



RECOLLECTION OF A FALLING

SPELLBOUND
CONTEMPORARY BALLET

A decorative graphic element consisting of a thick, dark blue curved line that starts from the bottom right and curves upwards and to the left, ending near the text.

RECOLLECTION OF A FALLING

30 years of Spellbound Contemporary Ballet

Double Bill

Jacopo Godani – “*Forma mentis*”
Mauro Astolfi – “*Daughters and angels*”

performers Maria Cossu, Giuliana Mele, Lorenzo Beneventano, Alessandro Piergentili,
Anita Bonavida, Roberto Pontieri, Martina Staltari, Miriam Raffone, Filippo Arlenghi

a Spellbound production
in collaboration with Comune di Pesaro & AMAT for *Pesaro Capitale italiana della Cultura 2024*
and Festival Torino Danza

We live in a planet full of memories. It took about thirty years to learn how to put together ours and not becoming their slaves.

The memory of the first fall, that moment before and most of all after it made us realize that pushing towards deeper experiences has been a good thing.

This is our starting point, born from both the idea and the attempt to tell about the interconnection between everything we've been through.

Thirty years to realize we will never be independent isles, but a part of a whole.

We will probably nurture us with richer memories, maybe increasingly chaotic, but still something we put inside us and then pull out of ourselves.

Recollection of a falling is our accessible and endlessly extensible data system. As human beings, we have provided enough evidence of our capability to destroy everything: the memory of a fall, small or dangerously big, can be the best way to reconnect us to the natural world, in order to jump in it and rebuild it.



Part one

FORMA MENTIS

*Choreography, Art Direction,
Lightning design, Costumes: Jacopo Godani*

Original score: Ulrich Müller

Live music: Sergey Sadovoy

Assistant choreographer: Vincenzo De Rosa

VIDEO

PHOTOS



FORMA MENTIS is a choreographic experience that celebrates young extraordinary dancers involved in the creation of an artistic manifesto for the new generations. This new creation sees Jacopo Godani using the art of “intelligent dance” as an implement and as a mean of forthright communication with the new generations.

Aware of the many facets attached to art during the last decades, Jacopo Godani seeks for a balance between the presentation of contemporary art defined from an ethic point of view, and the creation of an implement to support young artists and allow them to turn their creativity into concrete ideas and ability to plan.

Forma mentis is a vibrant platform which aims to investigate, through one’s own intelligence, the potential of dance as a universal language. Each step, each movement is an opportunity to express ideas and visions, creating a dynamic dialogue with oneself, the audience and future generations. In this creative space Godani recognize the value of talent and professional determination. Each dancer, each artist is a beacon who inspires those who yearn for their dreams to come true.

Forma mentis is not just a performance, it's a commitment to create a lasting impact, using dance as an implement for encouraging a diversity of ideas and perspectives. Every movement on the stage is a step towards the discovery and the celebration of the human potential.

Forma mentis is a call to explore, to dream and to create; it's an opportunity for the new generations to materialize their thoughts, to feed their visions and their ambitions.



Part two

DAUGHTERS AND ANGELS

Choreography and direction: Mauro Astolfi

Set and Lighting designer: Marco Policastro

Original score: Davidson Jaconello

Costumes: Anna Coluccia

Assistant choreographer: Elena Furlan

VIDEO

PHOTOS



Daughters and Angels is inspired by Isabel Pérez's essay "Knowledge and Powers". Published by Duoda, an interdisciplinary research center of the University of Barcelona, internationally recognized in the field of Women's Studies, the text captivated Mauro Astolfi's interest on witchcraft, which dates back to his teenage years. Astolfi's interest goes beyond the cinematographic fictional universe and the gloss of magic; it is indeed much more addressed to the cultural constructs, the gender stereotypes, the language, the abuse of power which even today is still firmly rooted.

According to Isabel Pérez Molina, in the Western history women in the medical field were the first to know and to practise different types of therapeutical solutions. During Middle Ages they were healers, anatomists, pharmacologists, connoisseurs of medicinal herbs and knowers of the secrets of empiric medicine, which had been passed down from generation to generation.

The community acknowledged them as "wise women" yet "chafarderas" (gossipy), before institutions started to consider them "witches". They destabilized a certain system which was organized and held by men, defying the limits dictated by the dominant gender models to the point of becoming a problem for the male élite, which was feudal and patriarchal.

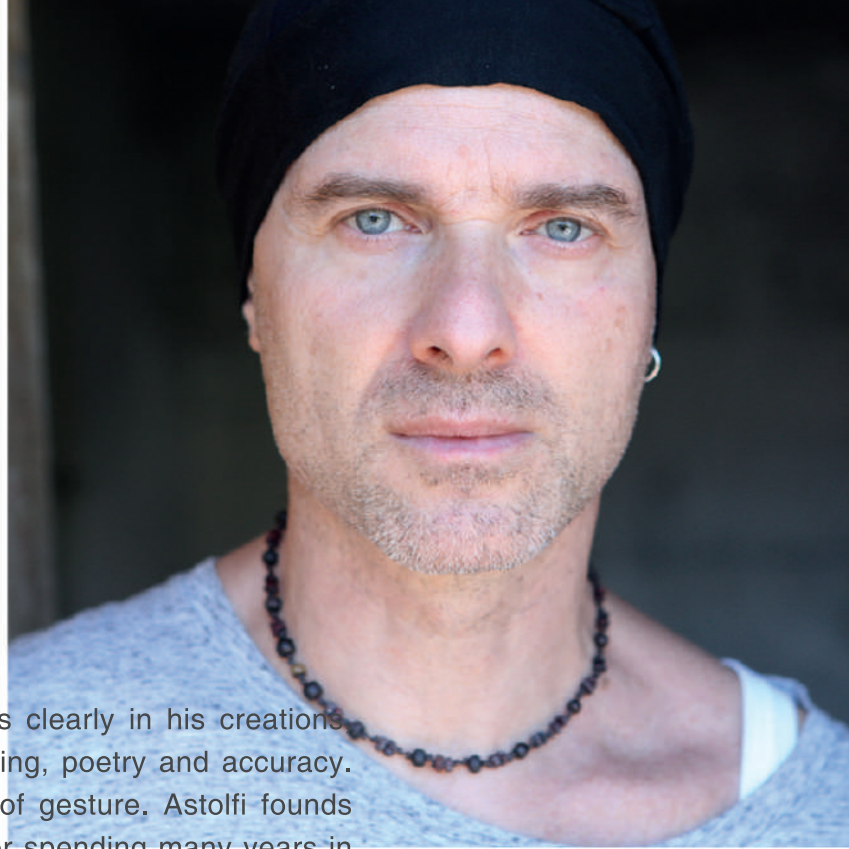
During the Renaissance the misogynist strain consolidated, together with the dynamics which left women out of every field. It was at that time that the battle for the male control of knowledge hardened and the witch-hunt began.

In *Daughters and Angels* Mauro Astolfi revises history, feelings, and personal perceptions, to stress the insane automatism which leads everything that is unknown to become violence, refusal and annihilation. On stage, a big black piece of silk represents the imaginary boundary of a place to gather at night, to hide and decide how to survive to legitimized ignorance. Black as a block, a denial, an opposition, a protest against power, against control, against mystery. But also as a safe, private, and mysteriously inaccessible place.

"Daughters and angels I don't tell about magic, I tell about the possibility for male gender to take a path of knowledge, to get to know his feminine by dismantling gender stereotypes and by questioning some masculine strongholds. I try to recover an ancient information, the simple power of knowledge which has no belonging and no supremacy. I imagine a woman who, as a daughter, remembers and amplifies everything she has learnt from the source; man seems to have forgotten almost everything"

(Mauro Astolfi)





MAURO ASTOLFI

Mauro Astolfi's choreographic vision emerges clearly in his creations based on classical techniques and hard training, poetry and accuracy. His works epitomize the purest expressivity of gesture. Astolfi founded Spellbound Contemporary Ballet in 1994, after spending many years in America. Today, together with Valentina Marini, he still runs the company, which keeps on inspiring young and budding choreographers. Spellbound is one of the leading dance companies in Italy performing worldwide, thanks to Astolfi's personal portfolio as a choreographer, the excellent skills of the dancers, the planning vision strongly tied to international dynamics. All these traits convey a model which is highly focused on the artistic quality.

Astolfi's productions with Spellbound are more than thirty, and they've been successfully performed in four continents. He's also a freelance choreographer who has worked with Israel Ballet in Israel and Incolballet in Colombia for the Biennale di danza Contemporanea of Cali, Kitonb Extreme Theatre Company, Thatreschool in Amsterdam, Balletto di Roma, Szegedi Kortárs Balett in Hungary, Liepziger Ballet, Ballet Magdeburg, Ballet Trier, Ballet Augsburg, Giessen Stadtheater, Gärtnerplatztheater in Germany, Ballet Bern, St Gallen Ballet in Switzerland, River North Chicago Dance Company, Ballet Ex and Backhausdance Company in the United States, Arts Umbrella Dance Company and Proartedanza in Canada, Copenhagen Contemporary Dance School. Astolfi choreographed Promessi Sposi directed by Michele Guardì and the special project "Danza e'è Cultura", co-funded by MIUR, together with Adi Salant, former Associate Director at Batsheva Dance Company. Mauro Astolfi is also a guest teacher in the most important dance centers. In October 2009 he became Artistic Director of Centro D.A.F. Dance Arts Faculty in Rome. From 2016 to 2018 he worked as guest teacher at the Scuola di Ballo del Teatro dell'Opera in Roma.



JACOPO GODANI

Internationally acclaimed choreographer Jacopo Godani was born in La Spezia, Italy, where he began his studies in classical ballet and modern dance techniques. In 1986 Godani was accepted to further his studies at Maurice Béjart's international dance centre Mudra, in Brussels. Godani has been a leading soloist with William Forsythe's Ballet Frankfurt from 1991 to 2000. He has also collaborated with Forsythe on the choreographic creation of many of Ballet Frankfurt's most representative pieces. Godani developed his career as a choreographer creating original works for a vast range of international companies such as: Royal Ballet Covent Garden, Compañía Nacional de Danza, Nederlands Dans Theater, Ballet British Columbia, Le Ballet du Capitole de Toulouse, The Ballet Company of Teatro alla Scala, Sydney Dance Company, Israeli Opera Ballet & Suzanne Dellal Centre, Het Nationale Ballet, Aterballetto, Les Ballets de Monte Carlo and many others. In 2015 he has been appointed as Artistic Director and Choreographer of the Dresden Frankfurt Dance Company, a position he held until 2023. Godani conceives all stages of work from the initial choreography through to designing the spaces, lightings, objects, environments and stage settings where his actions take place; he writes text and concepts for his dramaturgical work, designs costumes and creates music for some of his pieces.

SPELLBOUND ASSOCIATION

Spellbound association, founded in 1994, was meant to support and foster live performance productions, with a particular attention to dance, and with an international approach.

Spellbound Contemporary Ballet is the heart of the activities of the association. The company is guided by Mauro Astolfi, its artistic director, and Valentina Marini, its general manager, and since 2000 is supported by Mic, the Ministry of Culture. As one of the leading dance companies in Italy performing worldwide, Spellbound Contemporary Ballet has been supported by Lazio Region and Siae Sillumina in Italy, NDP Subsidy in USA. Several embassies and Italian Cultural Institutes throughout the world championed the company while performing in countries such as Spain, Germany, Luxembourg, Sweden, England, France, Switzerland, Russia, Belarus, Korea, Thailand, Indonesia, Hong Kong, Azerbaijan, Turkey, Cyprus, Singapore, Georgia, Canada, USA, Panama, Israel, Mexico, China, Japan, Malta, Hungary, Denmark, Cyprus, Algeria.

Spellbound Contemporary Ballet productions have appeared at major dance festivals all over the world: Venice Biennale, Schrittmacher Festival, Houston Dance Festival, Bangkok International Dance and Music Festival, Seoul Modafee Festival, SIDance Seoul, Tel Aviv International Spring Festival, Santa Lucia Festival in Monterrey, Madrid en Danza, Valencia Temporada Festival, Prisma International Dance Festival, Vitebsk International Festival of Modern Choreography, Fabbrica Europa, Oriente Occidente, Invito alla Danza, Milano Oltre, Transart, La Merce, Guangdong Dance Festival, Chutzpah! Festival, Tokyo Dance New Air, Biarritz Le Tempts D'Aimer, City Contemporary Dance Festival, Arcachon Dance Festival, Bangkok Italian Festival, Ankara Music Festival, Tbilisi Ballet Festival, Hong Kong City Contemporary Dance Festival and Dance Inversion Festival of Bolshoi Theatre.

The Association is recognized as a flagship company in the international field of the art of dance.

It took part in important television productions directed by Vittoria Cappelli and Vittoria Ottolenghi. Among them it certainly stands out "200.com Carmina Burana un progetto per la città", a project produced for the 200 years of Teatro Sociale of Como in collaboration with the Conservatory Giuseppe Verdi of Como, Coro Città di Como, Coro Voci Bianche of the Teatro Sociale of Como, Orchestra 1813, Orchestra A. Vivaldi. The production won the Opera Award in 2013.

The role of Mauro Astolfi in the activities of Spellbound is pivotal, but the association also embraces a series of projects thanks to a network of artists and international institutions. Among the noteworthy co-productions of Spellbound are "Pa|Ethos", signed by Tibetan choreographer Sang Jijia in collaboration with Fabbrica Europa, Scuole Civiche Paolo Grassi, Marche Teatro, Beijing Dance Festival, "La Mode", an installation by Tomoko Mukayama and Tojo Ito which opened the National Taichung Theater of Taiwan in October 2016, the recent co-production in partnership with Grand Theater de Luxembourg and the European network Dancing Partners.

The Association also numbers a list of special projects signed over the years by authors who use diverse languages and address different types of audience, like Daniel Ezralow, Sang Jijia, Dunja Jovic, Jean Guillaume Weis, Marcos Morau, Marco Goecke and the productions of associated artists like Luca Brinchi, Daniele Spanò, Francesco Sgrò, and Irene Russolillo.

Since 2022 Spellbound is recognized by the Ministry of Culture as Centro di Produzione della Danza under the name of Orbita |Spellbound, which makes it the only center supported by MIC in Lazio region and one of the eight centers in Italy among Centri/Crid and Ccn. The activities of the Center contribute to increase the offer of live performances in the field of dance and also support and strengthen the programming of the city of Rome for what concerns contemporary dance, thanks to two main venues, the Teatro Palladium and Teatro Biblioteca Quarticciolo.

ORBITA SPELLBOUND

Centro Nazionale di Produzione della Danza

Associazione Spellbound ETS

Via dei Prati Fiscali 215, Roma

P.Iva 06474941009

C.F. 97134410584

N92GLON



pictures

Cristiano Castaldi (pp. 2,3,4,5,6)

graphic design

sitoperte.com

orbitaspellbound.com