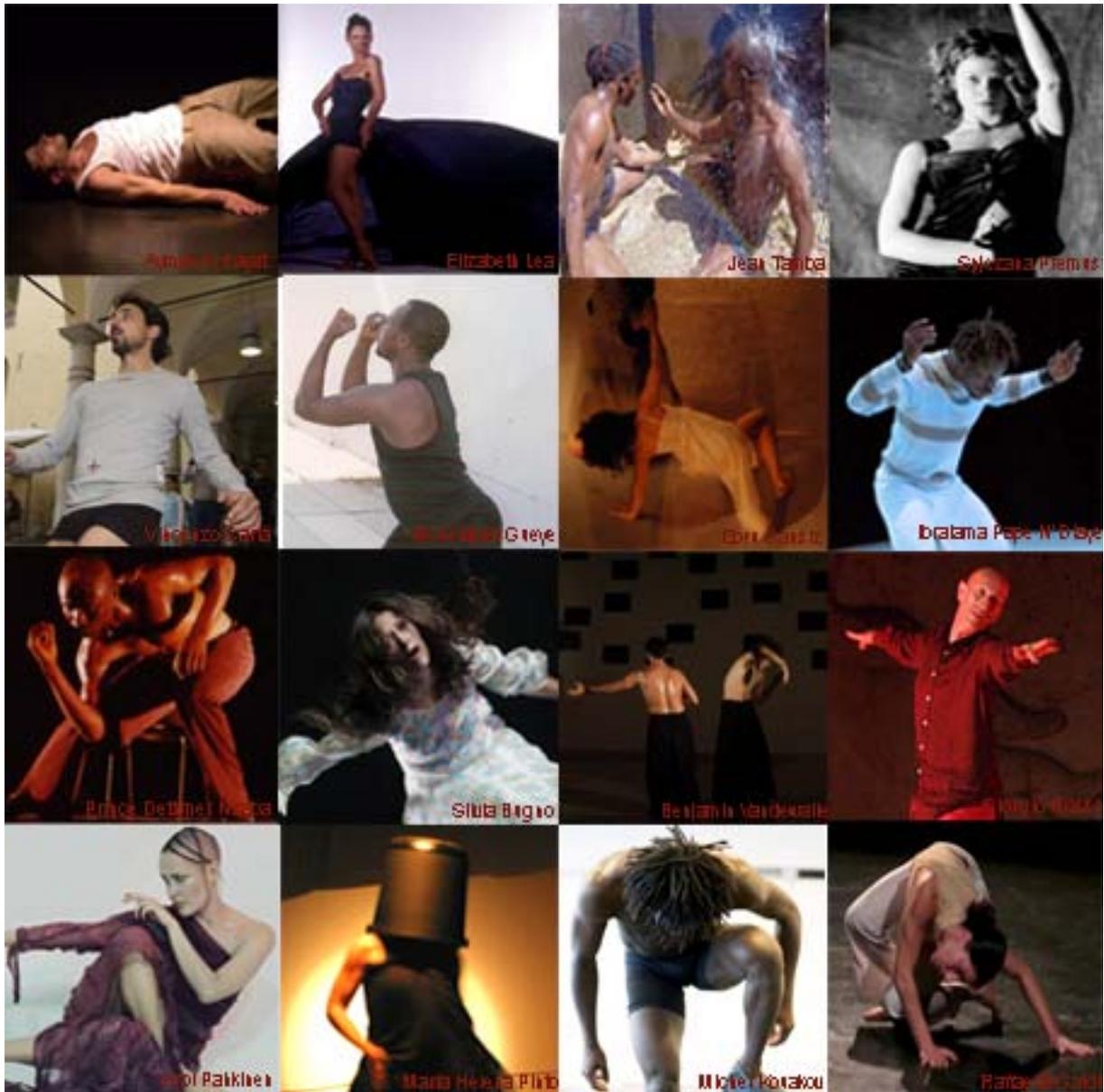


DIALOGUE

11-22 May 2008

Europe > Mediterraneo > Africa



Artistic lines

Setting out from the premise that intercultural dialogue is a basic instrument for the understanding and evaluation of differences in creativity, this project aims to facilitate the circulation of ideas and works in a context of international exchange.

The dimension of the laboratory and meeting among people and ideas from distant geographic and linguistic places or in any case different one from another, has always been a fundamental principle of our culture. That is why we called artists and operators to share yet more processes of creation, production and transmission of the various branches of knowledge and to investigate relationships with cultures from outside Europe (from the Mediterranean area to Africa), more influential in Europe's cultural and social humus everyday, bringing life to fertile new areas of co-habitation and creativity. The work focuses on dialogue through dance, through creating workshops, meetings and shows.

Artists

Virpi Pahkinen (Finland)

Vincenzo Carta (Italy)

Snjezana Premus (Slovenia)

Raffaella Galdi (Italy/Germany)

Benjamin Vandewalle (Belgium)

Ebru Cansiz (Turkey)

Ayman Al Fayat (Egypt)

Elisabeth Lea (Great Britain)

Silvia Bugno (Italy)

Moustapha Gueye (Senegal)

Jean Tamba (Senegal)

Prince Dethmer Nzaba (Congo)

Michel Kouakou (Costa d'Avorio)

Pape Ibrahima N'Diaye (Senegal)

Maria Helena Pinto (Mozambico)

Music composition: **Michele Rabbia, Alessandro Gwiss, Roberto Cecchetto**

The work

The objective of the residence is to know each other, communicate and build a dialogue. The Dialogue will be created through the listening, the natural transmission of languages, the observation and the work together. The work will, therefore, not be conducted as a class in which someone teaches sequences of movements. The work (through which we will know each other and communicate) will be primarily based on simplicity, so the laboratory will be structured on the idea of improvisations. The objective of our project is also to create a performance of improvisation that will be held on May 22 at Fabbrica Europa in Florence. Therefore our research will be focused on developing an "elastic choreography" or "instant choreography". The names can be different, but the concept is the same: it is an ephemeral choreography, which vanishes as soon as it happens.

It is clear then, that the objective is not to create a choreography one for another, or to make a solo. However, there will be the opportunity to show the solos of the participants in various situations, as described below.

The theme of the research and work is linked to three elements: the earth (that is below us, on which we lean the feet, the defined), the horizon (that is in the middle, between the earth and the sky, something that allows us to cross) and the sky (that is above us and that allows us to dream).

Music

The project will benefit from the presence of 3 renowned musicians of the Italian jazz scene: Michele Rabbia (percussions and other various non-conventional instruments), Alessandro Gwis (piano, keyboards and electro-acoustics) and Roberto Cecchetto (guitar and laptop) - see on MySpace for information on individual musicians.

The musicians will join the artistic exchange starting from the May 18th and they will be responsible for all matters related to the sound engineering at Fabbrica Europa and the interpretation of the musical performance.

Visibility

In addition to the performance on May 22nd, the individual works of the participating dancers will have the opportunity to be presented in other spaces, in particular at the **Theatre of Bicchieraia Arezzo (18-19-20)** and at the **Communal Theatre of Lucignano (May 18)**. **See the dossier at the end of the document.** These spaces are small theaters, with little technical equipment, but with a good visibility because they are located in the heart of the territory. They are spaces suitable to present the solos, for the artists who are interested in doing it.

Planning

May 11

All participants will arrive in Lucignano

May 12-17

Period dedicated to the exchange and creation at the "Teatro Rosini" of Lucignano (about 20 km from Arezzo) with the following program:

Morning h 10.00 warming up through classes conducted alternately by the participants.

Afternoon Dialogue in the theatrical space. Giorgio Rossi will structure a research using improvisation as a method of investigation and inspiration in order to create further elaborations.



View of Lucignano

May 14

Visit to the Stazione Leopolda, Fabbrica Europa in Florence where the performance will take place on 22 May. In the evening, we will see the re-development of the historical spectacle of Living Theatre "The Bridge";

May 18

Arrival of the musicians in Lucignano with whom, in the following days, the group will start an exchange work in the rehearsal room;

May 18/19/20 Solos

Performance at the "Teatro Pietro Aretino", Arezzo at 9 pm

On this occasion, the participants are invited to show their solo lasting no more than 15 min (to allow all 15 participants to go on stage, 5 artists for evening). The space is a small theater located in the historical centre of Arezzo, so the technical resources are reduced (see data sheet attached).

In the days preceding the show, it will be possible to meet the technicians to understand how to organize individual solos.

May 19 Meeting "Portes Ouvertes"

Performance at the "Teatro Rosini", Lucignano at 6 pm

Presentation of solos (the performers will be defined during the period of residence).

May 21 Danse l'Afrique danse

Performance at the Festival Fabbrica Europa, Stazione Leopolda, Florence at 9 pm

Evening presentation of the work of the African participants.

May 22 Dialogue

Performance at the Festival Fabbrica Europa, Stazione Leopolda, Florence at 9 pm

Final evening: performance of "Dialogue" in the areas of Fabbrica Europe.

Accommodation and meals

Lucignano

The participants will be hosted in houses that are located at 1 km and 2 km from the theater of Lucignano. They will stay in double rooms.

The houses have a dining room / living room and a kitchen that can be used for breakfast. In one of the houses there is also a common area on the ground floor.

Meals:

Breakfast can be taken at home or will be offered in different bars of the village.

The lunch will be served at the theatre where the participants will work during the day.

The dinner will take place at the house with the common area and sometimes in the restaurants of the village.

Florence

All the participants will be hosted at the Hotel Leopolda, in single or double rooms.

All the meals will be served at the Restaurant Papavero Rosso (near Stazione Leopolda) or at the restaurant of the Festival Fabbrica Europa.

Transport

All the logistic transfers of the participants will be organized by Fabbrica Europa and Sosta Palmizi.



Teatro Pietro Aretino

"A small theater with a great soul"

Located in the historic centre of Arezzo, near the Church of St. Mary, the "Teatro Comunale Pietro Aretino" is inside the Convent of the Servants of Mary.

With the unity of Italy the building became a property of the State. The 10th of June 1870, the local government decided to restructure the building to create a school (second floor), and a theatre (first floor). The theater was used for national demonstrations of poetry and vernacular companies and experimental work until 1991, the year of its temporary closure for impracticability.

In subsequent years the Municipality restructured the building. The proceedings were concluded with the reopening to the public in 2000.

In September 2007, the City Council decided to butt the Theatre to Pietro Aretino. The choice of the name wanted to be an homage to a great exponent of the world literature.

Today the Theatre, whose interior layout is characterized by the great painting by Roberto Remi, hosts various exhibitions and musical shows that in the summer are also performed in the cloister.



Stage information

House curtain m. 5,72 wide x 3,35 height

Stage m. 7,35 wide x 8,10 deep 4,20 height



The theater is located in the building of the Rock of Lucignano.

We must remember that, towards the end of the 1700s, the ground floor was set up as a small theatre with wooden structures.

The theatre - in its original form - survived until the middle of the last century, when the theater was broadened. It was changed following particular characteristics of other similar facilities. This process of transformation is linked to the spread of theaters because of the increasing favor that "Opera" started to have in that period. The new theater was designed with three rows of boxes, a large stage and various local services.



The rock of Lucignano

Other interventions led to the final arrangement, and the property took the name of Rosini. The naming of the building was therefore attributable to the proper recognition of the great writer of Lucignano Giovanni Rosini.



Night view of the rock

In the early '50s the theatre was sold to a private owner, who intended to transform it into a cinema - theatre.

The new property has survived for at least 35 years, assuming for several generations the role of leisure centre for the entire village of Lucignano. Indeed, it was for many years one of the most celebrated of the Valdichiana theaters thanks to its important performances of music, theatre and film.

In 1987 the property was purchased by the Municipality of Lucignano that has commissioned an architect the project for the architectural restoration of the building.

After the reopening, the Theatre is once again the center of the social and cultural life of the local community.

Ayman Al Fayat

born in Egypt. He began his artistic career in '90 in the *National Dance Company of Folklore*, Cairo. Since 1993 he works with *Cairo Modern Dance Theatre* of the Cairo Opera House, first as a dancer (with more than sixteen performances), and then as assistant to the choreographer Walid Aouni. Since 2001 Ayman he is a choreographer. His performances have been presented at major dance festivals in France, Italy, Brazil and Egypt. He has participated to many international workshops: Dud Blumenthal (Belgium); Iniake, Wim Van Dekeylus Company (Belgium); Tio & Riky, Xerus Company (Italy); Fred Vallion, (France); Dress (Netherlands); Kwame, (United States).



Silvia Bugno

Specializes in Paris with C. Lancelle and P. Goss. In 2000 he attended the academy Island Dance directed by C. Carlson. In 2003 she met the centre Sosta Palmizi. She continued her training with: M. Airaudu, M. Abbondanza, A. Bertoni, L. Casiraghi, N. Reehorst (student of W. Vandekeybus), Aida Vainieri (student of Fr Bausch). Since 2001, she creates dance choreography: *La Sposa Bianca* di S. Bugno, Mogliano; *AL Lupo. C'era una volta un bambino che piangeva sempre* di S. Bugno e S. Busato; *Gelo rosa* Company Aline Nari, Davide Frangioni, Genova; *La Casa* company Ersiliadanza, L. Corradi, Vignale; *Spifferi* (S. Bugno and D. Santonicola); *Danzando Lolita* with Stefano Benni, Giorgio Rossi production Sosta Palmizi; *91 gradi e h2e* company Segnale.it. Since 9 years she teaches dance in many Venetian schools.



Ebru Cansiz

was born in Istanbul in 1980. In 1999 she attended the White Mountain Dance Festival where she learns the techniques of modern dance and classical repertoire. In 2000 she graduated at Mimar Sinan University of Fine Arts. During her studying years she attended the summer courses of the Royal Ballet. In the same year she began her artistic career. Ebru dances as a soloist and first dancer with the Istanbul State Opera and important choreographers as Ugur Seyrek, Jack Gallagher, William Forsyth, Aysun Aslan, Christopher D'Amboise, Yuri Gregorovich and Mehmet Balkan.



Vincenzo Carta

was born in Syracuse in '78. In parallel to the studies in architecture in Florence, he began the training as a dancer. He studied at the C.E.M. (Center En Movement) Lisbon and at the Performing Arts Research and Training Studios in Brussels. The duo *Elucubrazioni* (OPART Lisbon) is of 2001. In 2003 *Audience with solo* designed as a "drama of democracy" is presented at the *It's Festival* in Brussels, The *Last Dance* of Syracuse and *winter dance* of Florence are also of 2003. In 2004 he begins a collaboration with B.



Vandewalle for the project *We go* which is presented in several international festivals and in 2006 was selected for the project MOVING_Movimento of Fabbrica Europa. The new project *Unspoken* is of 2007.

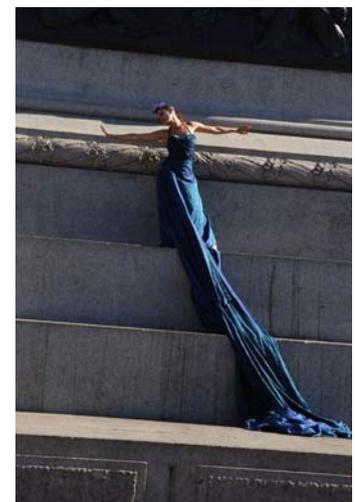
Raffaella Galdi

Italian dancer and choreographer residing in Berlin. From '92 to '97 she studied in Italy, France and Holland. Since '97 she works as an independent dancer and choreographer in Germany, the Netherlands and Portugal. She attended various international festivals and collaborated with various choreographers: Stuart Thom, Tomi Paasonen, Rui Horta, Helge Müsial, Toulia Limnaios, Bernard Baumgarten, Labor Gras, Christoph Winkler, Andy Deneys. In '97 she is awarded as Best dancer at the ITS Festival of Amsterdam with the performance *Elle s'appelle Rebecca*. In 2003 *solo* gets the 3^o place at the "Das Beste Tanz Only" Schauspielhaus, Foyer of Leipzig. In '06 was awarded with the public price for the solo *Legna* at the Tanzherbst Festival in Dresden.



Liz Lea

was born in Sydney. She studied in U.K. (Manly Dance Arts Centre, London Contemporary Dance School, Akedemi) and India (Darpana Academy). She started making choreography in '98, merging Indian dance with contemporary dance and martial arts. She made some reinterpretation of the work of important figures such as Ruth St. Denis and Anna Pavlova. She danced and taught in several European countries, in Africa, Asia and the USA. She works for the English National Opera and has worked with the Bare Bones and Mavin Koo Dance Companies. She received 2 awards for the solo *Inland* at the Solo Tanz Competition in Germany and she was also among the candidates for Jeerwood Choreography Awards in UK. In 2005 she presented the solo *Bluebird* at the Royal Opera House in London and has been on tour with the Sankalpam Dance Company. In 2007 she presented the duo *eros eris*, commissioned by the Royal Opera House and she participated at the P.Art.Y Digital Dance Festival in Seoul. She was in India to follow the footsteps of Anna Pavlova tour of '23, working on the reinterpretation of *Ajanta Frescos*.



Virpi Pahkinen

Virpi Pahkinen was born in Finland. She studied piano at the Conservatory in Helsinki, and trained on the choreographer course at the University College of Dance in Stockholm in 1989-1992. Virpi Pahkinen has been successfully touring the world in her dual role as choreographer and solo dancer. Her solos have met critical acclaim in over 30 countries including Australia, Mexico, South Africa and Lebanon. She has also created works for several dancers: *Bardo* for five dancers, *Silence of Trembling Hands* and *Zefirum* commissioned by Ballet Poznanski, and *La Lettre de Chasse en Soie* for Vietnamese National Opera Ballet. The work *Bardo* was also made as a TV-production for The Swedish Television. The film *Bardo 010* was awarded the Golden Antenna in Bulgaria 1998, and has been broadcasted in Singapore, Japan, The Netherlands and Scandinavia.



She has also choreographed and appeared in a short dance film for wide screen, *Atom by Atom*, an existential thriller filmed on the remarkable volcanic mountains of Lanzarote. Her musicality and her interest in light as architecture has attracted artists of the highest quality, the lighting designer Jens Sethzman for instance, the composer Akemi Ishijima and live-musicians such as Jon Rose (violin, etc.) and Sussan Deyhim (song). In 2001, at the International Solo Dance Theatre Festival in Stuttgart, Virpi Pahkinen won the 1st Choreography Prize with her solo *Prayer of the Scorpio*. In 2002 she was awarded Carina Ari Foundation Gold Medal. In 1996, Virpi Pahkinen was awarded Finland's Culture Prize for young artists, and Svenska Dagbladet Opera Prize for "having with great artistic integrity created a series of concentrated solos. In combination of music, staging and lighting, she makes her body become its own calligraphy in space of time. Virpi Pahkinen provides dance with new dimensions and her audience with a breathless resting place for the soul." She has taken part as a dancer in several of Ingmar Bergman's theatre productions at the Royal Dramatic Theatre in Stockholm: *The Bacchae*, *Peer Gynt*, *Goldberg Variations*, *Space and Time*, *A Winter's Tale* and *Ghost Sonata*.

Snjezana Premus

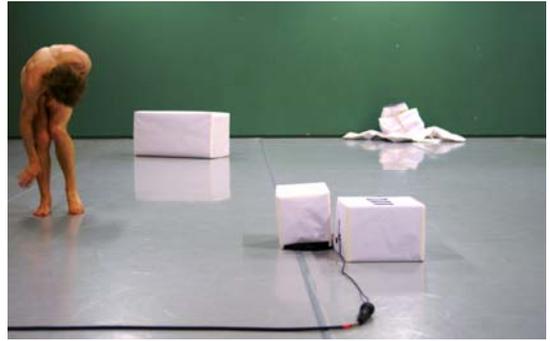
(Slovenia). She started in 1990 at the Maribor Dance Company. She graduated at the London Contemporary Dance Centre. From '95 to '98 she danced with the London YELP's Dance Company. Since '98 she collaborates with major artists including: Emily Claid, Luis Franck, Mark Tompkins, AL Harwood, A. Warsaw, Nir Ben Gal, Vera Mantero, Julien Hamilton, David Zambrano, Iztok Kovac and Lisa Nelson. In 2004 she made a series of performances focused on the body and identity. Since



2000 her research was based on the relationship between sound and movement. *Scratch* was born from this research. She began a collaboration with Ignaz Schick and the project *Amplified Body - Relaxes Me Everything That Is Loud* was created. The duo focuses on the abstract and electronic materials. After this, the project *No tea No Dogs* was created. She worked as a dancer for major European companies: YELP Dance Company (London / Athens); Dance Theatre Ljubljana; Elena Alonso Dance Projects (Berlin / Madrid); EN K NAP Company, Mateja Bucar (International project "Brother Karamazov"); Betontanz Dance Theatre company.

Benjamin Vandewalle

born in Belgium in 1983. She studied at the Royal Ballet School, Belgium, Amsterdam Theaterschool and PARTS (Performing Arts Research and Training Studios) in Brussels. Among his work experiences: *Amor Constante* of AT Keersmaeker (2002), *Robert Scott* of Forsythe (2003); *Achterland* of A.T. Keermaeker (2003); *Set and Reset* of Trisha Brown (2004). His first creation, *We go* (2004), is the result of the collaboration with Vincenzo Carta, followed in the same year by Performance / Installation # 1 and # 2, danced



by Theodosia States and Sandra Ortega. In 2005 were created *Isolation Project* and *Theatre de la Guillotine*, installation / performance, of B. Vandewalle.

Jean Tamba

(Senegal), graduated at the Ecole Nationale des Arts in Dakar. He created the Company 5ème Dimension. Hr was the artistic director of the Festival Kaay Fecc (Wolof language "come and dance") in Dakar. Created in 2001, the association Kaay Fecc works in favor of the development and professionalization of the art of dance in Senegal. The cultural eclecticism is at the base of the artistic production of Tamba. With Andrea Lorenzetti, a dancer of the Ballet of Marseille, Jean discovers the principles of neo-classical composition and of the technical academic rigor. For 15 years he deals with the artistic direction of the company



Ballets Africains, led by Maestro Kounta. He interpreted *Le coq est mort* of Suzanne Linke, he danced in the company Sotiba Boys and in different Senegalese creations. It approaches to modern-jazz with the American Marvi, to afro-jazz with Chuck Davis and Ousmane Cissé. Jean Tamba is also a musician and has recorded a CD as percussionist.

Moustapha Gueye

Senegalese dancer and choreographer, he studied at the Ecole des Sables and continues his training in many schools and other educational institutions. He is one of the greatest dancers on the stages of Dakar. He interpreted *Le coq est mort* of Suzanne Linke.



Prince Dethmer Nzaba

was born in Brazzaville (Congo) in 1983. He discovers the passion for dance in '93 thanks to his father and his group Percussion Prince Dedina. He joined the opening of the exhibition of Lyon in '96. In the while he continued his training with Boris Nganga in the company Ngoma za Kongo and he created his first choreography in 2002. Until 2005 he participates in the training of CCF Brazzaville held by Paco Decina, Orcy Nzaba, Boris Nganga, Rufine and Salia Sanou. In 2006 he participated at the Festival of Mabina Danse Crizogone Diagouya and in 2007 he continued his training activities at the Festival Makinu Bantu directed by Salia Sanou at the Centre Culturel Français. In 2007 he was the interpreter of the spectacle *Matanga ma ya ngombé* of Orchy Nzaba and of this period is also his solo *Parcours*, selected for the Festival Mantsina sur scène of Dieudonné Niangouna in December '07. Nzaba is selected in the category 'Solo' for the meetings Danse Danse l'Afrique in Tunis and participates in the meetings of Brazzaville Makinu Bantu in April 2008.



Michel Kouakou

Was born in Ivory Coast. He founded the Daara Dance Company in 2003. He studied the contemporary American dance and he is profoundly influenced by one of the most renowned choreographers of USA, Reggie Wilson, with who he currently works. In his choreographic creations intertwine both the African and American elements with a constant tension between them. His work plays with the identity and disorientation, creating effects of great suggestion.



Pape N'Diaye

a dancer, teacher and choreographer of Senegal, he does tournée in Africa and throughout the world. Since 1989 he danced with several international companies, including: the National Ballet of Senegal, The Aliguère du Senegal, Cinquime Dimension Compagnie Jant-Bi, Ballet Sinomew, Forêt Sacrée, Manhattan Dance School. His rich training includes all styles of traditional African dance and different styles of contemporary dance. He was a sabar dance teacher (traditional Senegalese dance) for many famous dancers. In the United States he is known for the dance classes of djembe, kutiro and sabar. N'Diaye is also the vocalist of Doomou Africa, a new band of contemporary African music. N'Diaye is the founder of Ndaje Festival of African Music and Dance that takes place each year in Boston and is the executive producer of the festival New York New Year's African Dance Festival in New York.



Maria-Helena Pinto

lives and works in Maputo (Mozambique). She did part of her dance training in Cuba and she developed her career in the Compagnie Nationale du Mozambique, one of the last large formations of this kind in Africa. Later she approaches to contemporary dance. She holds a Master of the dance department of the University of Paris 8. Pinto is carrying out a research centre to encourage the evolution and development of dance in her country.

