



CLAUDIA CASTELLUCCI  
MÒRA COMPANY

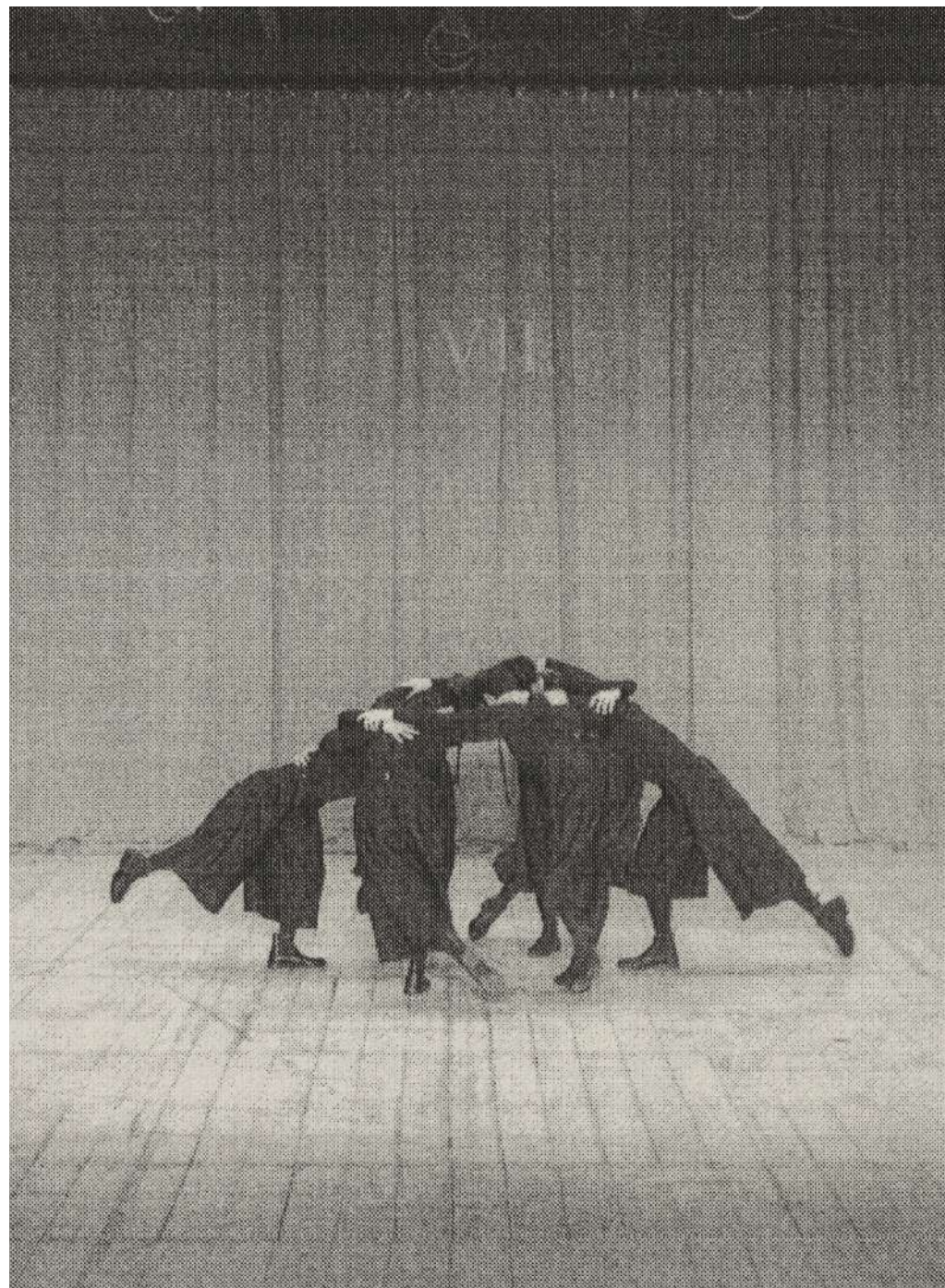


## MÒRA, DANCE COMPANY

'Mòra' is the name of the slightest pause, in the nomenclature used by Augustine, that separates two sounds. It is thus the origin of rhythm, which has been at the centre of Claudia Castellucci's interests both in her theatrical production, within the Societas Raffaello Sanzio, and in the Schools of Rhythmic Movement she has created. The Mòra School (2015-19) is precisely what led to the birth of Compagnia Mòra, a stable group of dancers who base their interpretation on a relationship of mutual trust, which reveals their individual personalities: Sissj Bassani, Silvia Ciacimino, Guillermo de Cabanyes, René Ramos, Francesca Siracusa, Pier Paolo Zimmermann.

This Company has performed *Towards the species*, a dance modelled on the metre of archaic Greek poetry and the movement of horses; *At the beginning of the city of Rome*, on the first social transactions of humanity when dealing with life in a mass society; *The treatment of the waves*, a dance based on the 'spectral' sound of bells, i.e., prolonged in a time beyond measure; and *Physics of the bitter communion*, constructed on Olivier Messiaen's *Catalogue d'Oiseaux*, with a live piano performance. On this occasion, in 2020, Claudia Castellucci received the Silver Lion award for the Dance Section of the Venice Biennale directed by Marie Chouinard. In 2021, *The new Habit*, a dance inspired by the orthodox chants of the 16<sup>th</sup> century Znamenny liturgical tradition, was performed live with choirs from St Petersburg or Sofia.

The foremost feature of the Mòra Company lies in the emphasis it gives to the temporal aspect of choreography, leading to an exact replica of the musical patterns. And yet, the strict correspondence between gestures and sound cannot be reduced to a mere synchrony. The dance shapes time through rhythm, especially by studying the part that often remains in the shadows: rests, and the passage from one figure to the next. This interest shifts the interpretation towards a gymnastic behaviour, that calls upon the need to make decisions, at each moment, truly and in the present, in a flagrancy which makes artificial actions become physically true.











## VERSO LA SPECIE

### TOWARDS THE SPECIES

The title indicates a choreographic programme: '*Towards the Species!*', that is, a movement back towards the primitive impulse of dance, observing and reshaping the rhythm that appears in animal, vegetal and mineral nature, and in human industry. We thus go back to the origins of human dance to relive the impetus that drives us to give a new form to time and free it from the constraints of chronology. The guiding idea behind *Towards the Species* points in two directions. It looks towards poetry, the first art to share with dance and music the need to go against time and its fatality, by drawing on the metrics of archaic Greek poetry and adopting some of its feet (iamb, spondee, dactyl, peon, epitrite). But it also looks towards animals, for an automatic rhythm of locomotion, which also raises the question of grace, and takes the movement of horses as its model.

In both cases, this dance only reveals the individual presence of each performer through a collective movement. The music, composed and developed together with the movement of the dance, step by step, is its propulsive origin. The performers' level of intensity should remain intact throughout the entire duration of the dance, which involves *the actual occurrence* of movement, and not only its form.

teaser: [youtu.be/vTdIZ8bGA5w](https://youtu.be/vTdIZ8bGA5w)





**Choreography:** Claudia Castellucci

**Music:** Stefano Bartolini

**Dancers:** Sissj Bassani  
Guillermo de Cabanyes  
Silvia Ciacimino  
René Ramos  
Francesca Siracusa  
Pier Paolo Zimmermann

**Stage technician:** Francesca Di Serio

**Production Director:** Benedetta Briglia

**Organisation:** Valeria Fărîmă

**Administration:** Michela Medri, Elisa Bruno, Simona Barducci

**Production:** Societas, Cesena











## FISICA DELL'ASPRA COMUNIONE

### PHYSICS OF THE BITTER COMMUNION

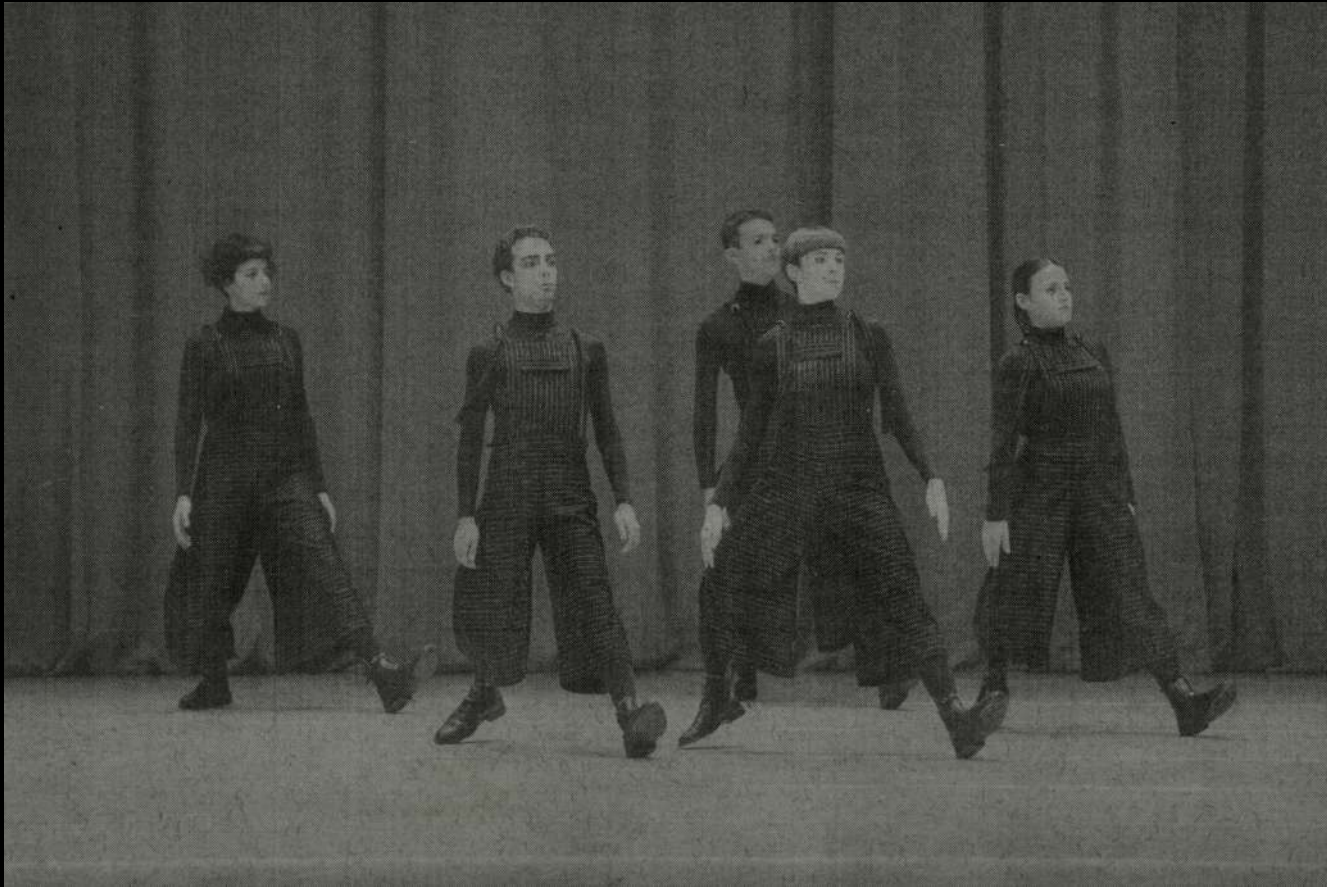
This dance passes through a series of movements deduced from Olivier Messiaen's *Catalogue d'Oiseaux*, composed for piano between 1956 and 1958, following a long period of observation and transcription of birdsong. The vocal production of birds creates rhythms that lead to the contemplative and non-mensural interpretation of this dance. It is not possible to rely on a schematic memory, because the rhythms are unpredictable. And yet, the freedom of birdsong can be taken as a model and 'learned', provided that one experiences this dance with a sense of remaining in the 'now', with no regard to measure, attentive to rhythm alone. What we intend to learn from birds is their inclination towards events that always take place in the present, with no projections aimed towards future targets, with a full consummation in the 'now'. One also has the impression that each part of birdsong has an equal value, in terms of importance, and this leads to a sense of absolute continuity, which no interval nor rest can interrupt. The Dancers of *Fisica dell'aspra comunione* now take this continuity as their model and must thus avoid the slightest break or technical pause, as when a singer takes a breath. They *consume* the dance thanks to decisions that are quicker than verbal language, in which the time of the will becomes entirely united with their actual, physical, and environmental reality, fully identifying with the 'now'. For complete integrity between sound and movement the piano is on the stage, played live.

*Fisica dell'aspra comunione* premiered for the first time at the Venice Biennale 2020 – 14<sup>th</sup> International Festival of Contemporary Dance directed by Marie Chouinard on the occasion of the awarding of the **Silver Lion to Claudia Castellucci**.

award ceremony: [vimeo.com/522736859/2fd88718e0](https://vimeo.com/522736859/2fd88718e0)

teaser: [youtu.be/JOWsSAAEE\\_A](https://youtu.be/JOWsSAAEE_A)





**Choreography:** Claudia Castellucci

**Music** from the *Catalogue d'Oiseaux* by Olivier Messiaen  
performed live by pianist Matteo Ramon Arevalos  
with an apex by Stefano Bartolini

**Technical director and lighting:** Eugenio Resta

**Stage technician:** Francesca Di Serio

**Production director:** Benedetta Briglia

**Organisation:** Valeria Fărîmă

**Administration:** Michela Medri, Elisa Bruno, Simona Barducci

**Production:** Societas, Cesena

**Co-production:** Venice Biennale, on the occasion of  
the awarding of the Silver Lion to Claudia Castellucci  
by M.me Marie Chouinard for the year 2020.



**Dancers:** Sissj Bassani

Silvia Ciancimino

René Ramos

Francesca Siracusa

Pier Paolo Zimmermann







VII.







## LA NUOVA ABITUDINE

### THE NEW HABIT

The dance was born out of a gradual approaching and filling of a matrix completely alien to the dance itself: alien and distant. It is an ancient Russian liturgical chant, the *Znamenny* chant (signs), that prompted Mòra Company to move, in October of 2021, to St. Petersburg, to construct there the dance, together with musicAeterna choir of Teodor Currentzis. Compared to the choral music of the better-known Orthodox tradition, *znamenny* singing wears a modest garb, far removed from the pomp of the Byzantine-Slavic liturgy. Its matrix is thus religious, but we have deprived it of its creedal meanings. The procession and the circle are ritualistic forms of movement, but we inhabit them stripped of meanings attached to a tradition. The clothes are ceremonial, but they are sewn in view of the dance, as addends to the movement. All this is the turning away and the separation from one's horizon. Taking the side of a saprophytic dance, nourished by a foreign matrix, it indicates a concrete way of exile, initially cultural and then physical, yet, in the meantime, there is the reality of time, invented by the dance to be physical, of new consistency and actuality.

[teaser:youtu.be/ZGkK-nU213U](https://youtu.be/ZGkK-nU213U)





**Choreography:** Claudia Castellucci

**Music:** historical repertoire of Znamenny chants, St. Petersburg  
**In Sacris choir, Sofia:** Simeon Angelov, Nikolay Damyanliev, Samuil Dechev,  
 Osman Hayrulov, Miroslav Kartalski Angel Naydenov, Ivan Stanchev, Yavor Stoyanov  
**Choir Master:** Boryana Naydenova

**Musical finial:** Stefano Bartolini  
**Assistant choreographer:** Sissj Bassani  
**Costumes:** Iveta Vecmane, Riga  
**Sets and lights:** Eugenio Resta  
**Technician:** Francesca Di Serio  
**Director of Production:** Benedetta Briglia  
**Organisation:** Valeria Fărîmă  
**Administration:** Michela Medri, Elisa Bruno, Simona Barducci  
**Production:** Societas and co-produced by musicAeterna, St. Petersburg;  
 Teatro Piemonte Europa / Festival delle Colline Torinesi



**Dancers:** Sissj Bassani  
 Guillermo de Cabanyes  
 Silvia Ciancimino  
 René Ramos  
 Francesca Siracusa  
 Pier Paolo Zimmermann













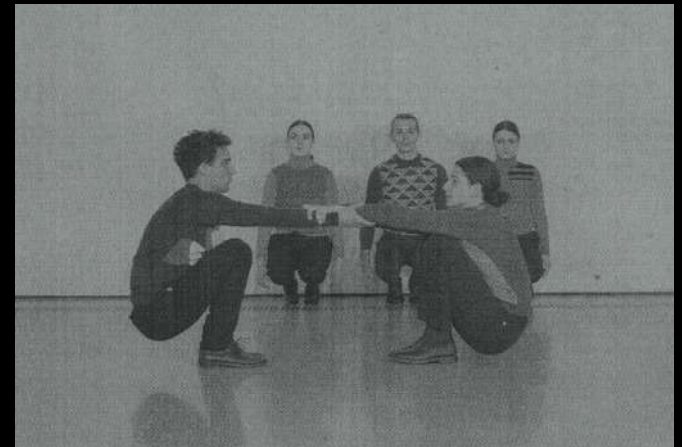
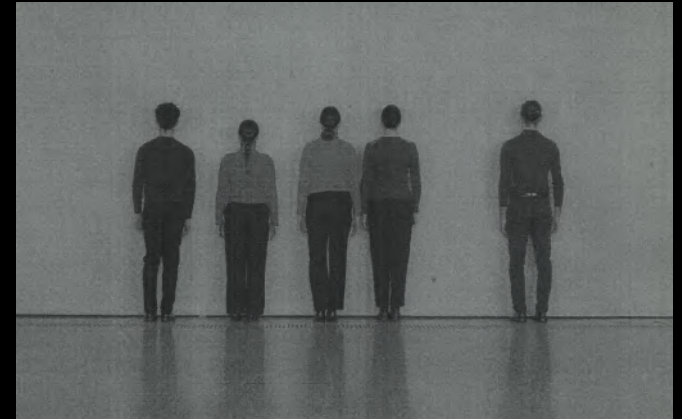
## ALL'INIZIO DELLA CITTÀ DI ROMA

AT THE BEGINNING OF THE CITY OF ROME

The title refers to the beginning of one of the most extensive European civilisations, at the dawn of an organised social living, and the need to regulate relations between human and things, which were multiplying beyond all measures. Thus, Law was born, as a response to the immense number of 'cases' to be examined, and this choreography mimics facts, consequences, judgements, and pacts that gave rise to certain motions in human action. The rules of Roman Law grasp the legal side of human affections. The primitive experience underlying these legal abstractions also captures the physical depth of the individual: the instinct of self-preservation, the sentiment of propriety, the concept of justice, the rationale of solidarity, the perception of what is just and the transcendence of a compelling legal system.

teaser: [youtu.be/oVvmhytpbQI](https://youtu.be/oVvmhytpbQI)





**Choreography:** Claudia Castellucci

**Music:** Stefano Bartolini

**Dancers:** Sissj Bassani  
Guillermo de Cabanyes  
Silvia Ciacimino  
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Francesca Siracusa  
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**Stage technician:** Francesca Di Serio

**Production Director:** Benedetta Briglia

**Organisation:** Valeria Fărîmă

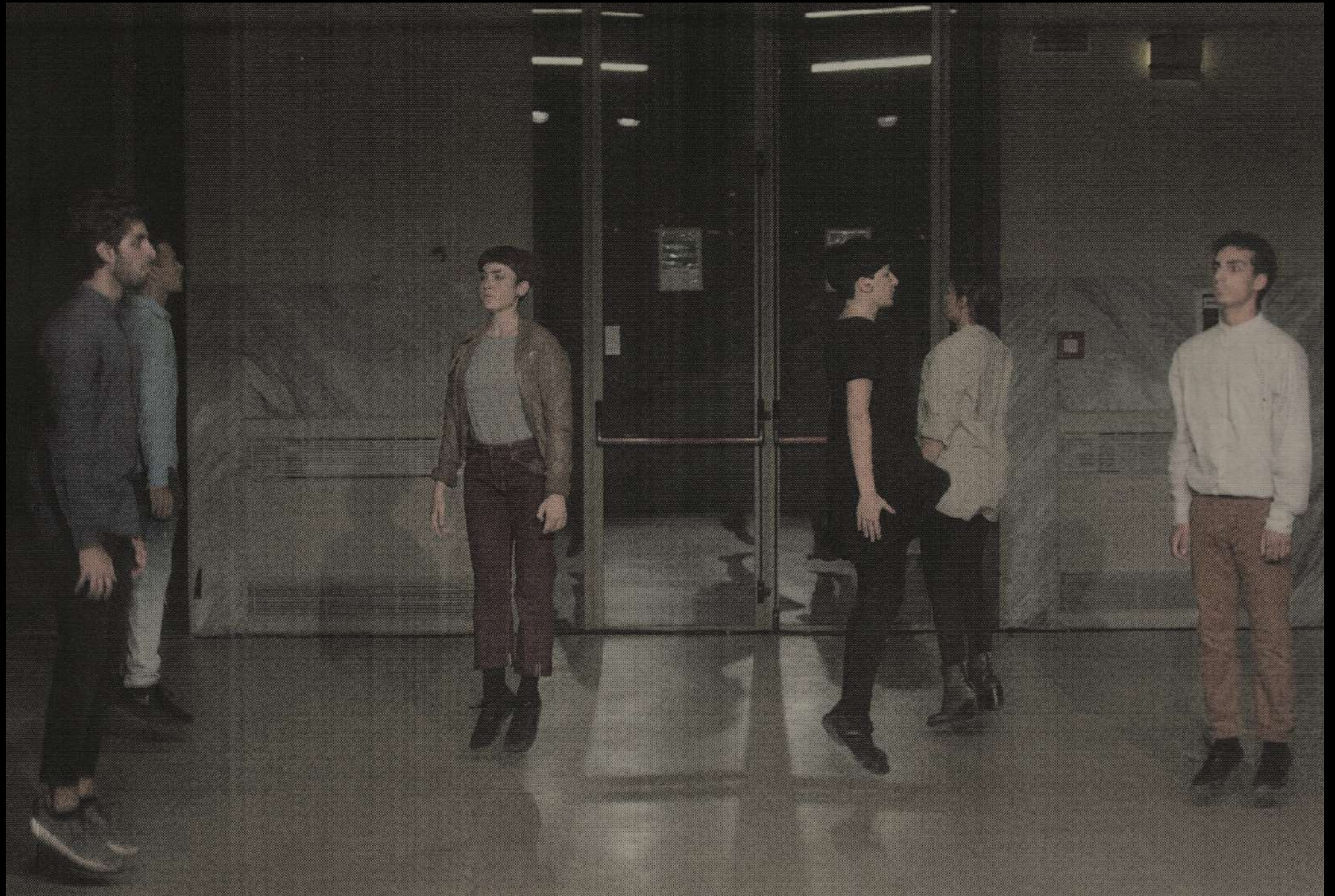
**Administration:** Michela Medri, Elisa Bruno, Simona Barducci

**Production:** Societas, Cesena

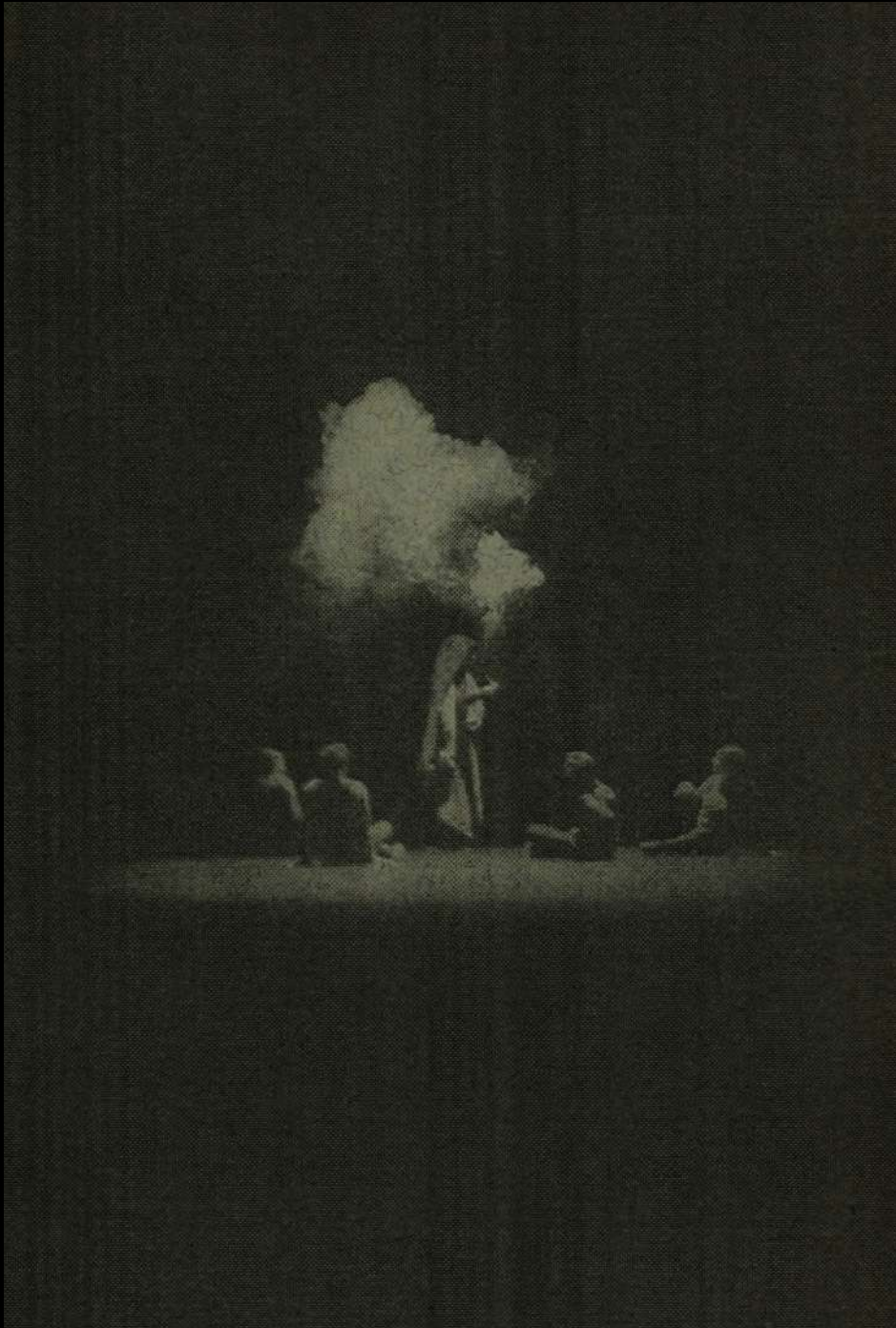








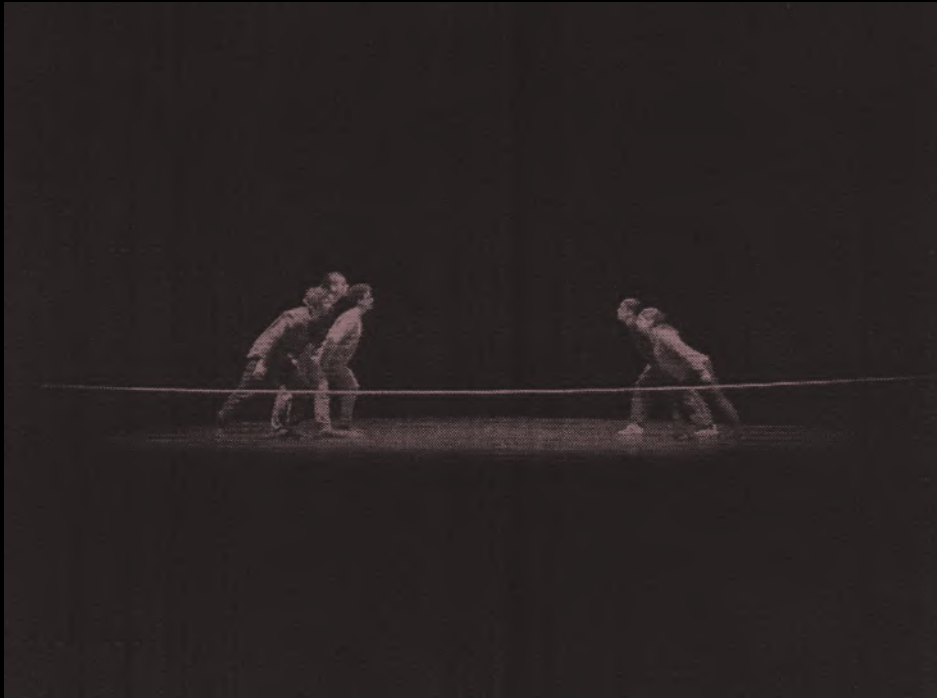




## SAHARA

*Sahara* is a search for the initial condition of the artist who, as a material, only has their own self. Creating out of nothing is the secret ambition of art, and the desert is precisely where *Sahara* explores how little is needed to bring another world into opposition with this extreme monotony in time and space. The overwhelming poverty of materials and relations in the desert leads dance to create only with what one has: oneself, as the only – first and last – instrument. Inexistent and irreproducible forms are realised only through oneself. But the desert is also a place of intense shadows – always one's own. Despite everything, this necessarily creates a form of companionship, even if only with the products of one's own mind, which in any case are so numerous as to become strange infiltrations arising from the past. The mind is not a place exclusively of its own... The desert contains no end of fantasies, and as an environment it is falsely empty, populated, as it is, with mental images of all sorts. The ancient anchorites knew this well, since the desert is where they went to engage in a combat with the images of this world...Even more than a spatial configuration, the desert imposes an extremely elastic temporal condition, with moments of exasperating waiting and moments of sudden alert, which the music, composed for the occasion, will dictate.





**Choreography:** Claudia Castellucci

**Music:** Stefano Bartolini

**Lights:** Andrea Sanson

**Costumes:** Woojun Jang, Seoul

**Dancers:** Sissj Bassani

Guillermo de Cabanyes

Silvia Ciancimino

René Ramos

Francesca Siracusa

Pier Paolo Zimmermann

**Stage technician:** Francesca Di Serio

**Production director:** Benedetta Briglia

**Production assistant:** Valeria Fărîmă

**Administration:** Michela Medri, Elisa Bruno, Simona Barducci

**Production:** Societas, Cesena

**Co-production:** TPE - Teatro Piemonte Europa / Festival delle colline Torinesi

**With the support of:** UBI Unione Buddista Italiana, Triennale di Milano

**PREMIERE: OCTOBER 2024**

While in Claudia Castellucci's previous dances the artists' mental tension was implied by the interpretation of a rigorous choreographic structure to be awakened, here, dance is increasingly encouraged to assert itself as an art of flagrancy. A considerable amount of their efforts is expressed by an immediate decision made by each of the dancers, who are very often left alone and deprived of any model. This dance looks towards an extreme simplicity, which the desert does not offer, but disturbs to the utmost degree. There are no examples available.

What we witness in *Sahara* are portions of silent facts. Their importance is rather strange, given that they are so inconspicuous. Linear nodes of behaviour follow one another, and are absolutely comprehensible, but do not lead to any demonstration. These actions are orphans, with no pre-attributed meanings. Orphaned and lethal actions. Actions left alone, still wrapped in albumen like a new-born chick, which does not know who it is nor where it is going... Here, we are at the beginning of the wheel of life, when nothing amusing happens on this planet. Only hunger and cold. Here, the condition of these humans is a bit like that of an icy fantasy climate, which is not entirely the same as life in caves and savannahs, but maybe somehow it is exactly the same... Desert, cave and savannah are hyperbolic and symbolic words, for these portions of silent facts. Still, they are the ones that best represent the condition of these Interpreters of an underlying nothingness, the figured bass of life and its immensely tender quality, when seen flowing by from afar... Close relatives buying eggs at a supermarket, unaware that they are being watched by their children or parents, like fixed stars, who are deeply moved, on the verge of tears, by the mystery of simple presence, rather than by light and grandeur... And then something happens, which is also similar to what happens among the stars. Certain gatherings arise, prepared by inertia itself out of darkness. Magnetic currents induce us to feel the same impulse, which neither resembles nor unites, but only explains the deepest love.



## CLAUDIA CASTELLUCCI

After studying the visual arts, in 1981 Claudia Castellucci, along with her brother Romeo, Chiara Guidi and others, founded the Societas Raffaello Sanzio, a theatre company that became well-known worldwide for its idea of theatre predominantly based on the force of the visual, plastic and sound arts.

When, in 2006, the artists belonging to the company began to undertake separate research, C. Castellucci continued her relationship with the plastic arts by producing works linked to a philosophical practice based on rhythm. This also led her to found several schools with an ancient inspiration, i.e. referring to the pleasure of knowledge rather than training: *Theatrical school of the descent* (1989-93); *Stoa* (2003-07) and *Môra* (2015-19). In 2011, she led the *École du rythme* in Bordeaux, during the Urban Art Biennial. Since 2014, she has been directing *Rhythmic Movement Exercises* worldwide, after an initial experience in Athens. Her published texts include: *Uovo di bocca* (Bollati Boringhieri, 2000), *Setta Scuola di tecnica drammatica* (Quodlibet, 2015), and *Bollettini della Danza* (Edizioni Sete, 2019). In 2020 she received the Silver Lion for Dance at the Venice Biennale.





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