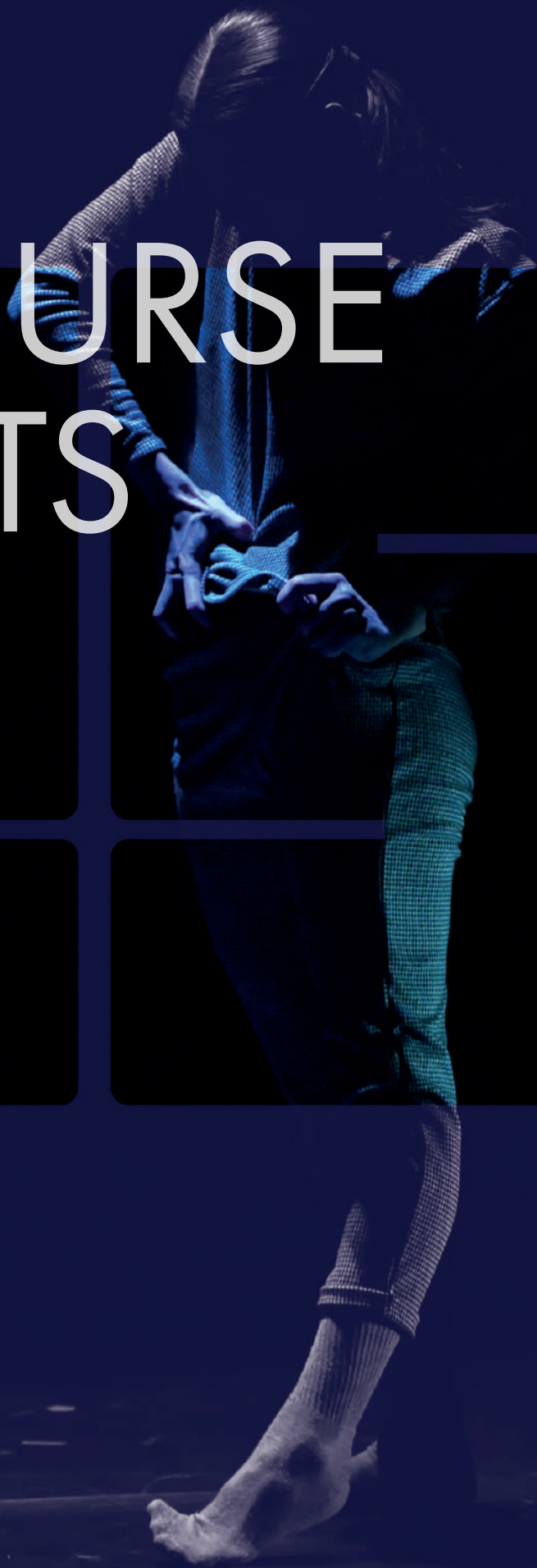


YES,
OF COURSE
IT HURTS



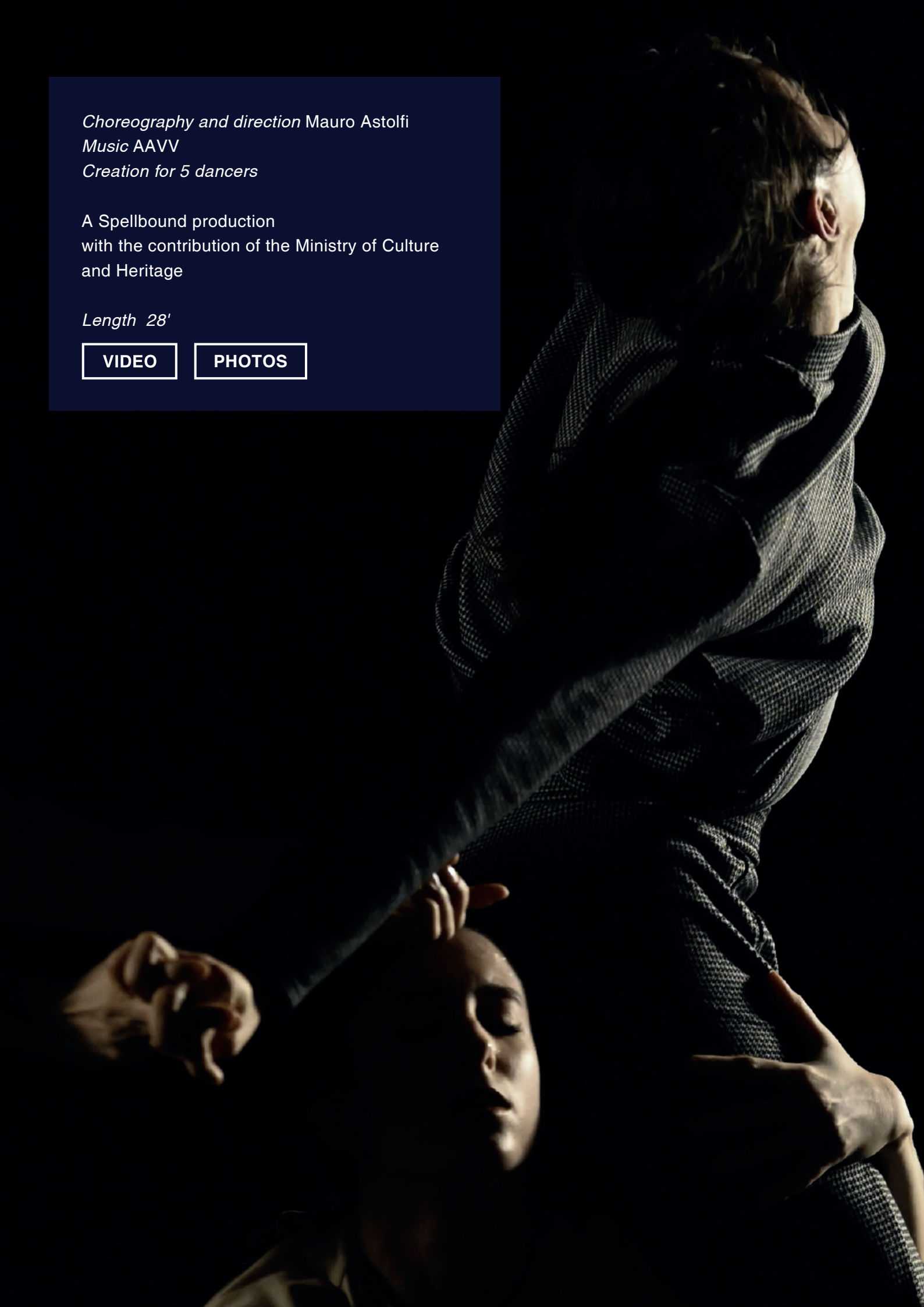
Choreography and direction Mauro Astolfi
Music AAVV
Creation for 5 dancers

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

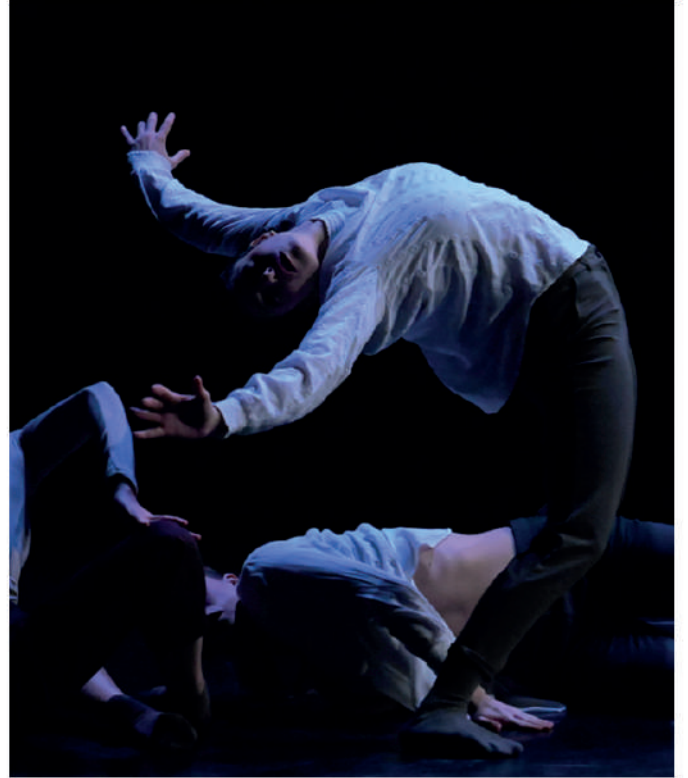
Length 28'

[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.



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

ORBITA
SPELLBOUND

Centro di Produzione Nazionale della Danza

SPELLBOUND CONTEMPORARY BALLET 

www.spellboundance.com

Pictures
Cristiano Castaldi

