



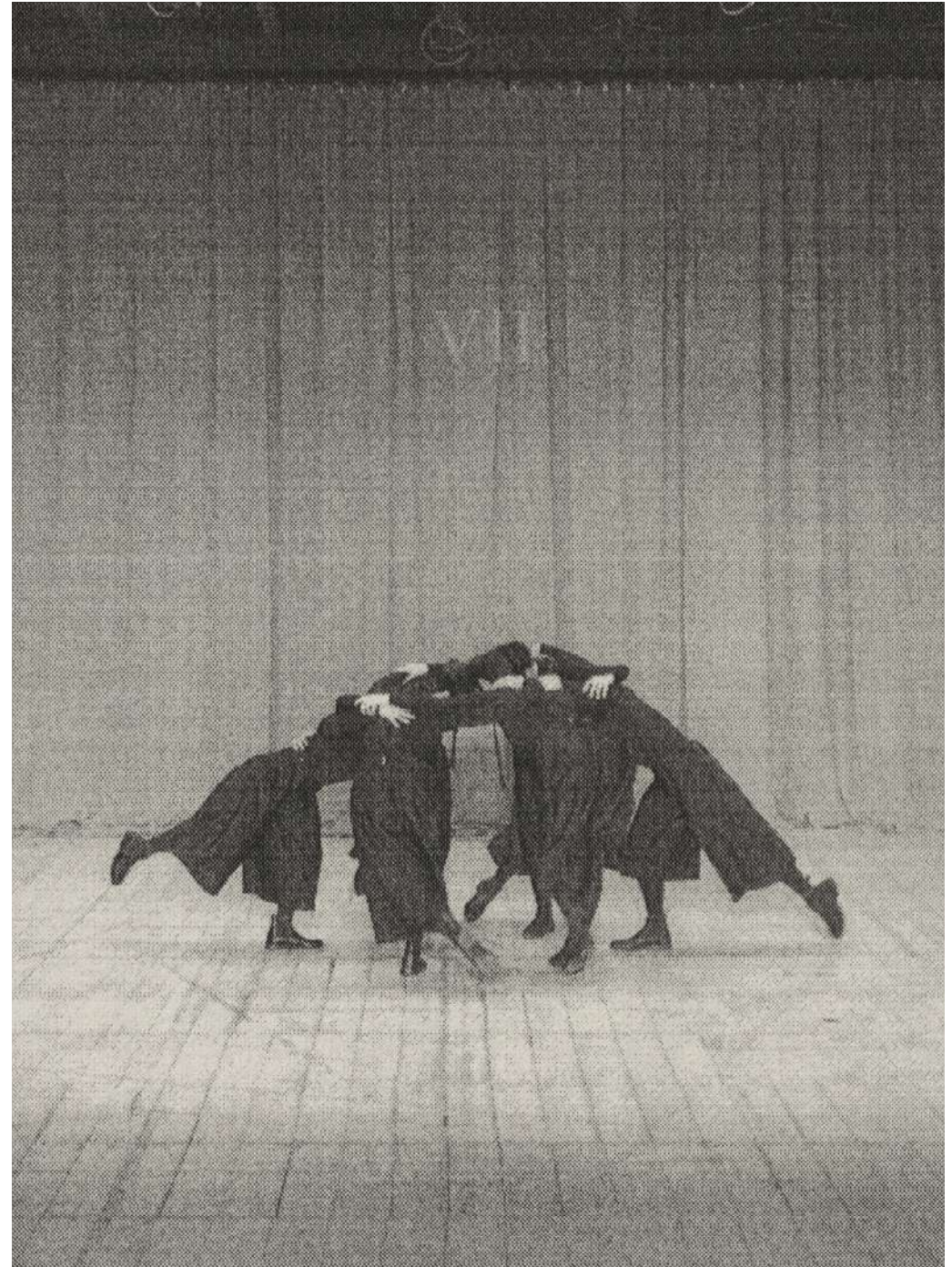
CLAUDIA CASTELLUCCI
MÒRA COMPANY

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 Ciancimino, 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 16th 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 Ciancimino

René Ramos

Francesca Siracusa

Pier Paolo Zimmermann

Stage technician: Francesca Di Serio

Production Director: Benedetta Briglia

Organisation: Valeria Färîmä

Administration: Michela Medri, Elisa Bruno, Simona Barducci

Production: Societas, Cesena







FISICA DELL'ASPRA COMUNIONE

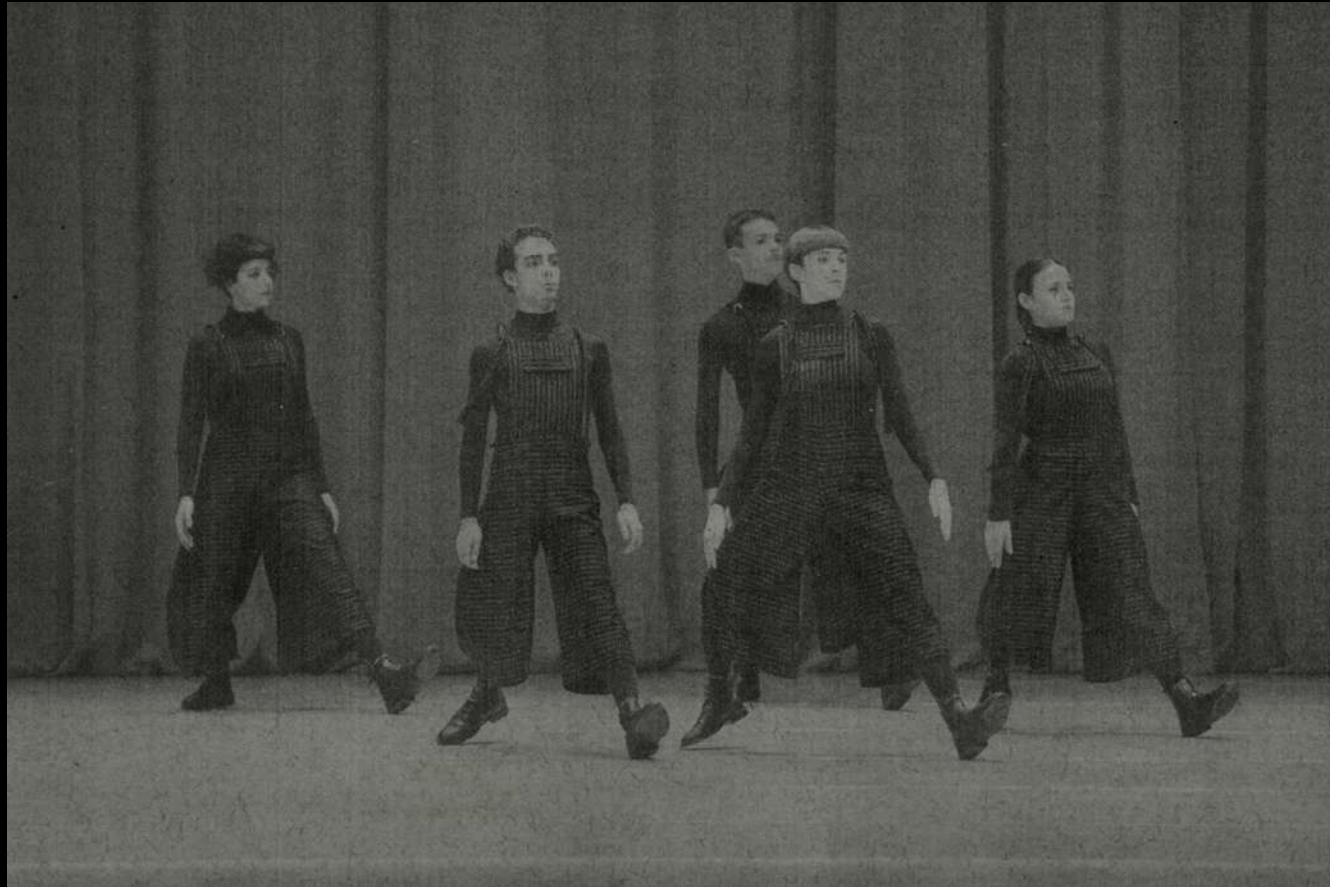
PHYSICS OF THE BITTER COMMUNION

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 – 14th 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 Färímă

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 final: 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 Färmä

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 Ciancimino

René Ramos

Francesca Siracusa

Pier Paolo Zimmermann

Stage technician: Francesca Di Serio

Production Director: Benedetta Briglia

Organisation: Valeria Färîmä

Administration: Michela Medri, Elisa Bruno, Simona Barducci

Production: Societas, Cesena







SAHARA

Creating out of nothing is the secret ambition of art. The desert, in its extreme monotony in time and space, offers the conditions to follow a different way and demonstrate that it is possible to produce another world, even when one has only oneself as a raw material. Dance has, as its sole –first and last– instrument, only oneself. Inexistent and irreproducible forms are realised only through oneself. But the desert is also a place of intense shadows, since in the end they are always one's own; and it is a place of the utmost companionship, since one's own mind continually produces images that cannot be eradicated. Physics and the metaphysical mind are not places exclusively of one's own, and the desert turns them into accommodations that always remain open... 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, dictates. —————>



——→ While in Claudia Castellucci's previous dances the Dancers' 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 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. Desert, cave and savannah are hyperbolic and symbolic words, for the portions of silent facts that follow one another in dance. Still, they are the ones that best represent the condition of these Interpreters: 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, like fixed stars, by their children or parents, 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.

◆ [teaser: youtu.be/3tQrnyGbg5c](https://youtu.be/3tQrnyGbg5c)



Choreography: Claudia Castellucci

Music: Stefano Bartolini

Lights: Andrea Sanson

Costumes: Woojun Jang, Seoul

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 Buddhista Italiana, Triennale Milano Teatro



Dancers: Sissj Bassani

Guillermo de Cabanyes

Silvia Ciancimino

René Ramos

Francesca Siracusa

Pier Paolo Zimmermann









MURILLO

LESSONS IN CHARITY

Murillo was a painter in seventeenth-century Spain who began portraying young beggars, which he himself was as a child, in consolatory poses... These paintings gave rise to a long series of genre paintings, modest imitations or cheap reproductions, which were appreciated by people with a humble status in decorating their homes. Those purchases, made with a few pennies, conveyed the meaning of an artistic redemption that represented the condition of the lower classes. The tableau vivant Murillo brings together an anthology of beggar children and of ways in which to reach out and ask for something, when all you have is yourself, knowing that what you receive is only a leftover of what you are excluded from, or perhaps a deliberate distance from obscene wealth.

◆ [teaser: youtu.be/BzaLLGppJTQ](https://youtu.be/BzaLLGppJTQ)



Tableau vivant by Claudia Castellucci

Interpreter: Silvia Ciancimino

Music and sound: Stefano Bartolini

Technician: Francesca Di Serio

Production director: Benedetta Briglia

Organisation: Valeria Fărîmă

Administration: Michela Medri, Elisa Bruno, Simona Barducci

Production: Societas, Cesena







L'INFINITO CARNALE

CARNAL INFINITY

Anthony of Egypt, who lives as a hermit in the desert of Thebaid, is joined by one of his disciples, the young Hilarion of Gaza, who asks him various questions that distress him. Hilarion feels affection and respect for the elder man, but his master's answers, instead of orienting him, deeply dishearten him. The desert environment offers nothing that can be grasped firmly, since the only things found in complete solitude are the products of one's own mind. But the mind is not a place that is exclusively one's own, inhabited as it is with images of all sorts coming from the past or fantasies generated from outside. This was understood by the ancient anchorites, who found in the desert an arena to grapple with the images of a fantasy unconstrained by material reality, and to bend their thoughts to the harsh reality of that place. In this regard, some have spoken of an extreme materialism. What does one do in these conditions?

The two terms included in the title bring together two opposing directions: the transience of the flesh and the infinite, for which a decline is impossible. The desert, where Anthony and Hilarion find themselves, reveals an anticipated vision of the end of all things, and the dust that remains seems to be endless. There is nothing left to see and nothing moves: everything has already passed. All that remains is to hope that one can find something new only in oneself. The instinct to create something that is not there reveals a need to represent the world, and not just to use it.

Claudia Castellucci continues to insist on a dance conditioned by an extreme poverty in its temporal, panoramic and material variations. In this sense, *Carnal Infinity* prolongs her work in *Sahara*, a dance that explicitly refers to the desert, and *Murillo, Lessons in Charity*, a living sculpture that testifies to acts linked to poverty. *Carnal Infinity* follows the ancient expressive form of pantomime, which here takes the shape of a dialogue that corresponds to the movements of the two Interpreters.

◆ [teaser \(ENGLISH VERSION\): vimeo.com/1136843485/e55c479532](https://vimeo.com/1136843485/e55c479532)

[teaser \(ITALIAN VERSION\): vimeo.com/1045287481/647062bd1c](https://vimeo.com/1045287481/647062bd1c)



Interpreters: Sissj Bassani
Pier Paolo Zimmermann

Dialogue, choreography and sets: Claudia Castellucci

Dialogue recitation: Simon Vincenzi (ENG) | Adele Masciello (ITA)
Pier Paolo Zimmermann (ENG/ITA)

Sound and music: Stefano Bartolini
Lights: Gianni Staropoli
Clothes in the epilogue: Haimana, Moldova

Organisation: Valeria Fărimă
Production: Teatro Metastasio di Prato; Societas, Cesena





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.



Contacts:

organizzazioneclaudiacastellucci@societas.es

+39 349 8876359 - www.societas.es

Graphic design and image processing:

Pier Paolo Zimmermann

Original photographs: Nicolò Gialain

Francesco Raffaelli

Valerio Panella

Antonio Fici

Lorenza Cini

Andrea Avezù

Zani-Casadio

Andrea Macchia

Lyuda Burchenkova

Eduardo De Matteis

Pietro Bertora

Luca Del Pia