

# ANNAMARIA AJMONE

*Selected works*

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**Annamaria Ajmone** is an Italian dancer and choreographer. She holds a bachelor's degree in Modern Literature and she also studied at the Civica Scuola di Teatro Paolo Grassi, Milan.

The body intended as a malleable and changeable material, capable of transforming spaces into places, is at the core of her research.

Her works were presented in various dance, theatre and performing arts festivals, museums, art galleries and non conventional spaces, in Europe, Asia, Northern Africa and the United States among others: Torino Danza, Club to Club (Turin), La Biennale Danza (Venice), Public Fiction (Los Angeles), Armunia / Festival Inequilibrio (Castiglioncello), La Democrazia del Corpo Cango (Florence), Teatro Metastasio (Prato), FOG Triennale (Milano), Short Theater (Rome), Danae Festival (Milan), Contemporanea Festival (Prato), Le Quarz (Brest), ADC (Gèneve), Inteatro Festival (Polverigi), Fabbrica Europa (Florence), Teatro Grande (Brescia), Théâtre de la Ville (Paris), Rencontres Choreographiques de Saint Denis (Paris), Artdhantè (Vanves), CNDC (Angers), On Marche (Marrakech), Festival Théâtrouine (Tataouine), BiPOD Festival (Beirut), Amman Contemporary Festival (Amman), Ramallah Contemporary Festival (Ramallah), M1 Contact Contemporary Dance Festival (Singapore), New Dance For Asia International Festival (Seoul), Jerusalem Dance Week (Jerusalem), Dansem (Marseille), CSS Udine

(Udine), Festival Aperto (Reggio Emilia), Autunno Danza (Cagliari).

As a dancer, she has worked with Alias Compagnie, Ariella Vidach, Daniele Ninarello, Santasangre, Cristina Kristal Rizzo, Mithkal Alzghair, Moritz Ostruschnjak.

She works with a number of artists on projects that vary in nature and length, including Caned Icoda, Palm Wine, Bienoise, Francesco Cavaliere, Muta Imago, Strasse, Maria Giovanna Cicciari, Industria Indipendente, Glauco Salvo, Felicity Mangan, Flora Yin Wong, Natalia Trejbalova.

For Matera, European Capital of Culture 2019, she signed the coreography for "Abitare l'opera, Prologo tra i Sassi / La Cavalleria Rusticana", directed by Giorgio Barberio Corsetti.

She recently signed the body spacing for the FALL 2020 menswear fashion show of Magliano, and the body modulation for Marni woman FW 2020.

She received the Danza & Danza award as "best young Italian performer" in 2015.

She coordinates Nobody's Business for Italy, an open source platform for the sharing of artistic practices.

For the years 2019-2024, she is an associated artist of La Triennale Milano Teatro, Milan.



# LA NOTTE È IL MIO GIORNO PREFERITO

**LA NOTTE È IL MIO GIORNO PREFERITO** (The night is my favorite day) is an attempt to embody the Other through a meditation on animals and the ecosystems in which they live. An attempt doomed to failure: in fact, it is not possible to embody anything but one's own body, nor to achieve complete interspecific understanding.

**LA NOTTE È IL MIO GIORNO PREFERITO** unfolds in a series of experiments, by which disassembling and reassembling the animal practice of tracking and being tracked, of searching and hiding. Mysterious signals and perceptual tools inspired by different species create the connective tissue. The animal and the vegetable, the organic and the inorganic merge in the dark space of the nocturnal forest while landslides and calls suspend its quietness.

A forest neither virgin nor idealized, but techno-natural, which includes and transforms the signs left by its inhabitants.

PREMIERE: OCTOBER 2, 2021



*Concept and dance*

**ANNAMARIA AJMONE**

*Set, styling, images*

**NATALIA TREJBALOVA**

*Research, dramaturgy support*

**STELLA SUCCI**

*Music* **FLORA YIN WONG**

*Costumes* **JULES GOLDSMITH**

*Lights and technical direction*

**GIULIA PASTORE**

*Voice training*

**VEZA, PAOLA STELLA MINNI**

*Graphic project*

**GIULIA POLENTA**

*Organisation*

**MARTINA MERICO**

*Management*

**FRANCESCA D'APOLITO**

*Production*

**ASSOCIAZIONE L'ALTRA**



*Co-produced by Triennale Milano,*

*Fondazione Teatro Grande di*

*Brescia, Torinodanza, Fondazione I*

*Teatri Reggio Emilia \ Festival Aperto,*

*Lac Lugano Arte e Cultura, Azienda*

*Speciale Palaexpo – Mattatoio / Progetto*

*Prendersi cura.*

*Supported by Centro Nazionale di*

*Produzione della Danza Virgilio Sieni*

*e di Fondazione CR Firenze, Oriente*

*Occidente, Far Festival.*





# IL SEGRETO

Annamaria Ajmone

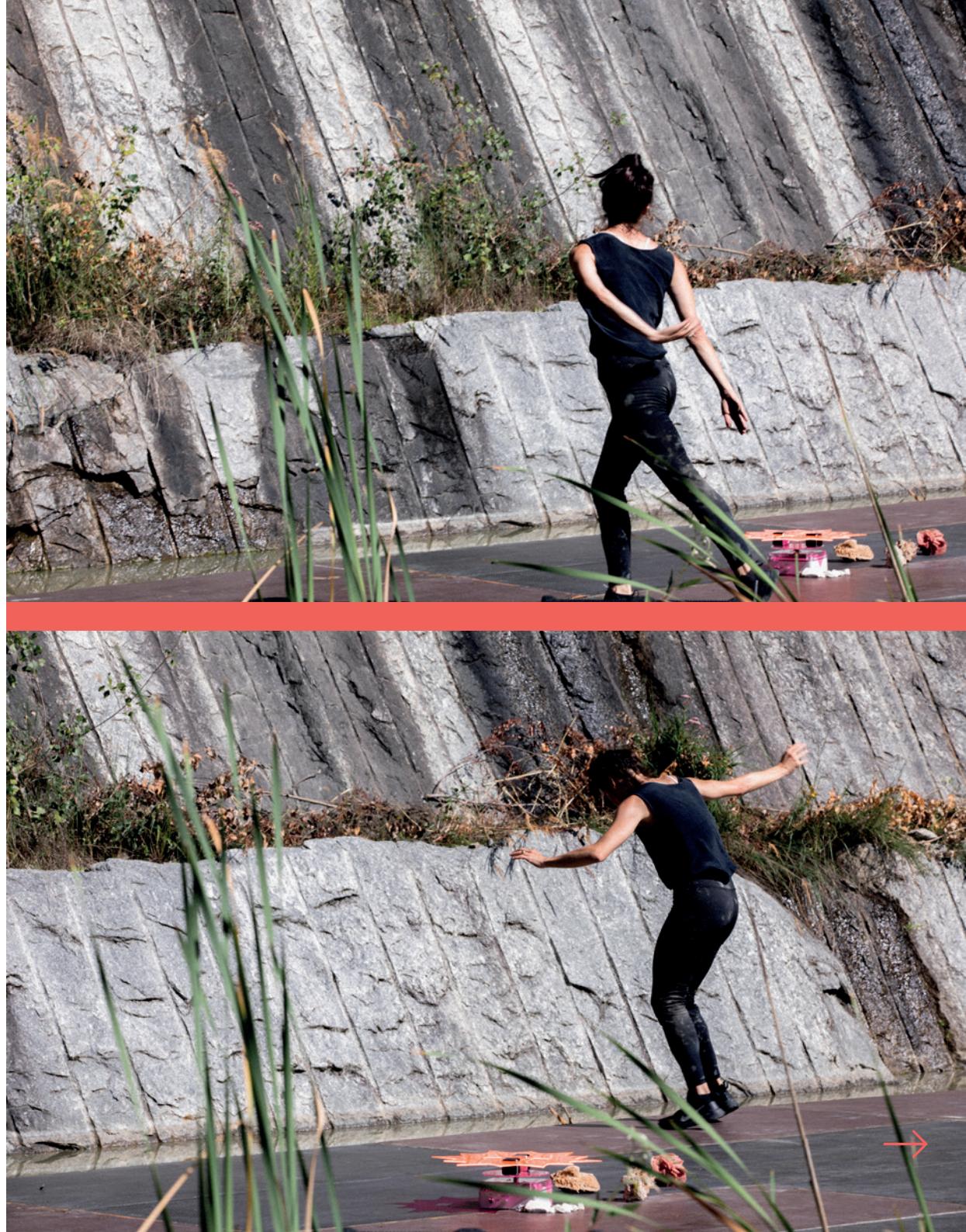
**IL SEGRETO** (The Secret) is a choreographic action for one performer and three Rose Spinner, rotating sound machines imagined and realized with Francesco Cavaliere. Elements on stage alternate and overlap without excluding each other, coexist and give life to an ecosystem geographically close, open, terrain, indeterminate, multi-time, in which the human becomes multiform and alien.

The dance is continuously composed and decomposed, giving the impression that the body always takes on different forms and is composed of new substances, aligning or deviating from the elements which compose the scene.

**IL SEGRETO** is part of the project NO RAMA, conceived and created with Marta Capaccioli, Lucrezia Palandri, Giulia Pastore, Jules Goldsmith, Francesco Cavaliere. Its practice focuses on the veiled but hidden tale. The whispered word becomes a gesture and the engine of the performer's movement. It resonates in the body and gets lost in space, creating a further element, nearly gaseous, that mixes with other forms of human and non-human life.

"Two hundred years of idealism, two hundred years of seeing humans at the center of existence, and now the objects take revenge, terrifyingly huge, ancient, long-lived, threateningly minute, invading every cell in our body"

T. MORTON *Hyperobjects*



*Concept ANNAMARIA AJMONE*

*With ANNAMARIA AJMONE,*

*MARTA CAPACCIOLI,*

*LUCREZIA PALANDRI*

*Original music and*

*sound diffusion system*

**FRANCESCO CAVALIERE**

*Costumes JULES GOLDSMITH*

*Lights and technical direction*

**GIULIA PASTORE**

*Production CAB 008*

*Associated artist of Triennale Teatro dell'Arte 2019-2021.*

*Co-produced by Teatro Metastasio di Prato and FOG Triennale Milano Performing Arts.*

*Supported by L'Arboreto – Teatro Dimora di Mondaino, Armunia / Festival Inequilibrio, Centro nazionale di produzione / Virgilio Sieni, spazioK.Kinkaleri.*

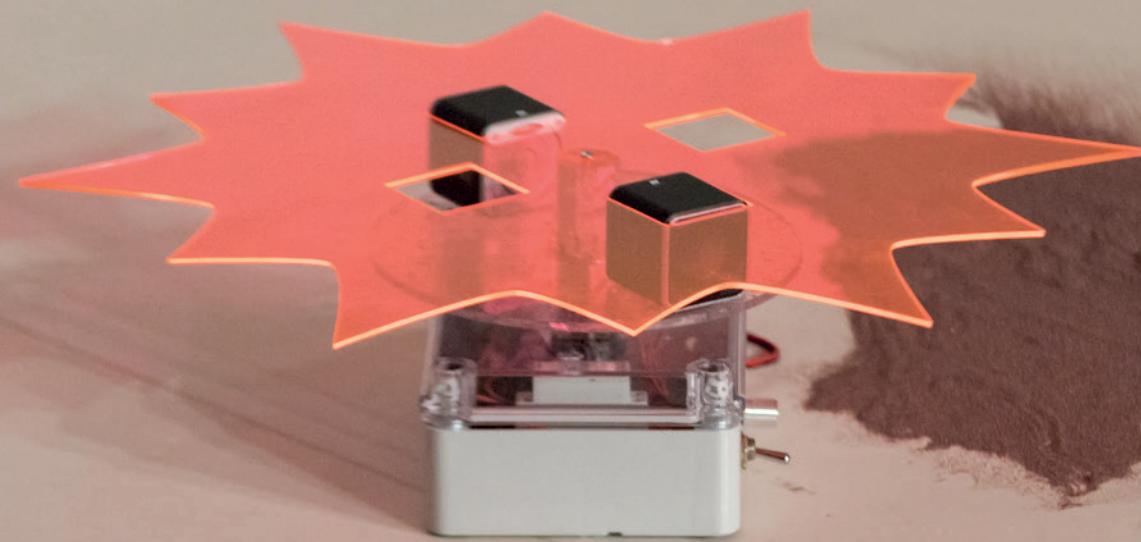
*Supported by Regione Toscana, MiBACT and Comune di Firenze.*

*The project was realised with the contribution of ResiDance XL luoghi e progetti di residenza per creazioni coreografiche, azione della Rete Anticorpi XL / Network Giovane Danza D'autore coordinated by L'Arboreto – Teatro Dimora di Mondaino.*

**VIDEO**

<https://vimeo.com/461768829>





# NO RAMA

Annamaria Ajmone

**NO RAMA** is an inhabited place, an artificial ecosystem where organic and inorganic material cohabits. Here different species can live, thrive and reproduce. Bodies crumble into celestial objects, turn into plants, animals, minerals.

Geographically located in our proximity, No RAMA is not remote nor impossible, yet constantly raiding into a future-elsewhere, present and subterranean. There you will find living beings, spinning sound machines, desert roses, magic rocks, and tapestries. All the elements are connected and mixed, the surrounding space is constantly transforming, and each body assumes new shapes and powers, time dilates thus generating a diffusive self-sufficient system.

**NO RAMA** is a (visionary) investigation on the future of this planet, inhabited by a sequence of animal and biotechnological forms. Its ecosystem is capable of adapting to climate changes and the progressive acidification of waters. Between science and fiction, NO RAMA is just one of many possibilities.

"I believe that my mind also dwelt on the question of whether the electric light was turned on for the creatures in the Nocturama when real night fell and the zoo was closed to the public, so that as day dawned over their topsy-turvy miniature universe they could fall asleep with some degree of reassurance."

W.G. SEBALD *Austerlitz*

"The history of life thus consists of long periods of boredom interrupted occasionally by panic."

E. KOLBERT *The Sixth Extinction*



*Concept* ANNAMARIA AJMONE

*With* ANNAMARIA AJMONE,

MARTA CAPACCIOLI,

LUCREZIA PALANDRI

*Original music and*

*sound diffusion system*

**FRANCESCO CAVALIERE**

*Costumes* JULES GOLDSMITH

*Lights and technical direction*

**GIULIA PASTORE**

*Production* CAB 008

*Associated artist of Triennale Teatro dell'Arte 2019-2021.*

*Co-produced by Teatro Metastasio di Prato and FOG Triennale Milano*

*Performing Arts.*

*Supported by L'Arboreto – Teatro Dimora di Mondaino, Armunia / Festival Inequilibrio, Centro nazionale di produzione / Virgilio Sieni, spazioK.Kinkaleri, Azienda Speciale Palaexpo – Mattatoio.*

*Supported by Regione Toscana, MiBACT and Comune di Firenze.*

*The project was realised with the contribution of ResiDance XL luoghi e progetti di residenza per creazioni coreografiche, azione della Rete Anticorpi XL / Network Giovane Danza D'autore coordinated by L'Arboreto – Teatro Dimora di Mondaino.*



**VIDEO**

<https://vimeo.com/362519937>





# TO BE BANNED FROM ROME

Annmaria Ajmone  
& Alberto Ricca

**To Be Banned From Rome** investigates the Web's virtual spaces inhabited by people that share the same passions and obsessions, using it as an instrument to build a clique of ideal contacts, as an ambivalent effect of the Web itself. The dramaturgy is conceived as all arts are not starkly distinguished: choreographic, musical and stage elements are devised to share a reflection that presumes the neutrality of virtual means.

Taking a cue from memetic hymns and new music genres stemming from the Web itself (Accelerationism, Vaporwave), Alberto Ricca aka Bienoise's music rebuilds the state of attentive hypnosis experienced while scrolling down a page on a screen and, together with the movement, generates a ceaseless yet dense flux of information. In the same way, the score sheet dictates Annmaria Ajmone's movements as she constantly transforms the space around her and the volume of her body. On the scene, cloths enclose the inhabited space, and the fabric itself becomes an emblem of an imaginary place that is soft, artificial and flexible.

All dramaturgic components push the observer further down the perceptive suggestion as a sum of atmospheres and density of materials, allowing the spectator to stay afloat in contemplation.

"To be banished from Rome is but to live outside of Rome."  
H. KELLER *The Story of My Life*



*Concept*

**ANNAMARIA AJMONE**

& **ALBERTO RICCA**

*Choreography and dance*

**ANNAMARIA AJMONE**

*Live music BIENOISE*

(**ALBERTO RICCA**)

*Set and costumes*

**JULES GOLDSMITH**

*Lights and technical direction*

**GIULIA PASTORE**

*Production*

**TORINODANZA FESTIVAL**

**CAB 008**

**CLUB TO CLUB FESTIVAL**

*In collaboration with The Italian New Wave.*

*A project made in the context of Residenze Coreografiche Lavanderia a Vapore / Piemonte dal Vivo*

*Selected by Hangar Creatività*

*Progetto promosso dall'Assessorato alla Cultura della Regione Piemonte.*

*With the support of Regione Toscana and MiBACT.*

*Thanks to Alberto Leoni - IUTER.*

**VIDEO**

<https://vimeo.com/259774551>



# MASH

*Annamaria Ajmone  
& Marcela Santander Corvalán*

In music, a mash-up is a track that has been created by freely mixing two or more samples, through the appropriation and manipulation of the elements. **Mash** partly adopts the same principle in the choreographic area, to create a new relational dimension, both hybrid and dynamic, where neither of the parts is deleted and exchanges are continuous.

The keyword here is contamination: far from the philological study or the reproduction of materials put in place, the focus is on the dynamic unleashed when the fragments connect and generate something completely new, full of original meaning.

The scene is in constant mutation and becomes the sight of coexistence, a place of belonging and disorientation, which forces towards an endless process of acclimatization. An unbroken dynamics of exchange is the baseline of the performance, a simultaneous and mutual translation. The accelerated spinning of this translation separates what has become superfluous from the signs, gestures, and expressions that are indelibly inscribed in the physical alphabet.

An inter-form is thus generated, composed of a mixture of languages that do not need to assert themselves. On the contrary, by not imposing, they create the conditions for a true encounter.

The cabaret of the early 1900, the first shock rock performances from the 60s, TV programs and dance tutorials from the early 90s, unsuspected and well ahead of their time, these are references of varied genre and geographical provenance that make up the universe from which Mash has been drawn to realize a common archive, both visual and conceptual, where everything has been mashed.



*Created and performed by*

**ANNAMARIA AJMONE &**

**MARCELA SANTANDER**

**CORVALÁN**

*Music FEDERICA ZAMBONI*

*Lighting and technical direction*

**GIULIA PASTORE**

*Produced by*

**CAB 008 & FABRIK CASSIOPÉE**

*In collaboration with Le Quartz / Scène nationale de Brest, Danae Festival nell'ambito di Next 2016 - Regione Lombardia.*

*Project realized as part of Armunia | Festival Inequilibrio | Centro di residenza, MosaicoDanza | Interplay Festival e Fondazione Piemonte dal Vivo Residenza NaoCrea | Ariella Vidach-Aiep, Residenza Graner | Mercat de les flors.*

*With the support of MiBACT and Regione Toscana.*

*A project DE.MO. | Movin'up II sessione 2016 with the support of MiBACT Direzione Generale Arte e Architettura Contemporanee e Periferie Urbane | Direzione Generale Spettacolo and GAI-Associazione per il Circuito dei Giovani Artisti Italiani.*



**VIDEO**

<https://vimeo.com/226862808>





# TRIGGER

Annamaria Ajmone

**Trigger** is a movable system organized differently according to the location where it is being hosted. This system reshapes the geometry of spaces and, vice versa, space itself transforms the performance action.

The choreographic score, developing inside and outside the perimeter of a geometric figure inscribed in the venue, is constituted of pre-established units of movement, which are arranged instantaneously with one another. The audience is seated along the sides of the geometric figure, sharing the scenic space among the performance.

Trigger is a personal exploration that, for a limited time, aims at transforming a space into a "place". It becomes a shelter, a crossing point and the nest of a body that, in a state of perpetual listening, amplifies the spaces which are internal and external to itself.

Trigger is a part of the choreographic project  
**ARCIPELAGO/PRATICHE DI ABITAZIONE TEMPORANEA**,  
actions built to be experienced in non-theatrical spaces.

So far, it took place in:  
Florence (Palazzo Pitti, 2015),  
Beirut (BIPOD|Festival, 2018),  
Sarayyet Ramallah/Palestine (2018),  
Singapore (M1 Contact Festival, 2018),  
Seoul (New Dance For Asia, 2018),  
Milan (Brera Museum, 2018),  
Jerusalem (The Karnaft Granovsky Hall, 2018),  
Vilnius (MO Museum, 2019),  
Genéve (Adc Saison Danse, 2020),  
amongst others.



*Written and performed by*

**ANNAMARIA AJMONE**

*Music PALM WINE*

*Costumes JULES GOLDSMITH*

*Technical direction GIULIA PASTORE*

*Production CAB 008*

*With the support of Regione Toscana  
and MiBACT.*

*Co-production Cango/Umano -  
Cantieri internazionali sui linguaggi  
del corpo e della danza.*

*In collaboration with*

*Teatro della Toscana.*



**VIDEO**

<https://vimeo.com/295162993>





# TINY

*Annamaria Ajmone*

**Tiny** explores the body as an archive filled with personal and cultural memories, phantasies, invisible forces, distant echoes, sounds, scents, and images. Space is shaped, experienced, and constructed by the identification and selection of personal traces, through an internal process of transmutation which interlaces the external, and contaminates the space in an eternal game of resonance.

Tiny is a research on so-called limit-zones where there is no true separation between the external universe and internal contents. Here, the Ego is defined by its relationships with the outside: never isolated from what surrounds it, it learns from them how to comprehend.

Tiny reflects on how the human being exists in the world by inhabiting a space. To inhabit takes on the meaning of embracing, traversing, dwelling and staying among things. Space is not before us, nor other than us.

Inhabiting is here the result of thought, far to be abstract instead perfectly connected to one's feeling. A "sensitive" thinking originated and nurtured by the instinctive desire to reconnect with the real essence of things.



*Created and performed by*

**ANNAMARIA AJMONE**

*Music MARCELLO GORI*

*Light design GIULIA PASTORE*

*Artistic consultancy*

**MARIA GIOVANNA CICCIARI**

*Costumes CANED ICODA*

*Organized and curated by*

**GIULIA BASAGLIA**

*Production CAB 008*

*With the support of Regione Toscana  
and MiBACT, Promozione Danza della  
Fondazione Romaeuropa, CSC Centro  
per la scena contemporanea Bassano del  
Grappa, L'arboreto - Teatro Dimora di  
Mondaino.*

*In collaboration with DIDstudio/Ariella  
Vidach AiEP I Macelli di Certaldo.*



**VIDEO**

<https://vimeo.com/149144900>

# ARCIPELAGO

/ PRATICHE DI ABITAZIONE TEMPORANEA \*

Arcipelago is a choreographic long-term project based on actions built to be experienced in non-theatrical spaces.

Venice, Milan, Singapore, Paris, Los Angeles are only a few of the cities that, starting from 2014, hosted the performances that happened in places defined and experienced as abodes, parlors, shelters, and not necessarily homes.

## LUGLIO

*Berlin (Schloss Biesdorf)  
Bologna (Cimitero  
Monumentale della Certosa)*

## ANTALA

*Reggio Emilia  
(Palazzo dei Musei,  
Festival Aperto, 2016)*

## SOLO

*Milan  
(Fondazione Prada,  
Virgilio Sieni's L'atlante del gesto,  
The Atlas of Gesture, 2015)*

## ATTIKA

*Castiglioncello  
(Festival Armunia, 2019)  
and more  
(infinite project)*

## TRIGGER

*Florence (Palazzo Pitti, 2015)  
Beirut (BIPOD/Festival, 2018)  
Amman (King Hussain Foundation, 2018)  
Sarayyet Ramallah/Palestine  
(Mahmoud Darwish Museum, 2018)  
Kraków (KRoki Festivak, 2018)  
Paris (Hôtel de Gallifet, 2018)*

## INNESTI

*Paris (Hotel de Gallifet, 2015)*

## SLIDE IN B

*Milan (Palazzo Durini, 2017)*

## BÜAN

*Venice  
(Biennale Danza, 2015)*

## DE LA

*Los Angeles  
(Night Gallery, 2016)*

*Jerusalem (The Karnaf Granovsky Hall, 2018)  
Aix-en-Provence (Pavillion Noir, 2018)  
Vilnius (MO Museum, 2019)  
Genéve (Adc Saison Danse, 2020)  
amongst others*

\* Archipelago / Temporary dwelling practices.



# LUGLIO. SULL'AZIONE SALUTARE DEL MAGNETISMO ANIMALE E DELLA MUSICA



## LUGLIO. SULL'AZIONE SALUTARE DEL MAGNETISMO ANIMALE E DELLA MUSICA

**MUSICA** is conceived for some of the visitable areas of the Monumental Cemetery of Certosa, the performance was born from the exchange of suggestions that investigated the still and silent space of the cemetery, as a vibrant place with particular forms of information. Among the figures observed, the wife and husband Anna Bonazinga D'Amigo and Pietro D'Amato, she a psychic, sleepwalker and healer, he the founder of the Magnetic Society of Italy. Both famous enthusiasts of mesmerism, they have contributed to feeding a cognitive approach based on possible relationships and material transmissions between different entities, mineral, vegetable, and animal, who inhabit the cemetery.



*Created and performed by Annamaria Ajmone e Felicity Mangan*

*Special guest Cristina Kristal Rizzo*

*Curated by Caterina Molteni, promoted by Istituzione Bologna Musei / MAMbo Museo civico del Risorgimento, in collaboration with Bologna Servizi Cimiteriali*

*May 8, 2021, Cimitero Monumentale della Certosa, Bologna*

# LUGLIO



**LUGLIO** is an extemporaneous reworking of the private dialogue between the sound artist Felicity Mangan. Each collaboration begins with an exchange of images and text before the getting together in person, as a map to follow and betray during the presentation. LUGLIO in its pliable form is activated by both performers upon the stage—on a par with each other in holding and remodeling the morphing psychographic and immediate landscape. Ajmone explores the body as a malleable and changeable material, transforming the space in a place in a constantly changing process of becoming. Mangan plays with the sound of biotic insects and birds presenting mutated biorhythms of living and extinct animal voices.



*Created and performed by Annamaria Ajmone e Felicity Mangan*

*July 3, 2020, Hortus Festival – Cantieri Culturali Isolotto, Florence*

*August 15, 2020, 3hd 2020: UNHUMANITY; (curated by Creamcake), Schloss Biesdorf, Berlin*

# ATTIKA



Antonio Fical © 2019 - Armunia

**Attika** is an infinite, open, and nomadic project moved by a mutual interest in interpretative practices about landscapes, their both explicit and implicit nature, and their performativity.

The encounter with Industria indipendente is a first step towards the creation of a space in revolt, taking care of specific cities' places. This is a chance to move gazes and time in the favor of a fertile realm where it is still possible to imagine possible futures, places where desires and existences can breathe.

*A project by Annamaria Ajmone and Industria Indipendente*

*(Martina Ruggeri e Erika Z. Galli)*

*With Annamaria Ajmone, Acchiappashirt, Erika Z. Galli,*

*La Pineta, Marco D'Agostin, Emanuela Villagrossi, Front De Cadeaux,*

*Industria Indipendente, Maria Giovanna Cicciari, Le Spiagge bianche (Lillatro),*

*Nastro, Villa "La Scogliera", Palm Wine, Valerio Sirnå, Steve Pepe,*

*Benoise, Roberta Zanardo.*

*Production Cab 008 with the support of Centro di Residenza della Toscana*

*(Armunia - CapoTrave/Kilowatt), Regione Toscana, MiBACT and Comune di Firenze*

# SLIDE IN B



**Slide in B** is a durational performance, the third step of a project based on inhabiting a specific space for many hours, transforming it into an intimate – yet never private – place.

Performed at Palazzo Durini (Milan), Slide in B is a mixture different elements. The environment itself, its volumes, walls, accesses, decorations; Annamaria Ajmone's own will, aimed at living and transforming the space through research and the experience of movement. The third element is the contribution by Caned Icoda who, starting from the idea of combining space and sound, developed a costume and a sound for both the place and the dance. The sound system itself becomes a decorative element, visible and crucial to the dynamics of the performance.

The sounds have been recorded live and directly from the collection of Fondazione Bonotto: Concrete Poetry and Fluxus recordings, a vast and multidisciplinary archive. The fourth and crucial element is the audience, free to stand, cross, to go back and forth, to choose a specific corner and decide how long remain inside.

*Concept and dance by Annamaria Ajmone*

*Costumes and live audio Caned Icoda*

*Organized by Danae Festival*

*In collaboration with Fondazione Bonotto*

*Production Cab008 with the support of Regione Toscana and MiBACT*



# DE LA



For this durational performance, set within the current exhibitions, Annamaria Ajmone will perform, in improvisation, to the soundtrack without images, of *La Région Central*, the 1971 work by Canadian filmmaker Michael Snow. *La Région Central* was set up as an experiment in filmmaking and shot with endurance, over 24 hours, with a custom-made robotic arm holding the camera as it scanned a landscape void of human bodies. Through her precise, strange and contorted movements, Annamaria Ajmone articulates the grotesque humanness of her body. *De La*, is a performance that ushers the performer and her public across the space of the gallery, through rooms, under doorways, against walls, subverting the traditional viewing experience and treating the whole gallery as a stage. By responding to her environment, making eye contact and taking moments of intentional and uncomfortable pause, Ajmone reverses the role of viewer and performer, she reads her public while being read. "Viewers" are invited to come and go for the duration of the performance.

(Press release text by Laura Mackler).

*Concept Annamaria Ajmone*

*Artistic consultancy Simone Bertuzzi and Lauren Mackler*

*Costumes Caned Icoda*

*Organized and curated by Night Gallery and Public Fiction*

# ANTALA



With **Antala**, the first floor of the Musei Civici of Reggio Emilia becomes a meeting-space and meeting-time in which outlines, limits, and borders are interchanged. The body displays itself, becomes and constantly mutates. The articulation of movement happens directly on the set, constructing a discourse, which through the power of suggestion re-elaborates, transforms and amplifies spaces that are internal and external to itself. To realistically describe a fantastical dimension is perhaps the only way to truly talk about the world. Humans feel an innate and instinctive tension towards all things elusive and multifaceted. But this tension is forced to give in when confronted with the untiring changing of the elements.

*Concept Annamaria Ajmone*

*Costumes Lucia Gallone*

*Musical consultancy Simone Bertuzzi*

*Organized and curated Giulia Basaglia*

*Production Cab 008 and co-production Fondazione I Teatri di Reggio Emilia,*

*Musei Civici di Reggio Emilia with the support of Regione Toscana and MiBACT*



# Solo



Created for the Fondazione Prada's Cinema in Milan, in the context of Virgilio Sieni's choreography project "L'Altante del Gesto" (The Atlas of Gesture), **Solo** has been conceived as a single choreographic action that unfolds across the rooms of the cinema, lasting 1 hour and 10 minutes. The sound environment is entirely constituted by the original soundtrack of Michael Snow's 1971 movie "La region central". Considered as one of the most important structural cinema pieces, the movie features a Canadian landscape and adopts every possible camera movement, for 180 minutes. In Solo, images have been removed leaving the nude musical score made of electronic and synthetic sounds. The performer intends to continuously modify and alter space and time coordinates in order to amplify, narrow down and expand them. The audience freely moves around the venue and shares the space with the performer as an active part of space's geometry.

*Concept Annamaria Ajmone*

*Artistic consultancy Simone Bertuzzi*

*Organized and curated by Giulia Basaglia*

*Sound environment Michael Snow, "La region Centrale"*

# BÜAN



**Büan** is a word that in old German means "to live" and that became Bauen, "to build", in modern German. An abode ("dimora" in Italian) is certainly a place of stay and a shelter but not necessarily a house: it can be a temporary dwelling, a place where to stop, or in the case of the Gondolas of the Squero, a place for repairs and restoring. Within the area of the Squero of San Trovaso, Büan develops practices of temporary inhabitance where the dancer immerses herself as if she were an integral part of it. Passages, roads, and routes are traced, discovering an allure that would otherwise be difficult to foresee. All of this in a continuous reference between the outside, which is nowadays fast and continuously changing, and the inside, which is indeed a dwelling for echoes and memories that are ancestral.

Büan has been created after the Virgilio Sieni's invitation to participate in the Biennale College Danza 2015.

*Concept Annamaria Ajmone*

*Musical consultancy Federica Zamboni*

*Organized and curated by Giulia Basaglia*

*Production Biennale di Venezia*



# NOBODY'S INDISCIPLINE

Nessuno



Nobody's Business is an open-source platform for the sharing of artistic practices in the performing arts. The ambition is to facilitate non-exclusive and collective production and distribution of knowledge by regular doing-together. It exists to create space for lateral exchange, outside of the economies of workshops (wherein the information is generally unidirectional) and creations (which are usually supported via single authors and pieces).

Organized in Italy by Annamaria Ajmone and Sara Leghissa, it has been re-defined as **Nobody's Indiscipline**: a macro-practice per se, open to artists, scholars, curators, and producers. More like an animal, it has its own hybrid, inclusive, perceptive, and mutable body. Taking its shape from previous steps and experiences of the project, it transforms itself through expanded times: the time of non-encounter, between one edition and the others, and the time of partying. In the dead of night, Nobody's becomes Nessuno, a party, a form of self-financing, a space of freedom, and a fluid gathering of artistic practices.

The event is signed significantly "Nobody's": neither authorship nor something "new" demanded. Nobody's can provide the creation of a time and space instead of taking place in a given time and space, where and when performing arts, movement, speech, dance, action are all things that belong to Nobody, but rather are activated by and pass through each of us.

*Nobody's Business is a concept by Eleanor Bauer, Alice Chauchat, Ellen Söderhult  
Organized and re-imagined in Italy by Annamaria Ajmone, Sara Leghissa*



**CHI SONO  
IO CHE MI  
SEGUITE ?**



**THANK YOU!**

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