

R

E

Dancing Days

DAY 2 / 28.10 → Mattatoio

Curated by Francesca Manica, the Dancing Days section of the Romaeuropa Festival is intended to be a snapshot of the changes in choreographic languages and identities crossing Europe. Among national and international networks, the five days of programming at the Mattatoio (from 26 to 30 October) - which will be joined by a special event at the Teatro Biblioteca Quarticciolo (4 and 5 November) - draw a path through the aesthetics and vocabularies of a new generation of artists, returning centrality to the body, to movement, to its different declinations. "At Dancing Days," explains Manica, "come young dancers who through their bodily expression claim the search for freedom through the body and investigate the relationship between music and dance, the intellectual relationship between body and movement".

The second day of Dancing Days opens with a "double bill." Two different choreographies, both part of the Aerowaves selection, both aimed at exploring the more formal aspects of dance and choreographic writing.

Teatro 2 → h 19:30

Philippe Kratz

OPEN DRIFT

Andreas Hannes

WARPING SOUL

Teatro 1 → h 21

Stefania Tansini

MY BODY TRIO

F

20
22

Philippe Kratz

OPEN DRIFT

AEROWAVES TWENTY'22

Born in 1985, Philippe Kratz first approached dance through the German tanztheater before continuing his ballet studies at the École Supérieure de Danse du Québec in Montréal and the Staatliche Ballettschule in Berlin. She was part of the Aterballetto company and worked in pieces by Ohad Naharin, William Forsythe, Michele di Stefano, Hofesh Shechter, Rihoko Sato, Cristina Rizzo and others before deciding to pursue her choreographic journey independently and place the concept of resilience and its myriad manifestations at the centre of her work. *Open Drift* is inspired by Anna Pavlova's iconic solo in *The Death of the Swan* choreographed in 1905 by Michel Fokine. The choreographer reinterprets the theme of encounter, excitement and magic conveyed by each new beginning. "If I could imagine a way to remain perpetually in transition, in the disconnected and the unknown, I could remain in a state of perpetual freedom," Kratz says, quoting David Wojnarowicz. And in his reinterpretation of the swan, Kratz starts with the concept of transition as an element inherent in the flow of existence. This transiting takes shape in two bodies that meet by chance in the flow of their existences, before setting off again and each wanders off in unknown directions, having each improved the life of the other. Like swans wandering on the water, they meet and part.

Philippe Kratz

OPEN DRIFT

CHOREOGRAPHY, LIGHTS AND COSTUMES:

Philippe Kratz

PERFORMERS:

Veronica Galdo e Nagga Baldina

MUSIC:

Borderline Order

OPEN DRIFT is part of the Swans never die a project born by the collaboration between: Operaestate Festival Veneto and Centro per la Scena Contemporanea CSC Bassano del Grappa; Triennale Milano Teatro; Fondazione Teatro Grande di Brescia; Festival Bolzano Danza – Fondazione Haydn; Gender Bender Festival; “Memory in Motion”. Re-Membering Dance History (Mnemedance) – Università Ca’ Foscari Venezia; DAMS – Università degli Studi di Torino; Lavanderia a Vapore – Centro di Residenza per la Danza (Piemonte dal Vivo – Circuito Multidisciplinare dello Spettacolo, Coorpi, Didee Arti e Comunicazioni, Mosaico Danza, Zerogrammi).

In collaborazione con

azienda speciale
PALAEXPO MATTATOIO

Con il contributo

Main Media Partner

Andreas Hannes

WARPING SOUL

NATIONAL PREMIERE
AEROWAVES TWENTY'22

Choreographer Andreas Hannes has Greek origins. Obsessed with cinema and dance films, he moved to the Netherlands in 2010, where he quickly became interested in choreography. It was a new passion that led him to graduate from the School for New Dance Development (Choreography) in Amsterdam, where he cultivated his peculiar way of working. "I look for tension in the distance between bodies, in the principles and ways in which we observe them. I question the distance between the different fields, backgrounds and lives I have lived. My insistence on the creation, alteration and/or dissolution of narratives goes hand in hand with formal investigations of space, with the goal of taking up (revealing) dance as an experience for the eyes and body of the beholder. Drama, as a life force, is almost always present in the background of the contexts I propose on stage; essentially for the creation of a flow that leads to the rediscovery and refiguration of a fluid identity. Spectacle, entertainment, science fiction and time excite me, with all the social and political implications it may contain. Now, I am focused on my love for dance as a relationship and practice that shapes hope and thus the future," says the choreographer. *Warping Soul* revolves around the concept of bending, warping or curving a course. Like spaceships, the bodies living on stage seem to move constantly in transit, propelled by vectors and external forces. The disorientation and organization of bodies in space generates a series of potential transformations and narratives ready to surprise and hypnotize our gaze. *Warping Soul* is inspired by the practice of continuous jumping (which Andreas Hannes has been developing since 2017). Key elements of his practice have been road trips, landscapes in transit, and aerodynamic forces.

Andreas Hannes

WARPING SOUL

CHOREOGRAPHY:

Andreas Hannes

PERFORMERS:

Adam Khazhmuradov, Beatrice Cardone,
Laura Moura Costa, Alberto Albanese
Musica: Gary Shepherd (DJ Streamer)

MUSIC:

Soul di Rival Consoles feat. Peter Broderick –
Courtesy of Erased Tapes

LIGHTS:

Marcel Slagter

ADVICE:

Kristin de Groot

PRODUCED BY:

Conny Janssen Danst, Dansateliers Rotterdam,
Korzo Den Hague Commissioned dancers by:
Conny Janssen Danst

With the involvement of and gratitude to: Bruno
Listopad, Antonia Steffens, Charlie Laban Trier,
Elisa Zuppini, Sigrid Stigsdatter Mathiassen,
Paulina Prokop

Warping Soul is a commission DANSLOKAAL
8, an initiative of Conny Janssen Danst, in
collaboration with Dansateliers Rotterdam and
Korzo Den Haag

THANKS TO Bruno Listopad, Antonia Steffens,
Charlie Laban Trier, Elisa Zuppini, Sigrid
Stigsdatter Mathiassen, Paulina Prokop, all the
star of Conny Janssen Danst and Dansateliers

PHOTOS: Salih Kilic; Andreas Hannes

Con il patrocinio e supporto di



Con il sostegno di



In collaborazione con

azienda speciale
PALAEPO MATTATOIO

Con il contributo



Main Media Partner



Stefania Tansini

MY BODY TRIO

NATIONAL PREMIERE / COPRODUCTION REF

The evening continues with the return of Italian choreographer Stefania Tansini: a new dive into the intimacy and subjectivity of the body. Born in 1991, the choreographer, winner of DNAppunti coreografici 2020 returns to the stage with *My Body Trio*, a piece that in the words of the artist herself wants to offer herself as “an affirmation of life. A disarmed acceptance of being fragile, vulnerable, precarious. (...) A path related to human composition, the search for the intimate truth between three human beings, between three bodies: the first possible group. A vitalism free from ideological or intellectual superstructures, revealing itself in a pure way towards others and towards the world.”

Stefania Tansini

MY BODY TRIO

PROJECT, CHOREOGRAPHY:

Stefania Tansini

DANCE:

Barbara Carulli, Filippo Porro, Stefania Tansini

LIGHTS:

Matteo Crespi

MUSIC:

Salvatore Sciarrino

COPRODUCTION:

Romaeuropa Festival, Fondazione Teatro Grande di Brescia, Nanou Associazione Culturale

with the support of Fondazione Nazionale della Danza/Aterballetto, Bando Toscana Terra Accogliente promosso da RAT Residenze Artistiche della Toscana (Anghiari Dance Hub, Con.Cor.D.A. Sosta Palmizi), in collaborazione con Teatro Metastasio di Prato, Fondazione Toscana Spettacolo e Centro di Produzione della Danza Virgilio Sieni, Teatro Petrella di Longiano, Masque Teatro

PHOTO & VIDEO: Luca Del Pia

Stefania Tansini is sustained by Fondazione Teatro Grande di Brescia.

In collaborazione con

azienda speciale
PALAEXPO MATTATOIO

Con il contributo



Main Media Partner