took place in 1816 at Teatro Argentina in Rome, or 29 February, the composer’s birthday in the leap year of 1792. To honour its illustrious citizen, Pesaro, city of music with its conservatory and historic theatre, will dedicate a rich agenda of artistic, musical and literary events to highlighting the life and accomplishments of the genius composer. Among them is a performance by Spellbound Contemporary Ballet, co-produced by the city of Pesaro and Teatro Rossini.

MAURO ASTOLFI

“Reading the words of Augusto Benemeglio on the life of Rossini, on that ‘organised madness’, was, for me, profoundly and absolutely illuminating. I was sincerely seduced in 24 hours of continuous, repeated listening to the Rossinian world, by such unbridled and intoxicating genius, but one which at the time walked arm in arm with so many black spots, torn apart by a deep melancholy that, through a strong, energetic personality bordering on bipolar, created musical works of eternal, absolute grace. Trying to touch on all points in a life such as that of Gioachino Rossini would be absolutely impossible, in part because as much as dance can be, and movement is, an aspect of sound – a materialisation of music – what Rossini was able to create in just a few years of his life, I don’t believe can ever be represented otherwise in a genuinely sensible manner. But the extremely contemporary nature of this great artist is so present and vibrant in the life that I live, in the life that see around me, that I tried to draw closer to the deep relationship between the foreboding, the awareness, the fear of death and the simultaneous ability to generate emotion which is so brilliant, so full of grace, power and gaiety that the end of each piece was the creation of another. In this performance, I imagined a large wall, the wall of Rossini’s memories behind which he hid, archived his food, his wine, the house where he hosted his great friends and fellow composers, but also the everyday people he loved to joke with, play with and share all aspects of his life with. I envisioned this “wall” as a projection of his mind, full of windows, shelves, hiding places – a wall which separated one world from another. In this space roamed an occupant, an anthropomorphic figure, black, a stain which took on human similitudes, which communicated with him, which crept into his dreams, crawled into his bed and then disappeared, but which was always there as if to mark the short time – but also the lengthy time – spent fighting physical and mental illness of all kinds. This dark figure was the fear of death, his illness, but also perhaps his advisor, paradoxically at times the only constant. In his long nights, with increasing insomnia, Rossini came to live in two worlds which at times drew closer, almost touching, and only his infinite ability to create, his passion for physical, sensory pleasure, for food, for sex, were able to momentarily anaesthetise what was happening in his body and his mind. His music was extreme, the mark of a greater force and energy, and I purposely tried to create extreme choreography, loaded with energy, vitality, encounters, seduction, suggestions. I spent a lot of time thinking about how to translate his compositional genius into movement. I didn’t feel it was a case of working on abstraction; I sought out and “felt” for how to convey the vibration of his music: I literally let myself be carried away, and it was an entirely unique experience. As Alessandro Baricco wrote, Rossini’s music is truly “organised madness”. Intensity, pure chaos, dismay, schizoid escape...but by escaping, he created something that never could be repeated after him.”



“A magnificently successful work”

by Alessandro Paesano

From Teatro.gaiaitalia.com

“Rossini Overtures is a magnificently successful work supported by exceptional, inventive dancing where Astolfi displays not only fantastic choreography but also exceptional mastery in knowing how to structure the choreography to suit his skilful dancers. They make Astolfi’s difficult, very strenuous and demanding choreography seem easy, speaking the grammar of a new language as if they had always spoken it.”



“The crescendo of Spellbound Contemporary Ballet: a dance for Rossini”

by Gaia Clotilde Chernetich

From Teatroecritica.net

“In Rossini Overtures Astolfi uses the bodies of his expert dancers to give the public that concrete idea of the aura which emanates out of this complex expression of Italian musical genius...Like Rossini, the master of crescendo, this new “overture” by Spellbound could make this beautiful Italian dance company really take off.”

by Monica Ratti

From Danceandculture

“Gioachino Rossini loved to create works that pleased the public; I think he would have particularly loved this work by Mauro Astolfi celebrating him in dance.”

by Sarah Curati

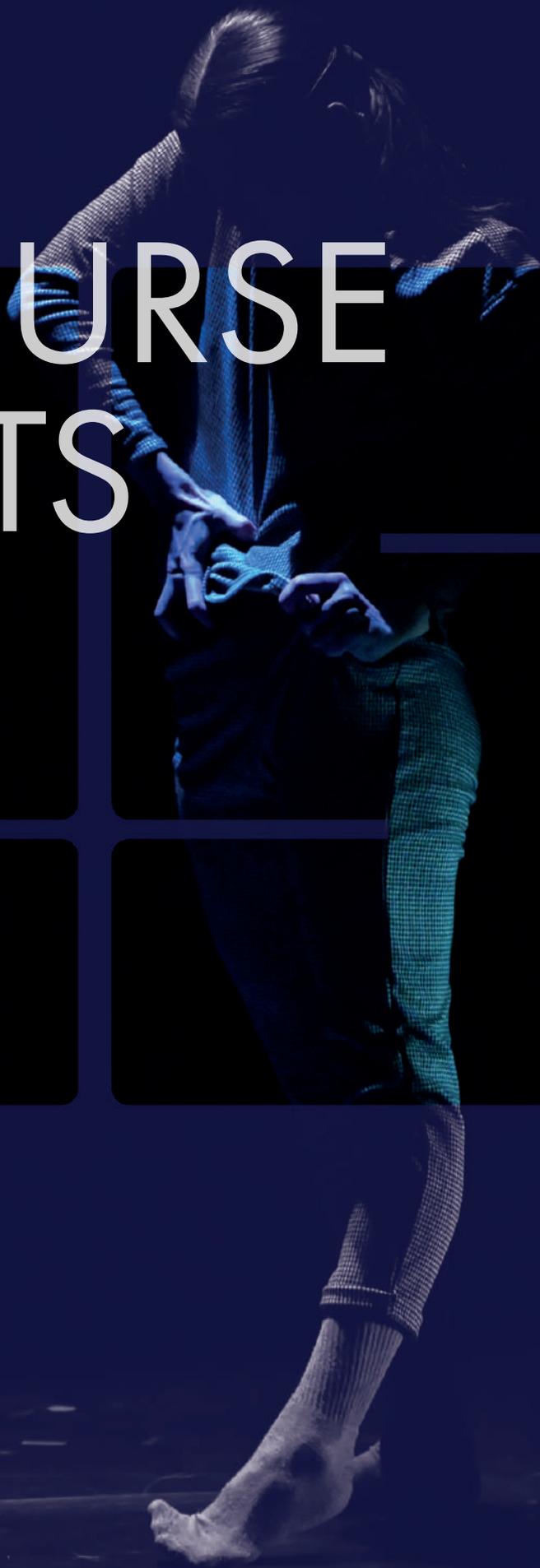
From Paperstreet

“What strikes you is the playful intention of the dance and its seductive energy, but, perhaps most of all, its strong theatricality which subtly accentuates the already dizzying expressivity of the dancers



whose technical ability is irreproachable. Everyone, therefore, will be Rossini, or “Rossinian” men imposed on moving images: Rossini who gulps down his beloved food, surrounded by women or friends or, at the end, on a bed besieged by the spectres of depression, in a space that is always shimmering under the remarkable lighting design by Marco Policastro which interacts with the theatrical dancing, moving from dreamlike to more realistic scenes.”

YES,
OF COURSE
IT HURTS



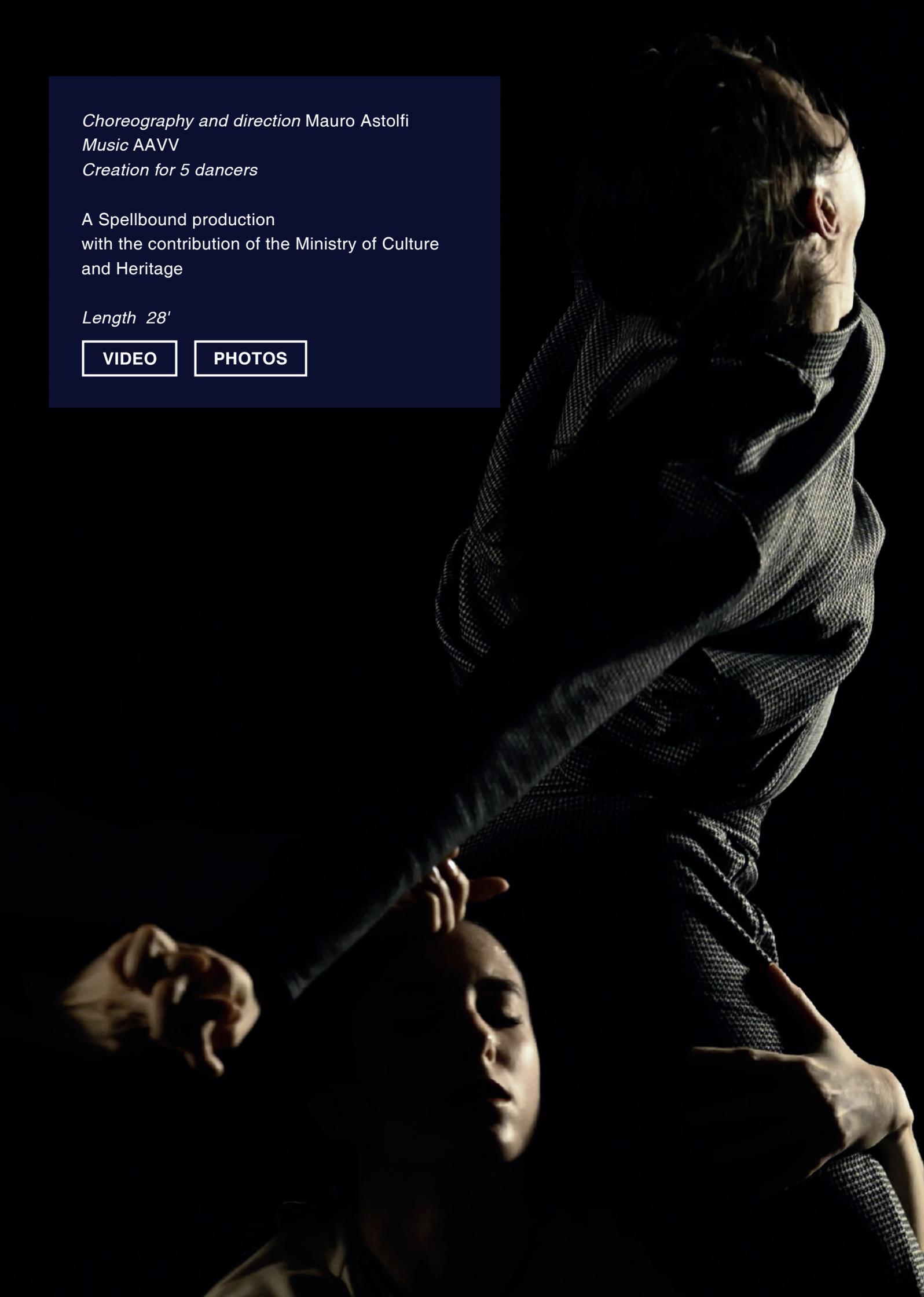
Choreography and direction Mauro Astolfi
Music AAVV
Creation for 5 dancers

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

Length 28'

[VIDEO](#)

[PHOTOS](#)



“Yes,of course it hurts” is the result of a strong impression from reading the wonderful poem of the same name by Karin Boye, a profound and acute reflection on the necessity of pain in our lives as a moment of transmutation and understanding of its inevitability. A pain that already accompanied us, but that we must not fear, because it is at that moment, when we free ourselves from the fear of pain ... that we create our world.



SPECIAL

PROJECT

IF THERE IS NO SUN

Created by Luca Brinchi, Karima DueG, Irene Russolillo

Performers Antoine Danfa, Karima DueG, Irene Russolillo, Mapathe Sakho, Ilyes Triki

Music by Drexciya, Kawabate, Karima DueG

Lyrics by Sun Ra, Ladan Osman, Felwine Sarr, Keorapetse Kgositsile, Karima DueG

Setting Luca Brinchi

Movement Irene Russolillo

Sounds Edoardo Sansonne / Kawabate

Costumes Marta Genovese

Conceived within CRISOL - creative processes
a project of internationalization of creative processes
funded under the Boarding Pass Plus 2019 program
promoted by MiC Ministry of Culture

Production Fondazione Fabbrica Europa per le arti contemporanee, Gruppo Nanou,
Spellbound Associazione

Supported by Teatro di Roma – Teatro Nazionale, Danza Urbana,
Menhir Dance Company / Talos Festival – Ruvo di Puglia

Residencies: Centre Culturel Blaise Senghor, Dakar / Compagnie 5me Dimension, Dakar /
MADA Théâtre, Tataouine /PARC Performing Arts Research Centre, Firenze

In collaboration with Istituto Italiano di Cultura di Dakar e Istituto Italiano di Cultura di Tunisi

CRISOL – creative processes realized by a network of Italian and International organizations.
Italian partners are: Fondazione Fabbrica Europa – Firenze (project leader), CapoTrave / Kilowatt – Sansepolcro,
Danza Urbana – Bologna, LIS LAB Performing Arts / CROSS Festival – Verbania,
Tersicorea / Med'Arte / Cortoindanza – Cagliari, Muxarte / ConFormazioni Festival – Palermo,
Menhir – Ruvo di Puglia. The International partners involved in this part of the project are:
Cie 5ème Dimension – Dakar (Senegal) e MADA Théâtre – Tataouine (Tunisia).

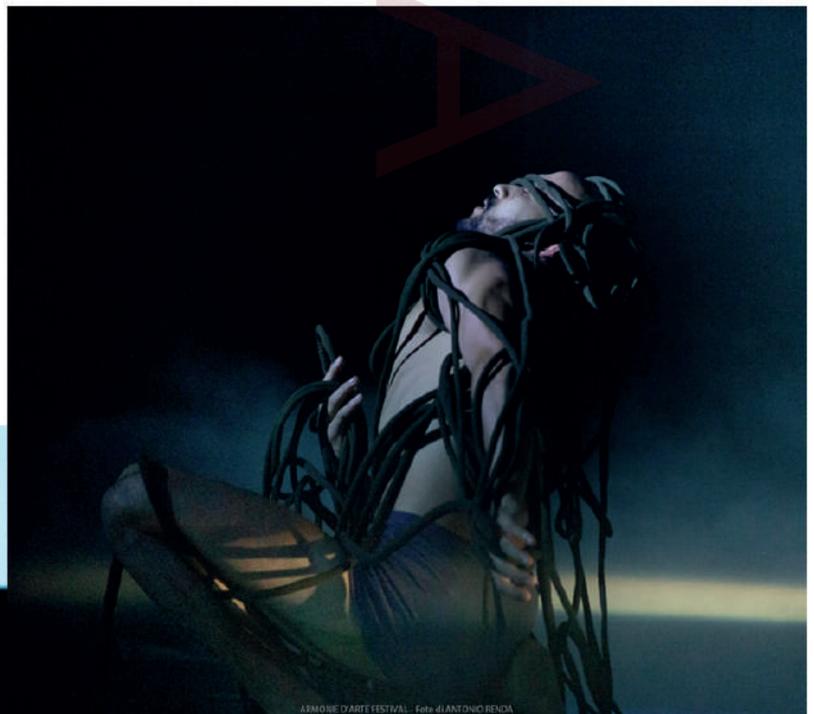
Length 50'

VIDEO

There are cracks in the languages speaking of Africa and Europe, of bodies-territories and oppressing borders. One tries to share dreams and desires. And a sense of alienation. One would like to be free from one's ghosts. On the land, in the sea, among other creatures, a new community emerges from its state of invisibility. And embarks on a journey that is sometimes a discourse, sometimes a struggle. On this journey, the edges of the portraits of individuals dissolve themselves. A larger organism that insinuates itself between different landscapes emerges. Boundaries blur from the one to the many while the environment lets itself be crossed, torn apart and acidified. The dialogue between visual movement and sound adapts and rearranges itself at each step, as after an earthquake, when you have to rebuild shattered certainties. With the words if - there - is - no - sun we evoke those who have gone before us and who have lighted other suns, imagining possible new humanity.

*«Let us reach that place in the middle of our dreams, where all the lights are ours. Let our voices be our food. May our thoughts be our muscle. Let us trudge through our sea».**

* excerpts translated and reinterpreted, from Ladan Osman – Refusing Eurydice (Exiles of Eden-Coffee House Press 2019)



ASINONE D'ARTE FESTIVAL Foto di ANTONIO RENDA





The roman visual artist and theatre director Luca Brinchi, the Liberian-born Italian singer and beatmaker Karima 2G aka Anna Maria Gehnyei, and the Apulian performer and choreographer Irene Russolillo met in 2020 in Rome, where they currently live. Their work *If there is no sun* will debut on July 4th and 5th at Teatro India, within the Teatro di Roma program.

Luca Brinchi is a Roman visual artist and theatre director active on the international contemporary scene since 2001. He conceives virtual environments in which the video is crossed by the language of the body and of the sound, in order to catch a chance of fusion between these expressions. He started with the collective SANTASANGRE of which he was co-founder (Premio Ubu 2009, ETI Award 2008, Dante Cappelletti Award 2006), then he has collaborated with many artists including Jan Fabre, the choreographers Sang Jjijia and Jayachandran Palazhy, the directors Massimo Papolizio and Federico Tiezzi, the street artist Mp5 and the video artist Daniele Spanò. With the latter he forms a stable artistic duo since 2014.

Karima 2G aka Anna Maria Gehnyei is an Italian singer and beatmaker of Liberian origins. Moving from the consoles of the major Italian clubs to the collaboration with the M2o Network, her solo debut dates back to 2014, with the album 2G (Soupu Music) focused on the theme of second generations in Italy. The new phase, symbolically set off by the song *Africa* in 2016 opens up to new themes of international scope. She collaborates with History Channel, Al Jazeera, Amnesty International. She is currently writing a book for Fandango focused on her biography.

Irene Russolillo is a dancer, choreographer and performer. She has been developing for several years a research on vocality and movement, her creations have a hybrid and transdisciplinary approach, in which she collaborates with visual, music and dance artists. Since 2014, she has received the support of ALDES, the Network Anticorpi XL, the international networks *Crossing the sea* and *Crisol*, and the *Oriente Occidente Festival*, of which she has been an associate artist. She has received many awards such as the *Equilibrio Award* 2014 and the *Masdanza Award* 2014 as best performer, the *Prospettiva Danza Award* 2015, the *CROSS Award* in 2019. Since 2018, she has been part of the Cultural Association VAN that groups in Bologna seven choreographers of the Italian contemporary scene.

SPECIAL

PROJECT

COLLAPSE



Direction and Choreography Francesco Sgrò

Original Music Pino Basile

Light Design Raffaele Biasco, Luca Carbone

Outside Eye Giulio Lanzafame, Riccardo Massidda, Piergiorgio Milano

Creation for five dancers

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

Length 55'

[VIDEO](#)

[PHOTOS](#)



This creation arose from the desire to make room for study, both physical and dramaturgical, that puts circus actions and the centre of a work. On stage, three juggler-acrobats are supported by a musician and a lighting tech/audio engineer. The interaction between what these five people produce will bring an innovative composition to life, the fulcrum of which is the work itself and respect for each of the art forms represented. Music is an art, juggling is an art, acrobatics are an art, as is the transformation of sound and light. The figure who is usually found working in the shadows of the control room, the engineer, in Collapse the Box becomes an actor manoeuvring fundamental components of the show's dramaturgical script. A search for what still hasn't been seen; an attempt to enter a completely-unexplored world, get lost and then find oneself again takes place through a journey with professionals who are also friends that have shared years of work and study. In doing so, our understanding of juggling develops into an art of manipulation between objects, movement, sound and light.

ORIGINS

The need for this work comes from the passage of time, the natural evolution of a path that has lasted many years. The desire derives from Francesco Sgrò's need to return to his origins as a juggler, now also able to draw upon a wealth of experience working as a circus director and years of artistic study spent developing his understanding of sound and movement. Not only Sgrò, but in recent years the other performers have analysed the relationship between physical and acrobatic gestures and objects, seeking to make circus disciplines emotionally engaging. In addition, they've continuously collaborated with each other in order to understand when the interaction between their art forms might lead to a new discipline instead of simply creating a mash-up. We hope this performance is one that cannot be categorized, that it eschews classification among the arts, a performance that makes the moment on stage and the encounter with the audience the motive for its very existence. It is sure to be a shock for those used to saying 'this isn't dance', 'this isn't circus' and 'this isn't music'.

BODY AND OBJECTS

The language used to develop this material is purely physical. The interaction between characters and objects is experienced and externalized through the body via physical motifs based on movements selected over the years. The manipulation of objects doesn't take on an aesthetic form, but seeks out the possibility of giving them life, transforming them into other players on the stage. The bodies presented are chameleon-like: musicians become dancers, jugglers become musicians, engineers become actors. Spectators will no longer catalogue the performers by their craft, but rather simply recognise them as human beings immersed in actions on stage.

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



FRANCESCO SGRÒ

Acrobat, juggler, performer and graduate of the Flic Circus School, he also studied classic guitar at the Conservatorio di Torino and deepened his artistic literacy via theatre and dance training, seeking greater expressive versatility through familiarity with different performance disciplines. In relation to the circus, Sgrò is particularly dedicated to juggling and aerial art forms, from acrobatics to floor work and verticalism, working with internationally-renowned artists. As for dance, he studied primarily with members of the Enclave Dance Company between Tortosa and Brussels, discovering and analysing 'flying low', a contemporary dance style that meshes perfectly with circus acrobatics. He was one of the artists who performed during the closing ceremony of the 2006 Turin Olympics, and he has participated in numerous Gran Galà di Giocoleria (Juggling Gala) events in Italy and abroad. In 2007, Sgrò conquered the Genoa Science Festival with his Circoscienza project. Since 2009, he's worked as a dancer in three Sosta Palmizi productions: Scarpe by Giorgio Rossi, AmaFi by Raffaella Giordano and Ellipsis, where he collaborated as an assistant director and acrobat. With Collettivo 320chili, which he founded, Sgrò took first place at the 2010 Equilibrio festival held at the Parco della Musica Auditorium in Rome (Artistic Director: Sidi Larbi Cherkaoui), with his performance titled Ai Migranti (For Migrants). In addition, he is the director and actor in Invisibile, a contemporary circus act currently on tour in Italy and abroad. Sgrò is the director, creator and performer in Just Another Normal Day, a production by Sosta Palmizi and the Flic Circus School. In 2013, he took on the choreographic direction of Design Dance, one of the leading performances among the events for the Milan's Salone del Mobile. In 2013, he supervised and performed in the acrobatic act for "The Cal", the 2014 Pirelli calendar for FLIC. Artistic Director at the Fuma che'nduma children's circus schools, as of September 2012 he has been the Artistic Director of the FLIC Circus School in Turin also. In 2015 he directed the opening performance for Turin European Capital of Sport for Flic. In 2016 he started collaborating with the Codarts Circus School of Rotterdam as a guest director and artistic coach. In 2016, along with a group of artists, he founded Collettivo "Fabbrica C", a collective dedicated to new studies in contemporary circus acts. In 2017 he was a performer in "Secret Pieces", a travelling show featuring choreography by Giorgio Rossi and Raffaella Giordano.

SPECIAL

PROJECT

DANCING PARTNERS





Dancing Partners is a network project launched in 2013 for the promotion of contemporary dance by a team of established artists of different nationalities. Conceived as a traveling initiative, DP drops in each of the countries and consists of performances, workshops, meetings, debates with the public itself and with the students approached in the activities training of the project. Thus DP has not only a goal of promoting the work of the artists involved, but a strong roots in the territories reached with activities on training and audience development. The partners of DP 2021 are Thomas Noone Dance (Spain), Frantics Dance Company (Germany), Company Chameleon (England) and Spellbound Contemporary Ballet (Italy).

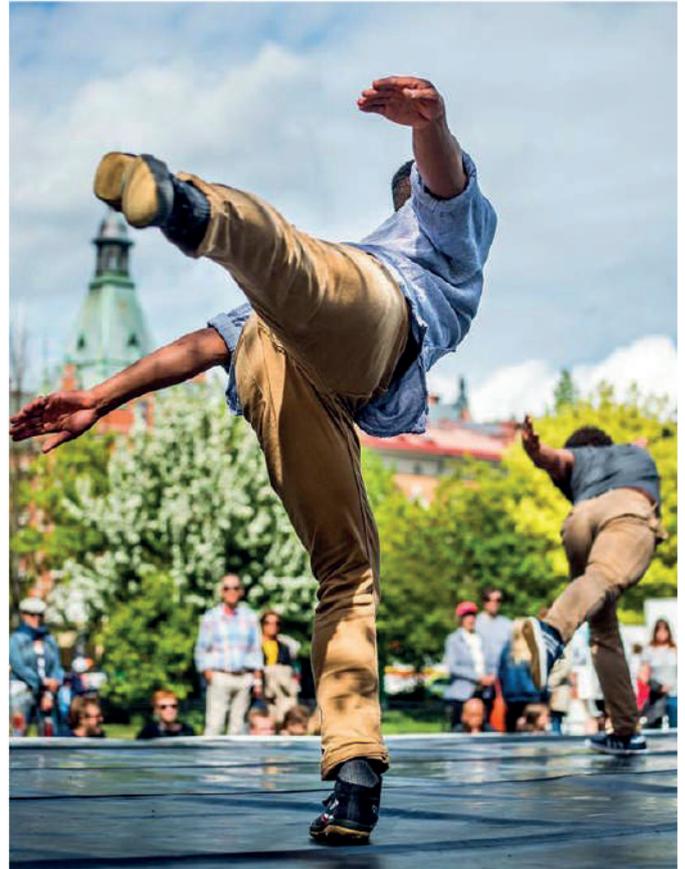
The different layers of the project are going to work together and melt in events where the common denominator of a shared thought prevails on the label of the individual and, above all, where the plurality of the viewpoints support widespread initiatives for approaching the public and promoting the contemporary culture: street show cases, lectures and meetings at schools and universities, workshops for children as well as for adults and open rehearsals are just some of the contents that DP joins to the performances in the various countries involved.



SPELLBOUND CONTEMPORARY BALLET

ITALY

Started in 1994, initiated by the choreographer Mauro Astolfi who founded the company after a long stay in the United States. Starting from 1996 Astolfi has shared the production project with Valentina Marini who began an intense internationalisation of the project with transverse collaborations. Empowered by an unmistakable strong style highlighted by a dance ensemble recognised as ranking among the excellencies of the last generation, Spellbound is today in the small circle of the most competitive Italian companies able to be part of an international scenario, it expresses a kind of dance that offers the spectators a wide range of expression and constantly innovating, convincing the audiences of the most important Festivals in Europe, Asia and the Americas. The group has now been active for nearly twenty five years, a time span in which it has consistently combined the production of dance performances with an ever-growing interest in learning and training projects both for the spectators and at least two generations of dancers. Spellbound's activities, besides Astolfi's creations, encompass a series of online productions and projects with other artists and institutions on an international scale, as for example "La Mode" an installation by Tomoko Mukayama and Tojo Ito which opened the National Taichung Theater in Taiwan in October 2016. The activity connected to productions has also been endorsed by the Ministry of Culture and Tourism since the year 2000.



THOMAS NOONE

SPAIN

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

FRANTICS DANCE COMPANY

GERMANY

Frantics is an experimental dance collective based in Freiburg / Berlin. Since 2013 following their common artistic vision, the co-founders began their research ranging in B-boying, Hip-hop, Acrobatics and contemporary dance.

In 2014 they presented "Praesens" as their first theatrical project, in 2015 "Senz" which was followed by an international tour between Italy, Spain, Germany and North Macedonia. In 2016 the prestigious "Sophiensaele" theater offered them funding to create "Last" which premiered at Tanztage Berlin 2017. This work has been performed in Spain, Italy, Germany, Greece and Taiwan. At the end of 2017, they partnered with the Taiwanese company "Les petite choses" for the production "13". In 2019, "Last Space" comes to life with the support of the "Dance days Chania" festival. In 2020 they won first prize in Burgos-New York and second prize at the 34th international competition in Hannover with "Space", a creation that was also invited to Mash 2021 (Israel).

The specialty of the language of authors / performers is tracked by rapid changes, blocks, isolations and explosive movements, a vocabulary that is then strongly inserted into a profound theatrical setting where all these elements are integrated to convey to the viewer stories and images, even the deepest ones, that reside in their unconscious.



COMPANY CHAMELEON

ENGLAND

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

Spellbound Contemporary Ballet was founded in 1994 by Artistic Director Mauro Astolfi and later joined by General Manager Valentina Marini. Together with Astolfi's unique artistic vision and Marini's expert drive of internationalization, the company is thriving as a maverick cornerstone of the global art community. With an unmistakable style, Spellbound is defined by a distinctly original language underpinned by an ensemble of technically and artistically excellent dancers. Spellbound Contemporary Ballet is the leading pillar of Italian Contemporary dance and has quickly become an international force touring intensively in Europe, Asia and America. Spellbound Contemporary Ballet forges the truss between audience, pre-professional and artist with a spine of 25 years of seminars, workshops and a creative legacy that has united thousands of dancers and spectators. It's multigenerational presence has grown a harmonious team of professionals capable of hosting large scale productions and project management with a strong vocation for internationalization. Spellbound's legacy, along with Astolfi's creations who play as resident choreographer, has given birth to a series of networked projects with today's leading international artists and institutions including: "Pa|Ethos" the cross cultural co-production by Tibetan choreographer Sang Jijia and Fabbrica Europa, Scuole Civiche Paolo Grassi, Marche Teatro, Beijing Dance Festival, "La Mode", installation by Tomoko Mukayama and Tojo Ito who inaugurated the National Taichung Theater in Taiwan in October 2016, the performance installation "Re-Mark" by choreographer Sang Jijia in a production network with Fondazione Fabbrica Europa, City Contemporary Dance Company Hong Kong, Versilia Danza, "Collapse" by Francesco Sgrò, the co-production in partnership with Grand Theater de Luxembourg in 2019 in collaboration with Jean Guillaume Weis, former artist at Tanztheater Wuppertal Pina Baush, Spellbound 25 by Astolfi, Marcos Morau, Marco Goecke on the occasion of its 25th anniversary in 2020 and the recent "We, us and other games" by Dunja Jovic in collaboration with Bolzano Danza. Spellbound's activities have been supported by the Ministry of Culture for more than 25 years yet since 2022 it is proudly featured amongst the few accredited in the role of National Dance Production Centre with the larger project ORBITA|Spellbound co-directed by the two Astolfi and Marini. The vision towards becoming a Production Centre comes from the desire of Spellbound, which has been engaged in the production, training and seasoning of dance for over 25 years, to make this heritage available to a wider community: a production house that acts as a hinge between the creative resources existing in the Roman territory and the production chain on both national and international level. Conceived on the scale of a metropolitan city, Orbita finds its heart at the Palladium Theatre and branches out to other satellite spaces in the city, different in function and identity, such as the Teatro Biblioteca Quarticciolo and the Teatro Rossellini. The different functions of the Centre converge in the commitment to promote performance languages and dance that find in the dimension of the body, of the political, cultural and health subjectivities embodied in it, a field of exchange of practices, knowledge and skills with a social and political impact.

"An artfully evening of extraordinary dancing"

by Susan Fulks, Palm Beach Daily News U.S.A.

"If Spellbound were a car, it would be a Ferrari"

The Annenberg center of Performing Arts-Philadelphia U.S.A.

"...spellbinding."

By Donald Rosenberg, The Plain Dealer, Cleveland U.S.A.

"60 minutes of breath taking art of dance ..."

Sabine Rother, Letzte Aktualisierung, Germany

"Astolfi exhilarating choreography is a model of invention"

Janet Soares, Ballet Review U.S.A

"The troupe has an alien beauty to its movement that has become the touchstone of reputable contemporary dance. The performers are magnificent in appearance, and their technique is remarkable."

Susan Fulks, Palm Beach Daily News

"Dancers of such chameleon-like suppleness, they were not only spellbinding, but breathtaking."

Merilyn Jackson, The Philadelphia Inquirer



MAURO ASTOLFI

DIRETTORE ARTISTICO

Mauro Astolfi is without doubt one of the most important contemporary choreographers on the European scene. Working as a choreographer and teacher, he has created an original and constantly evolving style and symbolic language from his own personal elaboration of various forms of expressive contemporary movement. After a long stay in America, he established the Spellbound Contemporary Ballet in 1994, company which he runs together with Valentina Marini. Today, the company acts as a channel to express his personal view of today's choreographic language and as an inspiration for many young and emerging choreographers. The company, currently a leader in the international scene and recognized by the Italian Ministry of Culture, has always combined Astolfi's personal portfolio with the technical excellence of its dancers to create a high profile model that is strongly focused on the quality of productions. Astolfi is also working intensively as freelancer. In 2004 Astolfi was choreographer for Kitonb Extreme theatre and for Theatreschool in Amsterdam in 2005. In 2009, Astolfi choreographed the production of "Libera risonanza" for Balletto di Roma. In 2010 Astolfi was invited to create a new production for Szege-di Kortárs Balett in Hungary and in the same year, choreographed the musical "I promessi Sposi – Opera moderna" with director Michele Guardì. In 2011 he was invited to Germany by Leipziger Ballet to choreograph an original creation for the INTERSHOP project under the title "Hold me in this storm" which debuted at Leipziger Opera and then in Chicago, USA for a new creation for River North Chicago Dance Company "Contact me". Also in 2011, Astolfi worked with Israeli choreographer Adi Salant, Co/ Director of the Batsheva Dance Company on the "Dance is a cultural bridge between Italy and Israel" project, promoted and sponsored by MIUR (Italian University and Research Ministry) the Flavio Vespasiano Foundation and the municipality of Rieti. In 2012 he signed a new work "Humanology



VALENTINA MARINI

DIRETTORE

Since 1997, after 15 years of dance training, Valentina Marini has worked as cultural manager and artistic curator developing in the last ten years a larger attention to curatorship and programming. From 1996 to 2001 she worked at the Garda Festival first as production assistant and then as Production Director in the last two years. From 1998 to 2000 she conceived and directed the Festival "Danza d'Estate" in Verona at Giardino Giusti. Since 1995 he joined the production project of Spellbound with Mauro Astolfi the production project Spellbound. In 2002 he founded the network project European dance, a structure of services and consultancy for the performing arts. From 2003 to 2014 he wrote about the international scene and cultural policy issues in the magazine Danzasì. While at EDA she organized workshops, choreographic competitions, and collaborations with international platforms such as Antixorpi XL, Cross Connection Competition, and Moving Theater Meets Friends. Since 2003 she has written for "Danzasì" magazine, supervising a column dedicated to the international cultural systems with particular emphasis on the dance market. Since 2006 she has collaborated with the Roman society Laratti srl, realizing numerous projects in the sphere of production. Among these projects are "Tersicore Festival" in the Conciliazione Auditorium, "Avvertenze Generali," "Natale Di Roma" 2009 edition, and "Reate Festival" 2009 and 2010 edition. Along with Monica Ratti, Marini coordinated the dance portion for Artistic Director Raffaele Paganini. She and Ratti also coordinated MIUR (Ministry for the University and Research) in partnership with Flavio Vespasiano Foundation of Rieti for the project Danza e'è cultura-un ponte tra Italia e Israele, in 2011 in collaboration with Batsheva Dance Company. Since 2009, the relationship with the Israeli Embassy has given rise to a constant project for the promotion of contemporary Israeli culture in Italy through which she starts collaborations with artists such

- Site Specific young project” produced by Festival OrienteOccidente which premiered during the Festival OO at Auditorium Melotti in Rovereto and a new creation for the American dance company Ballet Ex called “ Instant God”. In April 2013 he is together with Georg Reischl, Cayetano Soto, Jo Strømgren one of the choreographers for MINUTEMADE for Gärtnerplatztheater in Monaco-Germany. In 2015 Astolfi is engaged in Canada to create two new pieces, for Vancouver Arts Umbrella DanceCompany and ProarteDanza in Toronto. In 2016 he is back in Arts Umbrella in Vancouver and in 2017 he is creating a new piece for Theater Magdeburg in Germany and Israel Ballet. Again in 2017 he signed a creation for the Compania Colombiana de Ballet during the Biennial of contemporary dance in Colombia, in 2018 he created for Backhaus Dance Company in the USA and in 2020 was scheduled a new project for Ballet Trier and Ballet Augsburg in Germany. In 2021 he is again involved in a new project in Germany, creating for Giessen Stadttheater. In 2022 he is creating new projects in Switzerland for St. Gallen Theater e Konzert Theater Bern. As well as being a choreographer, Mauro Astolfi frequently appears as a guest teacher at major dance centres. Since October 2009, he has also been Artistic Director of the D.A.F centre (Dance and Arts Faculty) in Rome. From 2016 to 2018 Astolfi played as guest teacher for contemporary dance at the Opera BalletSchool in Rome.

as Idan Sharabi, Roy Assaf, Adi Boutrous, Ella Rothschild, Nadav Zelner, Adi Salant, Hillel Kogan, Vertigo Dance Company, Gil Kerer and many others. In 2007 she created “Contemporaneamente a Roma,” a platform for new choreographers and a new stage for young authors. This project is part of a wider commitment to support contemporary language and emergent authors. In 2009 she has been the artistic director of the summer dance activities at the Circeo National Park by Litorale spa in collaboration with Latium Region, Sabaudia municipal district and ATCL (Theater Association of the Latium municipal districts). She is dance and foreign relations advisor for “Milano Danza Expo,” from 2011 to 2015 and for DAF (Dance Arts Faculty) since 2011. In 2015 she plays also as dance consultant for Theater Carcano in Milan, and is artist representative for the Italy for Emanuel Gat Dance since 2016. Since 2016 she is artistic curator of the dance season at Teatro Biblioteca Quarticciolo in Roma, where she assumes the role as Co-Director starting from 2020. In 2017 she is curator of the project In Movimento at Teatro Eliseo in Rome and since 2018 she is also Artistic and General Director of the International Festival Fuori Programma in Rome. Attentive to the processes of growth and professionalisation of new generations of choreographers, she is often involved in sector commissions for the awarding of prizes at choreographic competitions such as Copenhagen International Choreographic Competition, Prospettiva Danza Prize, Valencia 10 Sentidos and others. As a lecturer, she is regularly invited to hold cultural management workshops at the Master in Economics and Organisation of Performing Arts/Scala Milan and at the Sapienza University of Rome. From 2011 to 2012 she is coordinator of the dance table at the Regional Union Agis Lazio, since 2010 she is also vice-president of AIDAP within Federvivo AGIS, trade association that embraces the structures producing live performances in the dance sector of which she assumes the Presidency starting from 2019. In 2022 she is called as member of the Ministry of Culture panel of Dance.

SPELLBOUND CONTEMPORARY BALLET

Artistic Director **Mauro Astolfi** - General Manager **Valentina Marini**

Technical director, lighting designer **Marco Policastro**

Coordinator and organizer **Mariagiovanna Esposito**

Administration office **Letizia Coppotelli, Noemi Massari**

Choreography assistant **Alessandra Chirulli**

Administrative and fiscal consultancy **Studio PMC**

Associazione Culturale Spell Bound

Fiscal address Via dei Prati Fiscali 215, 00141 Roma - Italia

info@spellboundance.com

www.spellboundance.com



MINISTERO
DELLA
CULTURA

ORBITA
SPELLBOUND

Centro di Produzione Nazionale della Danza

Ascent pictures

Cristiano Castaldi

Kavoc pictures

Maria Chiara Panone

Unknown Woman pictures

Silvia Sabatini

Carmina Burana pictures

Mariano Bevilacqua (second page)

Marco Bravi (third page)

Cristiano Castaldi (fourth and fifth pages)

Collapse pictures

Cristiano Castaldi (except the portrait of Francesco Sgro')

Dancing Partners pictures

photo.pezzz.es (cover)

Full Moon pictures

Cristiano Castaldi

Future Man pictures

Paolo Porto

Lower Flower pictures

Cristiano Castaldi

Rossini Overtures pictures

Cristiano Castaldi

Micro & Mega fotografie (fifth page, lower left)

SPELLBOUND25 pictures

Cristiano Castaldi

except the pictures of "MARTE", "UNKNOWN WOMAN" e "WONDER BAZAAR" taken by Sara Meliti

Vivaldiana pictures

Cristiano Castaldi (first and second pages, fourth page lower right)

Martine Pinnel (third and fourth pages top right)

Yes, of course it hurts pictures

Cristiano Castaldi

If there is no sun pictures

Monia Pavoni (cover and first page)

Antonio Renda (second page, above)

Guido Mencari (second page below)

Giuseppe Follacchio (third page)

WE, US and OTHER GAMES pictures

Andrea Macchia

graphics and layout

Lorenzo Giansante

SPELLBOUND
CONTEMPORARY BALLET



www.spellboundance.com