

SPELLBOUND 25



AFFI

SPELLBOUND CONTEMPORARY BALLET 

## "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](#)

[PHOTOS](#)

"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.

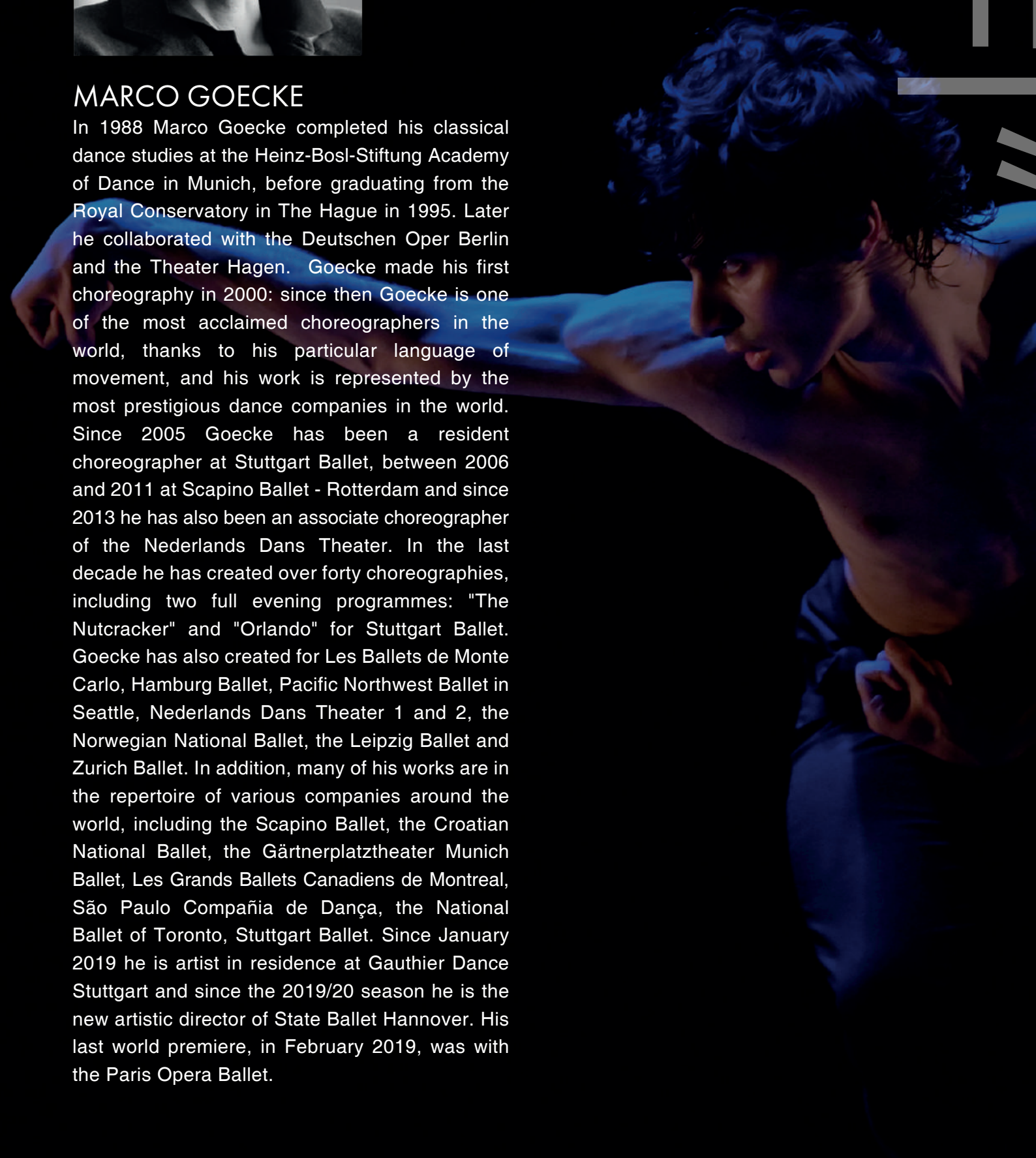




## MARCO GOECKE

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.

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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 Quatticciolo 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



ORBITA  
SPELLBOUND

Centro di Produzione Nazionale della Danza

SPELLBOUND CONTEMPORARY BALLET 

[www.spellboundance.com](http://www.spellboundance.com)

Pictures  
Cristiano Castaldi

