

diretto da Beppe Navello

TEATRO aCORTE

FONDAZIONE TEATRO PIEMONTE EUROPA



Press Dossier



In the year in which Turin meets Germany and at the same time candidates itself as a culturally appealing city for the tourists coming over to Italy for Expo Milano, the Teatro a Corte Festival conceived a special edition featuring eight countries, twenty-six companies, a showcase dedicated to the German live entertainment scene, two Savoy Residences that for the first time are going to host some of the performances, a special focus on the Expo theme "Feeding the Planet" and a series of side events aiming to foster cultural tourism. The German showcase, realized through the support of the Goethe Institut, offers an artistic path that merges vertical dance, interactive performances, figure theatre, contemporary circus, music and featuring six shows: a major contribution to the event called "Torino incontra Berlino". The relationship between man and food, representing the core theme of Expo, influences this year's programme: at least five events refer to this source of inspiration and try to emphasize the strong link that the Festival established between art forms and the local tourist attractions. Teatro a Corte is going to encourage the knowledge of the artistic heritage and culture of Piedmont, well represented by wines, excellent food and popular traditions. Every week of the Festival is marked by important moments of social gathering involving artists, journalists and spectators: the dinners, for instance, set in the Royal Palace of Turin, in the Agliè Castle and the Fontanafredda Villa, in one of the best restaurants worldwide. Furthermore, for the first time this year, we are tempted to cross the temporal limits of the Festival, turning some of the proposals into long-run tools aiming to enhance the tourist attraction of the chosen locations: this project is going to involve, for instance, the installations set in the Accademia Albertina and in the Royal Palace of Venaria Reale, that are going to exist before and after the Festival. I think this is a step forward towards the implementation of the duties that the Ministry of cultural heritage and activities and tourism, the Piedmont Region and some local municipalities assigned to us eight years ago: namely to support the artistic heritage of the Savoy Residences through theatre activities of tourism promotion.

Keeping in mind that we operate in the live entertainment world, we will be able once again to breathe life into the architectures, gardens and landscapes of the Savoy Residences of Piedmont with the best innovative and creative European artistic offer and leaving the audience with unforgettable memories of strong and enthralling emotions. This is the most important legacy that the ephemeral life of a short theatrical performance can give to the human soul.

Beppe Navello

Director

Fondazione Teatro Piemonte Europa



July 15 > August 2, 2015

1 showcase dedicated to Germany

performances from 8 different countries: Belgium, Finland, France, Germany, Israel, Italy, United Kingdom, Spain

13 days hosting 26 international companies

27 performances set in 7 Savoy Residences of Piedmont and Turin

The fifteenth edition of the international Teatro a Corte Festival, scheduled **from July 15 to August 2, 2015**, continues the exploration of the contemporary European scene through a plurality of languages, from dance to circus, from figure theatre to video performance, adding to the renowned dwellings of **Agliè, Racconigi, Rivoli and Venaria Reale**, locations that have been hosting the shows since the beginning of the festival, two new venues: the **Hunting Palace of Stupinigi** and the **Fontanafredda** estate that, on August 2, will host an event combining theatre and haute cuisine that will close the festival.

On July 15 a special event produced by Fondazione TPE will inaugurate the Festival: *Dissolvenze*, by Gianluca and Massimiliano De Serio, a film and theatre project focusing on the Turin slum called Lungo Stura Lazio, one of the largest in Europe, where about a thousand people lived and that has been recently demolished.

On the same wavelength with this year's Expo, this edition of the Teatro a Corte Festival dedicates a part of its programme to the theme of food by keeping the tradition of the **dinners offered to the audience after the shows** (July 17 at the Royal Palace of Turin, on July 26 in the beautiful greenhouse of the Agliè Castle), by rediscovering the contamination between the ritual of a performance and that of nutrition (on August 2 in Fontanafredda, in the prestigious Guido Ristorante run by the renowned chef Ugo Alciati), and by offering the spectators special events focusing on food: the show *MAS-SACRE* by the Belgian company **XL Production** of the choreographer **Maria Clara Villa Lobos**, who has always been attentive to analyze the consumer society, urges an ironic and biting reflection on the food industry on the tunes of the "Rite of Spring" by Stravinsky, a show that received an enthusiastic reception during the latest Avignon festival; the installation by **Alice Delorenzi** called *Il falso convitto*, a show that conceived a scenic route between food and dishes set in the gardens of the Royal Palace of Venaria Reale and that will last until October; the *con-vivium* installation (set at the Accademia Albertina in Turin, open for two weeks starting from July 16) in which dishes on a laid table will be disclosing fascinating images.

The showcase of this year is dedicated to Germany, in collaboration with the Goethe Institut and the Consulate General of the Federal Republic of Germany, taking place in the year of the meeting between Turin and Berlin and featuring 6 companies, from circus to figure theatre and dance, among which the figure of **Gob Squad** (July 23) outshines: one of the most irreverent collectives of the German scene will present the show *Western Society* as a national premiere: a photography depicting our contemporary society by means of real actions and youtube videos.

The first weekend of the festival (July 15-19) pays special attention to contemporary circus with the eagerly awaited return of **Gandini Juggling**, a company that made it big two years ago with *Smashed* and is now back on stage in Stupinigi with its new creation called *8 Songs* (July 18), dedicated to rock music and featuring paintings realized on the music of David Bowie, Bob Dylan, the Rolling Stones and the Velvet Underground. There will also be the longed for debut (on July 17 -18) of the amazing Finnish artists **Sanja Kosonen** and **Elice Abonce**, who will literally be hanging by the hair in their delicious *Capilotractées*: a tribute to the origins of circus and to the amazing "feats" of the first female protagonists of that world. On July 17 Piazzetta Reale will host the German **Grotest Maru**, a contemporary circus and dance ensemble that in its *Timebank* proposes a reflection on the use of time, entrusting it to curious businessmen in a gray suit who perform stunts on the ground and hanging on the wall. On Sunday July 19, in the Racconigi Castle, circus will be the protagonist with the new show by **Leandre Ribera** called *Iceberg*, a bizarre journey across the history of humanity, and with the French company **Lonely Circus** with a site-specific version of their *Fall, Fell, Fallen*, a concert for acrobatic bodies and everyday objects, characterized by intimate and refined atmospheres. Furthermore, the French company **Tricyclique Dol** will make us visit the park of the Castle in an unexpected way with the site-specific sound installation entitled *La Source*: a listening and discovery path among the trees in search of the source that generates all sounds.

During this weekend there will be space for other genres as well with two young talented dancers who both won the Solo Tanz Festival Prize in Stuttgart: **Andrea Costanzo Martini**, performing in the Stupinigi Palace with his site-specific creation called *Voglio voglia* (July 18) and **Jann Gallois** with his intense *P = mg*, a prize-winning solo that toured all over Europe (July 17 -18).

The second weekend (July 23-26) focuses on figure theatre and hosts the French **Turak Théâtre** with their national premiere *Sur les traces du ITFO* (on July 24) where the leading role is played by the National Orchestra of Turakie, an imaginary world created by Michel Laubu that among pieces of desks, abandoned bicycles, boxes and cases, invites the audience to follow him on a journey along the trails of this ghost orchestra, halfway between chamber and electro-pop music. The German **Meinhardt & Krauss**, getting inspiration from the films of Meliès, created especially for the Festival a show called *Selbsttraum*, a new version of their flagship creation *Intimitaeten* (on July 23 -24): a journey in the phantasmagoric body of a young girl from the past. **Manuelle Blanc** (July 24) presents a film dedicated to the master of the German puppetry scene Frank Soehnle: for this occasion, Alfonso Cipolla (on July 25) will meet the artists for an original theoretical focus on German puppetry. Also in this case there is room for other genres too and, after the theatre opening of **Gob Squad** on July 23, on Saturday July 25 in Venaria Reale it will be the turn of the French **Décor Sonore**, a company dearly beloved by the Festival audience for their memorable performance at the Rivoli Castle presented during the 2008th edition: they now present a site-specific installation entitled *Urbaphonix* where they "play the urban space", from gates to drains. During the same evening, the Spanish **Delrevés** will be hovering on the walls of the Royal Palace with *Guatque*, a duo performance of vertical dance and live music. On Sunday July 26, in the Aglié Castle, an Italian company from Piedmont, **Arké Dance**, will stage *Italy*, a brilliant ride starting from baroque up to the '60s, while the French **Cie Lunatic** will present *Fileuse*, a solo show of dance and contemporary circus where the leading role is played by the strings.

The third weekend (July 31 - August 2) focuses on dance, a discipline that always played an important role in the Teatro a Corte Festival whose programme features interesting artists that yet remain almost unknown in Italy. After **XL Production** with *MAS-SACRE*, on July 30 it is the time of the Franco-German couple **Jean-Baptiste André and Julia Christ** who will recreate the moving atmosphere of the famous Lehmitz Café of Hamburg that was immortalized during the 70's by the photographs of Anders Pertersen. The seductive and transgressive two-step entitled *Pleurage et Scintillement* will take shape (on July 31) between the counter and the tables of a bar. Equally strong is the new work of the Catalan **Sol Picó**, *One-Hit Wonders* (on August 1), that celebrates with lightness and irony her 20 years long career among cactuses, serrano hams, airplane seats and disco cubes. Another performance inspired by the *Rite of Spring* is *Le Sacre du Printemps: a haptic rite* (on July 30 - 31) by the German **Kenji Ouellet**, a show that reproduces directly on the body of the visitor the emotions evoked by music by means of a massage-like technique. In the Rivoli Castle, instead, **Satchie Noro and Silvain Ohl** will stage *Origami* (on August 1), a solo for a dancer and a container in which the fragility of the interpreter is in contrast with the imposing iron structure that gets transformed like a paper origami, while **Billy Cowie**, an artist beloved by the Festival's audience, is back for the third time to present his *Art of Movement* as a national premiere, a creation that merges 3D and real dance: it will not be easy to distinguish the real dancers from the virtual ones.

Beside dance, two additional valuable events enrich this year's programme: on August 1, in Rivoli, **Jean-Baptiste André** takes the audience in an unexpected site-specific visit of the Castle entitled *Se Voir*, while on August 2 food and theatre merge in Fontanafredda where four playwrights, **Tilmann Rammstedt, Fabien VALLOS, Enrico Remmert & Luca Ragagnin**, directed by **Bruno Franceschini**, will let themselves inspire by the gourmet suggestions of the renowned chef **Ugo Alciati**, staging *Variazioni conviviali*, a special event that will close the festival.

Directed by **Beppe Navello**, designed and produced by **Fondazione Teatro Piemonte Europa** with the support of the Ministry of Cultural Heritage and Tourism, Regione Piemonte, City of Turin and the CRT Foundation, the Festival is an interesting opportunity on the cultural tourism side as well, offering the audience guided tours in all the Royal Residences, a shuttle service, facilities for the City Sightseeing service, for Taxi and Touring by Taxi service, and suggestions for the discovery of the unforgettable places and landscapes of Piedmont in collaboration with Turismo Torino e Provincia and the hotel booking service offered by Booking Piemonte available on the Festival's website.

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July 15 TORINO Teatro Astra / CREATION FOR THE FESTIVAL

DISSOLVENZE

DI GIANLUCA E MASSIMILIANO DE SERIO / SCENOGRAFIA GIORGIO BARULLO / SUONO MYBOSSWAS / PROIEZIONI VIDEO DIANA GIROMINI
MONTAGGIO VIDEO STEFANO CRAVERO / LUCI CRISTIAN ZUCARO / SI RINGRAZIA LA SARRAZ PICTURES
FONDAZIONE TEATRO PIEMONTE EUROPA, PRESENTATO NELL'AMBITO DI SCENE D'EUROPA - TEATRO A CORTE / FESTIVAL DELLE COLLINE TORINESI

A film and theatre project by the Gianluca and Massimiliano De Serio brothers, focused on the Turin slum located in Lungo Stura Lazio, and on the lives of its inhabitants before the destruction of the site. In a series of cross-fades between cinema and theatre, the show represents the immersion in the microcosm of this extraordinary human settlement, where about a thousand people lived until recently. Here, as in a magic box that keeps on pulsing despite the adversities and the indifference of the outside world, we see moments of everyday life, marked by the pace of the building of a hut up to its destruction.

GIANLUCA E MASSIMILIANO DE SERIO

Their first feature film called *Sette opere di misericordia* (2011) received the Don Quixote International Prize at the Locarno Film Festival, the Prix du Jury at the Festival International du Film de Marrakech and the Grand Prix at the Annecy Cinéma Italien, as well as three nominations for the Silver Ribbon and one for the Golden Globe. From 1999 on, the De Serio twins created short films, documentaries and installations, focusing on the themes of identity and memory. Several international retrospective exhibitions were dedicated to their films, hosted by the Museo de Arte Moderno la Tertulia in Colombia, by the Contemporary Art Center in Tel Aviv and by Galerie nationale du Jeu de Paume in Paris.

ALICE DELORENZI

Italy

July 16 > October 12 VENARIA REALE Giardini della Reggia / CREATION FOR THE FESTIVAL

IL FALSO CONVITTO

PROGETTO DI ALICE DELORENZI / IDEAZIONE E REALIZZAZIONE DI ALICE DELORENZI, FRANCESCO FASSONE
FONDAZIONE TEATRO PIEMONTE EUROPA, LA VENARIA REALE

A scenic route for a small group of people conceived by Alice Delorenzi and Francesco Fassone for the magnificent setting of the Gran Parterre in the Gardens of the Royal Palace of Venaria and dedicated to the challenge of this year's Expo: is it possible to guarantee good, healthy, sufficient and sustainable food to the entire humanity? In this free recollection of the banquet set on August 15 1688 by Gian Lorenzo Bernini and his assistant Carlo Fontana in Santa Maria Maggiore in Rome, a spectacular triumph of images and sculptures related to food refers to the contrasts, excesses and wastes of intensive food supply. A series of inventions and unexpected events accompany the audience on a twenty minutes long journey through baroque spectacular machines, provisions and dishes: a proposal that celebrates majesty in a way that perfectly suits the evocative atmosphere of a Savoy Residence and that also represents an invitation to reflect upon the food culture of this century.

ALICE DELORENZI

An old acquaintance of Fondazione Teatro Piemonte Europa, Alice Delorenzi graduated in 2007 in Theatre Design at the Accademia Albertina delle Belle Arti di Torino. Since then, she has been working on stage and museum productions, collaborating with Fondazione Sandretto Re Rebaudengo, Palazzo Reale in Milan, Teatro Valli of Reggio Emilia, with the Festival of Architecture in Asti, Teatro Stabile di Torino, Festival della Scienza of Genova and other important cultural institutions. Along with Francesco Fassone, she supervised the scene setting of some of the most important productions signed by Fondazione Teatro Piemonte Europa: *Remake* with Giulia Lazzarini, *Zio Vanja* directed by Emiliano Bronzino, up to the recent *Il Trionfo del Dio Denaro* directed by Beppe Navello.

July 16 > 26 TORINO Accademia Albertina / CREATION FOR THE FESTIVAL

CON-VIVIUM

IDEATORI DEL PROGETTO E DEGLI IMPIANTI SCENOGRAFICI E SCENOTECNICI VALERIA PIASENTÀ, MASSIMO VOGHERA E CLAUDIA ESPOSITO
 PROGETTO DEI SISTEMI INTERATTIVI E VIDEOINSTALLAZIONI ENNIO BERTHRAND / IMPIANTO ILLUMINOTECNICO LILIANA IADELUCA
 REALIZZATO DAGLI STUDENTI DELL'ACCADEMIA ALBERTINA DI BELLE ARTI VALENTINA ALBANESE, MARZIA BARBIERATO, SILVIA BRERO, CONCETTA DENARO,
 VANESSA DOSIO, PAOLA INVERNIZZI, MARIA MINEO, TOMMASO RINALDI / A CURA DI FRANCESCA ARRI
 FONDAZIONE TEATRO PIEMONTE EUROPA PRESENTATO NELL'AMBITO DI SCENE D'EUROPA - TEATRO A CORTE / FESTIVAL DELLE COLLINE TORINESI

"We are what we eat": the project proposed by Accademia Albertina develops around this quote from Feuerbach and, in the year of Expo, it is dedicated to the theme of food. A few spectators, sat down at a laid table, participate in a "virtual dinner": a tale movie, realized by the students of the Theatre Design course, takes shape in each diner's plate: the project was coordinated by some teachers of the Accademia and by the young visual artist Francesca Arri. *Con-vivium* is the protagonist of the International Festival of Schools of Art and Design (FISAD), realized in collaboration with Fondazione Sandretto Re Rebaudengo, Italian Pavilion for Expo and Fondazione Torino Musei.

ACCADEMIA ALBERTINA DI TORINO

It is one of the oldest art schools in Italy, open from the early seventeenth century. In the late nineteenth and early twentieth century it accompanied the transition from realism to eclecticism and Liberty, educating artists such as Antonio Fontanesi and Giacomo Grosso. More recently, it has contributed to the success of some of the most significant representatives of the figurative avant-garde, from Felice Casorati to Francesco Menzio.

FRANCESCA ARRI

On the occasion of this project, she becomes the tutor of the students of the Theatre Design course of the Accademia Albertina: a group of learners with complementary skills and experiences ranging from performance to video mapping. Francesca presented her work in important showcases such as Hangar Bicocca in Milan, Fondazione Merz of Turin, Tel Aviv Museum of Art and Istanbul Biennial.

www.accademiabertina.torino.it

JANN GALLOIS / CIE BURNOUT

France

July 17 / 18 TORINO Teatro Astra / NATIONAL PREMIERE

P=MG

COREOGRAFIA E INTERPRETAZIONE JANN GALLOIS / SUONO JEAN-CHARLES ZAMBO / LUCI CYRIL MULON / TOUR MANAGER SEBASTIEN CASTELLA
 PRODUZIONE CIE BURNOUT IN COPRODUZIONE CON INITIATIVES D'ARTISTES EN DANSES URBAINES IADU (FRANCE-PARC DE LA VILLETTE FONDATION
 CON IL SUPPORTO DI CAISSE DES DÉPÔTS AND ACSÉ) RESIDENCIES HALLE AUX CUIRS (PARIS), MICADANSES (PARIS), SURESNES THEATER, GALION DANCE
 CENTER (AULNAY-SOUS-BOIS)

The solo performance *P=mg* received eight international prizes in some of the most prestigious European festivals (from the Solo-Tanz Festival of Stuttgart, where it received both the Jury Prize and the Audience Prize, to the Paris Jeunes Talents Award and the first prize at the International Contemporary Dance Festival of Jerusalem). This real natural talent worked with Angelin Preljocaj, Sébastien Ramirez, Les Ballets C de la B and Kaori Ito: she stages a 17 minutes long show dedicated to the force of gravity, analyzed both as a physical factor that determines the weight of our body and the impact of each particle of the earth, and as a psychological dimension that influences our moods, fears and insecurities.

JANN GALLOIS

After studying music at the conservatory, Jann Gallois began studying dance at the age of 15 and started at the same time a double training path in contemporary dance, at the Peter Goss School, and theatre at the école de Théâtre de Paris. Since 2008, she has been working with numerous choreographers including Sébastien Lefrançois, François Berdeaux, Sylvain Groud, Bouziane Bouteldja. In 2012, in collaboration with Luc Petton, she realized with Damien Guillemin the duo show *Nager dans ses rêves*. The success of this show encouraged her to found her own company, giving shape to *BurnOut* and *P=mg*.

www.cieburnout.com

July 17 / 18 TORINO Teatro Astra / NATIONAL PREMIERE

CAPILOTRACTÉES

DI E CON ELICE ABONCE MUHONEN & SANJA KOSONEN / OCCHIO ESTERNO TSIRIHAKA HARRIVEL E VIMALA PONS / STAGE MANAGEMENT, COSTRUZIONI E LUCI JÉRÉMIE BRUYÈRE / DESIGN, STRUTTURA E COSTRUZIONE MICHEL CARPENTIER / CREAZIONI MUSICALI E ARRANGIAMENTI SÉBASTIEN WOJDAN, TSIRIHAKA HARRIVEL & VIMALA PONS / COSTUMI E PARRUCHE ELICE ABONCE MUHONEN & SANJA KOSONEN / FOTO E VIDEO SÉBASTIEN ARMENGOL / MANAGEMENT LUCILE MULLIEZ, EMMANUELLE NONET / TOUR MANAGEMENT L'AVANT COURRIER – NOLWENN MANAC'H / PRODUZIONE ASSOCIATION DES CLOUS / SUPPORTO ORGANIZZATIVO E AMMINISTRATIVO GALAPIAT CIRQUE / COPRODUZIONE LE PRATO, POLE NATIONAL DES ARTS DU CIRQUE DANS LE CADRE DU PLOT, LA BRÈCHE – PÔLE NATIONAL DES ARTS DU CIRQUE DE BASSE NORMANDIE, LA CASCADE – MAISON DES ARTS DU CLOWN ET DU CIRQUE / RESIDENZE LE PRATO – PÔLE NATIONAL DES ARTS DU CIRQUE À LILLE, ESPACE PÉRIPHÉRIQUE (VILLE DE PARIS-PARC DE LA VILLETTE), LES NOUVELLES SUBSISTANCES – LABORATOIRE INTERNATIONAL DE CRÉATION ARTISTIQUE, LA BRÈCHE – PÔLE NATIONAL DES ARTS DU CIRQUE DE BASSE NORMANDIE, LA CASCADE – MAISON DES ARTS DU CLOWN ET DU CIRQUE, GALAPIAT CIRQUE ET LE CARRÉ MAGIQUE, PÔLE NATIONAL DES ARTS DU CIRQUE DE LANNION TRÉGOR / CON IL SUPPORTO DI LA GRAINERIE – FABRIQUE DES ARTS DU CIRQUE ET DE L'ITINÉRAIRE, CIRKO – HELSINKI, SORIN CIRKUS – TAMPERE, CULTURE COMMUNE – SCÈNE NATIONALE DU BASSIN MINIER DU PAS DE CALAIS, MJC BÉCARD / CON L'AUTO DI ARTS COUNCIL OF FINLAND, FINNISH CULTURAL FOUNDATION E KONE FOUNDATION

Who doesn't remember the cannonball woman and the bearded ladies that represented the most effective attractions of early circuses? Next to them, we also found hair-hanging women engaged in breathtaking acrobatic performances to emphasize that if male circus was made mostly of tamers, clowns and fire eaters, the female one focused of the body. The work of these two young Finnish artists, the tightrope walker Sanja Kosonen and the trapeze artist Elice Abonce, is inspired by these old traditions: after a meticulous research on the techniques to treat hair and create hairstyles apt to sustain their bodies, they conceived *Capilotractées*, a freak and refined, impressive and minimalist, delicate and powerful journey that leaves the wonder of childhood untouched and nourishes it with the irony of adulthood.

SANJA KOSONEN & ELICE ABONCE

Elice, a trapeze artist, is one of the founders of the Galapiat Company and of the Risque Zéro collective; Sanja, after collaborating with the Finnish company Air Circus, joined the Les Colporteurs Company with which she brought to the Teatro a Corte Festival the show called *Les Etoiles* (set in the Palace of Venaria in 2010). After meeting at the C.N.A.C. circus school, the two artists created this show and later, in 2012, together with other three Finnish acrobats, realized the show *Mad in Finland*.

GROTEST MARU

Germany

July 17 TORINO Piazzetta Reale / SITE-SPECIFIC PERFORMANCE – GERMAN SHOWCASE

TIMEBANK

DIREZIONE ARTISTICA, SCENE E COSTUMI URSULA MARIA BERZBORN / PRODUZIONE, TOUR MANAGER NADINE BECKER
PERFORMER CLARA GRACIA, AXEL MEYER, BARBARA PRĄDZYŃSKA, CATIA DE ALMEIDA SANTOS, SERGIO GONI SERRANO, JEFFERSON PEREIRA DA SILVA
DIREZIONE TECNICA E RIGGING MASTER EMMANUEL GILLAIN / MUSICA MARTIN ERTL / VOCE PAULINA ALMEIDA / LUCI HEINZ KASPER

If it is true that time is money, what do we use ours for? How can we protect it from the ups and downs of international markets? Panting managers in grey suit, present to the public these insidious questions; but rather than shouting "Occupy Wall Street", they do that twirling in the air, hung on the walls of the buildings overlooking the historic Piazzetta Reale in Turin, in a vertical dance that follows the rhythm of balance sheets to be made up, reports to be produced and budgets to be confirmed. First representatives of the showcase dedicated this year to the contemporary artistic scene of Germany, the acrobats/dancers of Grotest Maru with their greyish faces will be dominating the roofs and facades of the square, moving at the fluctuating speed of stock securities, launching from upwards mysterious messages imprinted on fluttering pieces of paper, answering in this way to people's questions about the eternal theme of human greed.

GROTEST MARU

Creators of acrobatic theatre shows for public and non-conventional locations, Ursula Maria Berzborn and Nils Dümcke founded Grotest Maru in 1996 at the Kunsthau KuLe, downtown Berlin, where the residence of the company stills remains. Since then, they have been producing performances that were hosted by major festivals during long international tours. A multifaceted ensemble of performers, dancers, circus and visual artists accompanies all the creations of the group, giving breath, for each new production, to a different imaginative universe.

July 18 STUPINIGI Palazzina di Caccia / SITE-SPECIFIC PERFORMANCE

VOGLIO VOGLIA

DI ANDREA COSTANZO MARTINI / CON ANDREA COSTANZO MARTINI, ADI WEINBERG FONDAZIONE TEATRO PIEMONTE EUROPA

This site-specific work, created for the Teatro a Corte Festival by the Italian (then migrated to Tel Aviv) choreographer and dancer Andrea Costanzo Martini, was inspired by the magical and endless universe of the fairy tales, from the classical tradition up to the Perrault's production: the performance is set in the magnificent hall of the Palazzina di Caccia of Stupinigi, one of the brand-new locations of the fifteenth edition of the Festival. With the Israeli dancer Adi Weinberg, Martini weaves an unusual and ironic two-step that finds in the architectures of Stupinigi the ideal setting for a time travel, between history and fantasy.

ANDREA COSTANZO MARTINI

He was born in Piedmont and at 19 years old, after classical studies, he moved to Germany to attend the Academy of Ballet Heinz Bost Stiftung, working for two years at the Aalto Staat Theater in Essen. In 2006 he started working with the Batsheva Dance Company in Israel. Later with Cullberg Ballet in Stockholm, collaborating with Benoit Lachambre, Alexander Ekman, Crystal Pite, Jefta Van Dinter and Tillman O'Donnel. In 2012, he moved back to Israel where he began working with The Inbal Pinto Dance Company; he then created his solo performance *What Happened in Torino?* that, in 2013, was awarded with the first prize for Performance and Choreography at the International Solo Tanz Competition Stuttgart. With the support of Tanz Haus Zurich, Suzan Dellal Center and Teiva Theater Tel Aviv, in 2014 he realized the duo *Tropical* and then the solo *TROP*.

GANDINI JUGGLING

United Kingdom

July 18 STUPINIGI Palazzina di Caccia / NATIONAL PREMIERE

8 SONGS

DIREZIONE ARTISTICA SEAN GANDINI / ASSISTENTE ALLA REGIA KATI YLA-HOKKALA / PERFORMERS CHRISTOPHER PATFIELD, FRANCESCA MARI, FREDERIKE GERSTNER, INAKI SASTRE, JOSE TRIGUERO, LYNN SCOTT / MANAGEMENT MARINA ARRANZ, TARA BOLAND, ANNE-AGATHE PRIN / FOTO ALICE ALLART
 PRODUZIONE GANDINI JUGGLING PERFORMANCE COMMISSIONATA DA WITHOUT WALLS, AGEAS SALISBURY INTERNATIONAL ART FESTIVAL E GREENWICH+DOCKLANDS INTERNATIONAL FESTIVAL

"When it comes to juggling, the Gandinis pip everyone else". The influential The Guardian does not mince words in describing the ability of this historical English collective, already hosted by Teatro a Corte in 2012 in a memorable performance that conquered audience and critics. With *8 Songs* they bring their stunts within eight distinct musical worlds, eight cartoons that sail among the rock and roll classic transported by the streams of consciousness of Bob Dylan, by the disturbing landscapes imagined by the Velvet Underground, by the soul experimentations of David Bowie or by the joie de vivre of the Rolling Stones. In a tribute to the universality of pop music, the Gandini Juggling continue their journey through the vanguard of contemporary circus made of expertness and theatricality: a journey that, in over two decades, gave its contribution to the redefinition of the concept of juggling.

GANDINI JUGGLING

Sean Gandini and Kati Ylä-Hokkala founded Gandini Juggling in 1992. Their first performances, *International Performancepreis* and *Septuor*, immediately obtained important prizes and started an international tour. In 1998 they created a site-specific installation for the Circus Space in London, in 2001 they made a successful tour in the US, in 2006 in Berlin they gave breath to a prestigious collaboration with Cirque Roncalli for the staging of an adaptation of *La Dolce Vita* by Fellini for the Greenwich et Docklands Festival. Meanwhile, the shows *Downfall*, *Stop Breaking My Balls* and *The Cube* are warmly welcomed throughout Europe and Asia. After the collaborations with the National Theatre in London, the BBC and the Cirque du Soleil, they arrived for the first time at the Teatro a Corte Festival in 2012 with their masterpiece *Smashed*.

July 19 RACCONIGI Castello - Parco / SITE-SPECIFIC PERFORMANCE

LA SOURCE

DIREZIONE ARTISTICA BEN FAREY / CREAZIONI PLASTICHE CATHERINE LADEUIL / SUONO BENOÎT FAVEREAUX / GRAFICA FRED FIVAZ
FOTO COLLECTIF RECORDING MUSIQUES DE RUES 2007 & ERIC MENGUAL NOIRLAC 2008 / PRODUZIONE E DISTRIBUZIONE PEGGY KINTZINGER, CAROLINE VERGON / COLLECTIF TRICYCLIQUE DOL IN COPRODUZIONE CON MUSIQUES DE RUES – BESANÇON, EXCENTRIQUE, FESTIVAL DE LA RÉGION CENTRE, CENTRE CULTUREL DE RENCONTRES DE L'ABBAYE DE NOIRLAC, LE MOULIN FONDU, NOISY LE SEC / CON IL SOSTEGNO DI FESTIVAL DE L'OH!, CONSEIL GÉNÉRAL DU VAL-DE-MARNE, LA DRAC FRANCHE-COMTÉ, LE CONSEIL RÉGIONAL DE FRANCHE-COMTÉ / LE CONSEIL GÉNÉRAL DU DOUBS

A mysterious sound path especially conceived for the park of Racconigi, a site-specific performance in which the audience is led by unexpected noises that seem to arise among the leaves of the bushes, from behind the trees and along the wood paths. The French Collectif Tricyclique Dol invite us to discover the vast green field surrounding the Castle with an in depth and surprising look: a journey in search of the sounds that spread among the shrubs, until the discovery of their source that resonates in nature. Among surprises and unexpected events, *The Source* invites us to reflect upon our relationship with sound and silence to bring out what is really important in a society dominated by noise.

NOT SUITABLE FOR PEOPLE WITH MOTOR DISABILITIES - We recommend comfortable clothing

TRICYCLIQUE DOL

The members of Collectif Tricyclique Dol are three manufacturers and handymen specialized in creations for live shows: Guillaume de Baudreuil, Laurent Mesnier and Ben Farey joined their experiences of sculptors and inventors founding in 2001 the Tricyclique Dol Company. Since then, fascinated by the magic of the interactions of materials and by the reactions resulting from these combinations, they have been planning routes and devices materializing a highly personal imaginary universe. Their sculptures and stage settings accompany the public in site-specific performances that become playful and sensory experiences: among them, *Le Manège à Jipé* in 2002, *Cheminement-sen* of 2003 and *Contre Nature* in 2012.

www.tricycliquedol.com

LEANDRE RIBERA

Spain

July 19 RACCONIGI Castello - Margaria / PREVIEW

ICEBERG

DIREZIONE LEANDRE RIBERA / SCRITTO E INTERPRETATO DA LEANDRE RIBERA, MIREIA MIRACLE MUSICHE JUANJO GRANDE, ALEXANDER KUKELKA
VOCALIST MONTSERRAT BERTRAL / PRODUZIONE AGNÉS FORN

A huge, five meters high, ice mountain is the protagonist of the new creation of Leandre Ribera, presented as a preview at the Teatro a Corte Festival: the top of the mountain is occupied by two characters, a man and a woman, perhaps the last living humans on earth. Or, perhaps, they are the first tiny and lost men arriving on our planet, and from the summit of this giant iceberg they observe for the first time the void in front of their eyes. They can be yetis, clowns, cavemen or castaways, they do not know languages yet but they still capture the audience by dragging it into a world where the alphabet is dictated by laughter, non-sense and absurd. Driving their big island into the unknown, they create a show that is an ode to happiness, optimism and beauty.

LEANDRE RIBERA

Clown, improviser, mime and director, Leandre Ribera brought his characters around the whole world. In 1993, travelling and playing around in Australia, he discovered street theatre: a passion that he never abandoned ever since and that led him to obtain major awards such as the Jury Award at the Festival of street theatre of Valladolid, the Audience Award at the Festival of Vila-Real and the Circus Catatonia award in 2006. He's back to Teatro a Corte after the successful *Démodés*, a performance created in collaboration with the La Tal Company and presented in Piazzetta Reale in Turin during the 2008 edition of the Festival.

www.leandre.es

July 19 RACCONIGI Castello, Margaria / NATIONAL PREMIERE

FALL, FELL, FALLEN #S

DI E CON JÉRÔME HOFFMANN, SÉBASTIEN LE GUEN / MESSINSCENA COLLETTIVA DIRETTA DA NICOLAS HEREDIA
 COLLABORAZIONE ARTISTICA MARION COUTAREL / LUCI MARIE ROBERT / REGIA VIVIEN SABOT / COSTRUTTORI SYLVAIN VASSAS, OLIVIER GAUDUCHEAU
 COPRODUZIONE LA VERRERIE D'ALÈS, PÔLE NATIONAL DU CIRQUE LANGUEDOC-ROUSSILLON E U4, PARC DU HAUT FOURNEAU, UCKANGE
 CON IL SOSTEGNO DI MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION (DGCA E DRAC LANGUEDOC ROUSSILLON), CONSEIL RÉGIONAL LANGUEDOC ROUSSILLON E SACD / RESIDENZE LA VERRERIE D'ALÈS PNC-LR, LA TUILERIE / LONELY CIRCUS È RESIDENTE A BALARUC-LES-BAINS

A concert for bodies, wood, metal, water, microphones and old vinyl records. An experiment of sound circus in which an acrobat and a musician work with the same creative technique, in a never-ending research made of attempts, falls, tensions and suspensions, for a minimalist and smart show, in which even the most surprising feats are experienced with extreme naturalness. In this performative bricolage the key word is balance: a balance of the body that constantly challenges everyday objects and a sound balance, the result of the original stage machineries of Jérôme Hoffmann made of nails, axes, screws, bolts, ropes. The outcome, in the site-specific version for the Teatro a Corte Festival and the in-house version for the Mirabilia Festival, is an event that captures the viewer quietly, making him share the desire to face the risk, without emphasis.

LONELY CIRCUS

Founded in 1999 by the tightrope walker Sebastien Le Guen, Lonely Circus explores the relationship between circus and theatre, creating in-house performances and shows for open spaces: in his creations the artist dialogues with plastic and installative elements; eg *The girafon*, a Baroque-like stage machine that can swing on itself allowing Le Guen to dance in the surrounding space with large and magnificent gestures, or suggest to him more minimalist choices as the walking on the rope. Accompanying him in the first show *The galop du girafon* and the second *Le poids de la peau*, there is the composer and musician Jérôme Hoffmann with whom he created a fruitful professional sodality, that gets even stronger in this latest creation.

lonelycircusweb.free.fr

MEINHARDT & KRAUSS

Germany

July 23 / 24 TORINO Teatro Astra / NATIONAL PREMIERE – GERMAN SHOWCASE

SELBSTTRAUM

INTERPRETAZIONE, IDEAZIONE E VIDEO IRIS MEINHARDT / REGIA, VIDEO MICHAEL KRAUSS
 MUSICHE THORSTEN MEINHARDT / DRAMMATURGIA ANNI BODEN

The figure theatre of this group of Stuttgart is innovative and curious: the puppet that Iris Meinhardt manipulates on stage is her own body, explored with a micro-camera, enlarged, observed in detail and almost dissected; it is then projected both on a large screen and again on that live body, dressed up with 18th century lingerie, closed in a tight bodice and a wrapped with a skirt frame covered with muslin. It is a phantasmagoric self-portrait that has the charm of early cinema, from *Entr'acte* by René Clair to the visionary images of Georges Méliès: the press even described the Meinhardt & Krauss work as a "movie theatre". The human body, an intimate space that slowly unfolds, looks like a new planet to colonize and shows a surreal geography capable of enchanting us for its naïve character, the trompe-l'oeil effects and for a fairy-tale and mysterious atmosphere.

MEINHARDT & KRAUSS

This German company proposes to the Teatro a Corte Festival a new version of its masterpiece called *Intimitaeten*, a classic example of its multi-faceted style. Founded in 2003 by the fruitful meeting between Iris Meinhardt, a theatre performer, and Michael Krauss, a video artist, this company is one of the most interesting expressions of the new generation of German figure theatre. They find in Stuttgart, their home city, an important place for the development of this discipline. With the support of FITZ, a reference theatre centre for the new puppet theatre scene, Meinhardt & Krauss presented their work throughout Europe.

www.meinhardt-krauss-feigl.com

July 23 luglio TORINO Teatro Astra / NATIONAL PREMIERE – GERMAN SHOWCASE

WESTERN SOCIETY

CONCEPT GOB SQUAD / PERFORMER JOHANNA FREIBURG, SEAN PATTEN, DAMIAN REBGETZ, TATIANA SAPHIR, SHARON SMITH, BERIT STUMPF, SARAH THOM, BASTIAN TROST, SIMON WILL / VIDEO MILES CHALCRAFT / SUONO JEFF MCGRORY / COORDINAMENTO TECNICO E LUCI CHRIS UMNEY
COSTUMI EMMA CATTELL E KERSTIN HONEIT / REALIZZAZIONE SCENE LENA MODY / DRAMMATURGIA E PRODUCTION MANAGEMENT CHRISTINA RUNGE
ASSISTENTE ARTISTICO MAT HAND / MANAGEMENT EVA HARTMANN / GOB SQUAD PRODUCTION CON IL SUPPORTO DI BERLINER KULTURVERWALTUNG

Western Society begins in the mists of time with a hilarious history of the Western society and, in a flash, gets to our present days, to the Internet era that breaks down all the barriers of space and time, which makes us feel close to each other even from miles of distance and that, paradoxically, when we are together in a room, pushes us away, everyone being sucked by its own smartphone. What is the contemporary Western civilization? In order to give an answer to this question, the renowned English/German collective chooses a video on youtube where we see a birthday party with the inevitable karaoke taking place in the living room of a standard family. A usual and simple situation, played on stage and repeated several times that ends up appearing exemplary and revealing through elusiveness its own secret meaning.

GOB SQUAD

"We try to explore the point where theatre meets art, media and real life", this is how this English/German collective present itself, a group of artists born in Nottingham in 1994 and now based in Berlin. Streets, shops, art galleries, car parks, hotels, underground stations are often the spaces of their urban performances, their privileged observing points to get to the heart of everyday life, a theme that has always been the core of their artistic research. Banality and utopia, reality and fiction taken from the entertainment world, special effects and simplicity of everyday life are the opposites that mingle in their shows in which the audience is always encouraged to step beyond its traditional role becoming accomplice or co-actor of the action taking place on stage. From *Super night shot* to *Be part of something bigger* their innovative, surreal and irreverent performances won the approval of the public around the world, except for Antarctica, as stated on their site.

www.gobsquad.com

TURAK THÉÂTRE

France

July 24 TORINO Teatro Astra / NATIONAL PREMIERE

SUR LES TRACES DE ITFO

CREAZIONE, REGIA E SCENOGRAFIA MICHEL LAUBU / CON IL CONTRIBUTO DI EMILI HUFNAGEL / MUSICA LAURENT VICHARD / CHITARRE PRE-REGISTRATE RODOLPHE BURGER / CON MICHEL LAUBU, MARIE-PIERRE PIRSON, CAROLINE CYBULA, EMILI HUFNAGEL / MUSICISTI DAL VIVO LAURENT VICHARD, FRÉDÉRIC ROUDET / LUCI TIMOTHY MAROZZI / SUONO HÉLÈNE KIEFFER / SCENE CHARLY FRÉNÉA, GÉRALDINE BONNETON, JOSEPH PAILLARD, EMMELINE BEAUSSIER / TROMBONE PRE-REGISTRATO LOÏC BACHEVILLIER / RESPONSABILE PRODUZIONE CÉCILE LUTZ / SGUARDO ESTERNO OLIVIA BURTON, PHILIPPE CANCEL, VINCENT ROCA / PRODUZIONE TURAK THÉÂTRE IN COPRODUZIONE CON LE BATEAU FEU SCÈNE NATIONALE DE DUN-KERQUE - LES SUBSISTANCES - LYON, LE CARREAU, SCÈNE NATIONALE DE FORBACH, LA COMÉDIE DE SAINT ETIENNE, CENTRE DRAMATIQUE NATIONAL, THÉÂTRE ANNE DE BRETAGNE - VANNES, LA PASSERELLE SCÈNE NATIONALE DE GAP, THÉÂTRE RENOIR - CRAN GEVRIER CON IL SOSTEGNO DI L'ESPACE PAUL JARGOT - CROLLES

Nothing is as it appears in the surreal world of Turakie: an enchanted place created by the fertile imagination of Michel Laubu and inhabited by discarded objects recycled by Michel himself, the father of the French company Turak Théâtre. In a forest made of pieces of desks and snugs, we find a bunch of musical instruments given up to their own solitude: two trumpets, a clarinet and a tuba, some music stands, some cellos, bass drums, cans and boxes, basses and contrabasses. In the rubble of this musical ensemble, we hear crunches, pedals of a bicycle starting to tune up, bass drums beaten by shrubs: the instruments of the newly bankrupt National Orchestra of Turakie seem to be "back to life" to play tunes of the past, when the musicians of the ensemble were considered the best performers of the *The Blue Danube*. A journey along the tracks of this ghost orchestra, halfway between chamber music and electro-pop.

TURAK THÉÂTRE

Michel Laubu is a French author, director and set designer with an unbridled passion for the use and recovery of discarded objects. Turak is his company which, for nearly thirty years, has been working with figure theatre and object theatre, animating puppets made of second-hand tools, found and reused objects. An invented past and an imaginary and dreamlike world arise through this bric-a-brac. Michel Laubu is back in Turin with this new show, after the successful experience in 2007 at the Teatro Europeo Festival.

www.turak-theatre.com

July 24 TORINO Teatro Astra / NATIONAL PREMIERE

FRANK SOEHNLE: FILIATION POÉTIQUE

UN FILM DI MANUELLE BLANC / FOTOGRAFIA MICHAEL HÄDENER / SUONO SYLVAIN DELECROIX / MONTAGGIO ELKE HARTMANN
CALIBRAZIONE HERBERT POSCH / MIXAGGIO JOHAN GAY PRODUZIONE MARIE BALDUCCHI
SOCIETÀ DI PRODUZIONE AGAT FILMS & CIE / DIFFUSIONE ARTE FRANCE – UNITÉ ARTS ET SPECTACLE

Dedicated to one of the greatest masters of puppetry and founder of the famous Figurentheater Tübingen, the film by Manuelle Blanc looks closely at the creative process behind the making of the masterpiece of Frank Soehnle, *Wunderkammer*. Shot within the atelier of the artist, in collaboration with two puppeteers of the company, this feature film shows a wonderland room inhabited by puppets, characters with animal appearances and enigmatic machines which, once on stage, take life in a bizarre and fascinating choir. Is it possible that these objects have souls? The secrets of this enchanting universe, bugged by the careful and sensitive eye of cameras, offer the public valuable insights on the ability to surprise, showing how creative freedom, experimentation and artistic exchange are the real engines driving the creation of an art work.

MANUELLE BLANC

Manuelle Blanc is a young filmmaker who started working in 2000, producing feature films and documentaries dedicated to the leading figures of the live entertainment world. He focused on the theatre of Krzysztof Warlikowski, on the choreographies of Julie Dossavi and Michel Schweizer, and on the puppetry of Frank Soehnle and Adrian Kohler in the proposal submitted to the Teatro a Corte Festival. The work she dedicated to the female artists of the Western world was recently ran by the French TV station ARTE, and another one, dedicated to the female photographers of history, is about to be produced as well, on the occasion of the opening, at the Musée d'Orsay of a major exhibition entitled *Qui a peur des femmes photographes?*

DÉCOR SONORE

France

July 25 VENARIA REALE Via Mensa / SITE-SPECIFIC PERFORMANCE

URBAPHONIX

DIREZIONE ARTISTICA MICHEL RISSE / CON JÉRÔME BOSSARD, DAMIEN BOUTONNET, STÉPHANE MARIN, EMERIC RENARD, GAËLLE SALOMON
CON IL SUPPORTO DI MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION / DGCA, SPEDIDAM, ADAMI, LE MOULIN FONDU - CNAR DE NOISY-LE-SEC,
L'ABATTOIR - CNAR DE CHALON-SUR-SAÔNE, LA CCAS, LA PAPERIE - CNAR DE SAINT-BARTHÉLEMY D'ANJOU, LA COOPÉRATIVE DE RUE ET DE CIRQUE À
PARIS, LE PARAPLUIE - CNAR D'AURILLAC, LE RÉSEAU DÉAMBULATION / DÉCOR SONORE È UNA COMPAGNIA SOSTENUTA DA MINISTÈRE DE LA CULTURE ET DE
LA COMMUNICATION, LA DRAC D'ILE-DE-FRANCE, LA VILLE DE PARIS, LA RÉGION ILE-DE-FRANCE ET LA SACEM

The urban space becomes a musical instrument and artists play the squares, manholes and gratings of a city: Décor Sonore are back to the Teatro a Corte Festival with a collective concert conceived for the historical centre of Venaria Reale. After their memorable performance during the 2008 edition of the Festival, when they turned the architecture of the Rivoli Castle into a musical score played directly on the building materials of the castle, these five street-jockeys will create their concert live, along the city streets mixing and amplifying the sounds that make up our daily lives: in this way, the mechanical rhythm of traffic, of the hums of heating ducts and air conditioning vents, of the sound of footsteps blend together like in a futurist artwork by Luigi Russolo, following John Cage's advice "If a sound disturbs you, listen to it!".

DÉCOR SONORE

By experimenting and improvising with the sounds emitted by early computers and a few electronic instruments, the two talented French musicians, Michel Risse and Pierre Sauvageot, founded in 1985 the Décor Sonore company. Thirty years later, the company, now directed by Michel Risse, remains one of the most sensational avant-garde examples of the music scene and of the international live performing arts panorama. Theatre, pyrotechnic elements, humour and technology contribute to the staging of unique sound shows that, over the years, brought Décor Sonore to collaborate with the Philharmonic Orchestra of the Loire Region, Les Tambours du Bronx, the choir of Bulgarian voices of the Trakia ensemble, the pianist Antoine Hervé and the percussion pyrotechnics of Jean-Marie Chesnais. After *IntonaRivoli* (part of the multi-year project *Instrument-Monument*), Décor Sonore returns to the Festival with its mobile quintet of concrete music, *Urbaphonix*.

decorsonore.org

July 25 VENARIA REALE Reggia / SITE-SPECIFIC PERFORMANCE

GUATEQUE

DIREZIONE DELREVÉS / COREOGRAFIA E DANZATORI SAIOA FERNÁNDEZ E EDUARDO TORRES / MUSICHE AURELIEN ROTUREAU
 CREAZIONI AUDIOVISUALI E INTERPRETAZIONE XUBAN INTXAUSTI, DIEGO DORADO / COSTUMI KILLING COUTURE
 MANAGEMENT AGENTE129-VICENS MAYANS / CON IL SOSTEGNO DI MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE, INAEM (INSTITUTO NACIONAL DE LAS ARTES ESCÉNICAS Y DE LA MÚSICA), GENERALITAT DE CATALUNYA, DEPARTAMENT DE CULTURA

The façades of the Royal Palace of Venaria are the protagonists of an event, inspired by the American musical comedies, that depicts the encounter between a man and a woman with the lightness of vertical dance, the magic of video and the energy of live music. The suspended body has a communicative strength and the movements become phrases, facial expressions and intonations, starting a dialogue that describes the manifold aspects of a relationship marked by doubts, fears, passion and the desire to seduce. What do you look for when you go out at night? This is a common question, an informal way to discover the charm of the night, the need of love, the love for life. This is also the question that drives the show to the end and to which the audience, together with the performers, is asked to give an answer by means of real interviews, like they were closing credits of a film.

DELREVÉS

Founded in Barcelona in 2007 by Saioa Fernandez and Eduardo Torres, Delrevés is a vertical dance company that works closely with artists from other disciplines. This is the case, for instance, of *Guateque* where the study of the building's architecture is the starting point for the construction of a choreography while emotions, thoughts and the poetry of the show come out from the combination with music and images. The final result merges adrenaline and poetry, as explained by the company: "Our intention is to transport the spectators into a parallel world, a world in which it is possible to fly, in which gravity does not exist..."

www.del-reves.com

ARKÈ DANZA

Italy

July 26 AGLIÈ Castello / SITE-SPECIFIC PERFORMANCE

ITALY

IDEAZIONE MATILDE DEMARCHI / COREOGRAFIE E COORDINAMENTO MATILDE DEMARCHI E ANNAGRAZIA D'ANTICO
 ASSISTENTE COREOGRAFA ELENA SALVADORINI DANZATORI ENSEMBLE ARKÈ

This show represents a raid of the Arkè Company into Teatro a Corte, sharing with the Festival the desire to bring dance outside its traditional frontiers and the research of interaction with other languages. The choreographic journey imagined for the setting of the Agliè Castle starts by the baroque atmosphere of the historic *ballet Il Tabacco* created by Filippo d'Agliè in 1650, and ends with the Italian popular music of the 50s and 60s: *Italy* tells the richness and cultural diversity of our country, depicting the Italian taste for music, art, design and good food. This danced homage takes shape, in fact, around a laid table, plunging into the colours and flavours appreciated all over the world.

ARKÈ DANZA

Along the time, the company became one of the reference points for dance teaching within the subalpine overview. Arkè was born in Turin in 1981 by means of strong collaborations with the most important institutions of modern and contemporary dance: The Place London Contemporary in London, the Martha Graham Dance Company in New York, the Tanz Wochen in Vienna, the Doris Humphrey Foundation and the Momenta Company of Chicago. A kind of aesthetics that aims to the historical reconstruction of choreographies belonging to the repertoire of the Renaissance and Baroque periods, along with the research of artistic contamination between past and future, turn Arkè Danza into an interesting example of diffusion of the art of dance.

www.arkedanza.it

July 26 AGLIÈ Castello / NATIONAL PREMIERE

FILEUSE

INTERPRETAZIONE E MESSINSCENA CÉCILE MONT-REYNAUD / TESTI SCRITTI E NARRATI DA LAURENCE VIELLE / DISPOSITIVI ELETTRONICI
COMPOSIZIONE WILFRIED WENDLING / SCENE GILLES FER / LUCI ANNIE LEURIDAN / SUONO THOMAS MIRGAINE
ASSISTENTE ALLA MESSINSCENA VOLODIA LESLUIN / COLLABORAZIONE ARTISTICA YUMI FUJITANI / COSTUMI MÉLANIE CLÉNET / SOSTENUTO DA DRAC ILE DE FRANCE E RÉGION ILE DE FRANCE; DICRÉAM / COPRODUZIONE LA MUSE EN CIRCUIT, CENTRE NATIONAL DE CRÉATION MUSIQCAL À ALFORTVILLE, ANCIENNE ABBAYE DE PORT-ROYAL APRC, MUSÉE NATIONAL DE GRANGES, LA CIE 36 DU MOIS À FRESNES, LA CITÉ DU CIRQUE AU MANS

A vertical structure, formed by a cascade of thin white ropes hanging from the ceiling, creates the proper and surround atmosphere for the staging of *Fileuse*: a mid-air performance in which the acrobat Cécile Mont-Reynaud interacts with an architecture that offers infinite possibilities, that envelops and binds the artist with textiles and pushes her up. Accompanied by a sound device specifically conceived by the composer Wilfried Wendling and the unpublished works of the poet and playwright Laurence Vielle, *Fileuse* recalls the cycles of life and the passage of time, amplifying the breath and movement of the performer and transforming her body into a real musical instrument.

CIE LUNATIC

In 1999 Cécile Mont-Reynaud, architect and aerial dancer, founded Lunatic, a contemporary circus company. Cécile developed an original performative universe in which acrobatics are her favourite language and where scene setting, live music and dexterous circus techniques are inextricably linked to each other. Her creations, designed for open and unconventional spaces such as boats or big tops, establish a special relationship with the audience, working with the most intimate emotions and fascinations of the spectator.

www.cielunatic.com

KENJI OUELLET

Germany

July 30 / 31 TORINO Teatro Astra / NATIONAL PREMIERE – GERMAN SHOWCASE

LE SACRE DU PRINTEMPS: A HAPTIC RITE

IDEAZIONE E COREOGRAFIA KENJI OUELLET / PERFORMER SUSANNE EDER, FRANZISKA KRONFOTH, KENJI OUELLET, ANNA-LUELLA ZAHNER
PRODUZIONE HAU HEBBEL AM UFER / CON IL CONTRIBUTO DI GERMAN FEDERAL CULTURAL FOUNDATION
PRESENTATO IN COLLABORAZIONE CON UNIONE ITALIANA CIECHI E IPOVEDENTI ONLUS - SEZIONE PROVINCIALE DI TORINO

A creation on *The Rite of Spring* by Stravinsky, not meant for the big stages of the French or Russian theatres but performed directly on the body of the visitor: eighteen intense minutes make up this unique and magical performance, in which the body of the visitor, who finds himself blindfolded in a room, becomes the only true instrument to play and physical contact the only choreographic tool capable of drifting us away. It is only by means of this slender transmission thread linking the audience with the performer that the most incredible images take shape and the music listening becomes a sensory thrill of unexpected intensity.

KENJI OUELLET

A multimedia and performative artist, Kenji Ouellet was born in Québec, Canada and now lives in Berlin. He trained first as a classical pianist and then graduated in Digital Art at the University for Applied Arts in Vienna in 2006 and in Experimental Media Design at the University of the Arts in Berlin in 2009. His work includes live performances, experimental and fiction films, dance and media concepts for contemporary dance choreographies. Among his creations, *Pièce touchée No 1* (2006) was presented in Germany, Austria and China, while *Pièce touchée No 2* (2010) was staged during several European festivals and taken to Argentina, New York and Canada.

www.kenjiouellet.net

July 30 TORINO Teatro Astra / NATIONAL PREMIERE

MAS-SACRE

COREOGRAFIA E IDEAZIONE MARIA CLARA VILLA LOBOS / CON BARTHÉLÉMY MANIAS, CORAL ORTEGA, ALBERTO VELASCO, CLÉMENT THIRION / SCENE E COSTUMI FRÉDÉRIQUE DE MONTBLANC / MUSICA IGOR STRAVINSKY / ANALISI MUSICALE E RITMO MICHEL DEBRULLE / MONTAGGIO SONORO GAETAN BULOUREDE / VIDEO LUCAS RACASSE IN COLLABORAZIONE CON ROBIN YERLÈS / REGIA JEAN-FRANÇOIS DUBOIS / UNA COPRODUZIONE MARIA CLARA VILLA LOBOS / XL PRODUCTION & THÉÂTRE LES TANNEURS CON IL SUPPORTO DI FÉDÉRATION WALLONIE-BRUXELLES, SERVICE DE LA DANSE E CON IL SOSTEGNO DI CENTRE CULTUREL DE HUY ET DU GRAND STUDIO / MARIA CLARA VILLA LOBOS / XL PRODUCTION È ARTISTA IN RESIDENZA A THÉÂTRE LES TANNEURS

Maria Clara Villa Lobos, always careful to analyze the consumer society, devotes her latest and provocative creation, warmly cheered at the Avignon Festival, to the food industry that treats animals as objects for food consumption to be packed quickly and in series. A strong and brave critique, an ironic and biting viewpoint that helps to reflect upon the value of what we eat. The audience is projected into the processing rooms of a poultry company on the tune of the *Rite of Spring* by Stravinsky: a musical work also echoed in the title of the show that was suggested by the critical definition of Massacre du printemps given by some spectators in 1913 at the debut of the revolutionary choreography by Nijinsky. A hundred years later, Villa Lobos takes ownership of that savage ritual and declines it in a totally original manner without losing its strength: "Rodrigo Garcia could not have done better," the Belgian press wrote.

XL PRODUCTION / MARIA CLARA VILLA LOBOS

Maria Clara Villa Lobos was born in Brazil and at sixteen years old she moved to Berlin to study classical and contemporary dance; she then continued her training in Sweden and Belgium where she attended P.A.R.T.S., the school created by Anne Teresa De Keersmaeker. She worked with several companies and choreographers including Rui Horta, David Hernandez, Willi Dorner, Les Ballets C de la B, Sasha Waltz and Thomas Lehmen. Since 1995 Belgium is her home country; in 2000 she founded the XL Production company as a result of the unexpected success of her first choreography called *XL, Because size does matter*. From there on, ten successful plays took shape, depicting the consumer society and all its excesses.

www.mc-villalobos.com**ASSOCIATION W & JULIA CHRIST**

France / Germany

July 31 TORINO Teatro Astra / NATIONAL PREMIERE – GERMAN SHOWCASE

PLEURAGE ET SCINTILLEMENT

CONCEPT E PERFORMANCE JEAN-BAPTISTE ANDRÉ E JULIA CHRIST / DRAMMATURGIA MICHEL CERDA / COLLABORAZIONE ARTISTICA MÉLANIE MAUSSION / SCENE ALAIN BURKARTH / PITTURA PAVIMENTI E TENDE MATHIEU DELANGLE / IDEAZIONE LUCI MARC MOUREAUX / COSTUMI CHARLOTTE GILLARD / SUONO FRÉDÉRIC PEUGEOT / PRODUZIONE GENERALE JOËL L'HOPITALIER / PRODUZIONE LUCI JÉRÉMIE CUSENIER / PRODUZIONE SUONO FRÉDÉRIC PEUGEOT / BROADCASTING, PRODUZIONE GENEVIÈVE CLAVELIN / AMMINISTRAZIONE, PRODUZIONE MURIEL PIERRE / ASSOCIATION W CON IL SUPPORTO DI DIRECTION GÉNÉRALE DE LA CRÉATION ARTISTIQUE, PARIS / COPRODUZIONE LES SCÈNES DU JURA - SCÈNE NATIONALE, LA COMÉDIE DE SAINT-ETIENNE - CENTRE DRAMATIQUE NATIONAL, LES SUBSISTANCES - LYON, CENTRE CULTUREL AGORA - PÔLE NATIONAL DES ARTS DU CIRQUE DE BOULAZAC, LA MÉRIDIENNE - SCÈNE CONVENTIONNÉE DE LUNÉVILLE, LA BRÈCHE - PÔLE NATIONAL DES ARTS DU CIRQUE DE BASSE-NORMANDIE / CHERBOURG OCTEVILLE, LE SIRQUE - PÔLE NATIONAL DES ARTS DU CIRQUE NEXON LIMOUSIN, LE GRAND LOGIS - VILLE DE BRUZ, LE TRIANGLE - SCÈNE CONVENTIONNÉE DANSE - RENNES

The black and white photographs of the faces and the stories captured by Anders Pertersen in the historic Lehmitz Café in Hamburg during the '70s and representing a wild and sublime humanity ostentatiously posing before the camera and at the same time plunging in its own solitude, are the cue of *Pleurage et Scintillement*: a nostalgic and crazy raid into fragile fragments of life on the borderline between the desire to appear and the search for intimacy. Julia Christ and Jean-Baptiste André depict these atmospheres through the unexpected encounter between a man and a woman: they sing, dance and perform acrobatics among the chairs, the tables and the counter of a bar, in a magnetic and fascinating two-step that captures the manifold nuances of their passions, fears and desire to seduce and break the rules. The audience soon gets involved in a harmony of cross-references to the language of dance and circus.

ASSOCIATION W & JULIA CHRIST

The first meeting between the two artists took place in 2004 for the show *Droit comme la pluie*, later they got together again for the collective project *Qu'après en être revenu* from which came out the desire to continue a joint search for a duo that later led to *Pleurage et Scintillement*. Jean-Baptiste André, professional gymnast, got captured by the passion for circus, dance and theatre, he graduated at the Centre National des Arts du Cirque of Chalons-en-Champagne, he founded his own company Association W and at the same time collaborated with various artists including Philippe Decouflé, Christian Rizzo and Rachid Ourandame. Julia Christ, from Germany, studied in Berlin in the disciplines of dance and circus, working with various companies including FERIA Musica.

www.associationw.com

August 1 RIVOLI Castello / SITE-SPECIFIC PRESENT

SE VOIR

IDEAZIONE E INTERPRETAZIONE JEAN-BAPTISTE ANDRÉ

PRODUZIONE GENERALE JOËL L'HOPITALIER ASSOCIATION W CON IL SOSTEGNO DI CENTRE NATIONAL DES ARTS DU CIRQUE - CHÂLONS-EN-CHAMPAGNE

"A trip down the memory lane of our times", in this way Jean-Baptiste André defines this artistic path specifically created for the Teatro a Corte Festival and to be set in the Castle of Rivoli. *Se Voir* leads the audience, in a totally original manner, along the rooms, stairways, hallways, walls, ceilings, windows and elevators that have been already crossed and seen several times during the past editions of the Festival. But now everything comes out from a different point of view, that of the artist. André is actually leading a lonely, curious and meticulous exploration that represents a reflection upon our habitual way of perceiving places and spaces, about what we find striking and what we tend to overlook. The boundary between visible and invisible is more ephemeral than we think and the experience of *Se Voir* is an intriguing challenge to reflect upon the conditionings of perception and the freedom of viewpoint.

ASSOCIATION W

Jean-Baptiste André, professional gymnast, graduated at the Centre National des Arts du Cirque of Chalons-en-Champagne. He founded his own company Association W and at the same time collaborated with various artists including Philippe Decouflé, Christian Rizzo and Rachid Ourandame. Melting various artistic genres (from dance to music and contemporary circus) is the main feature of the company, soon become a landmark of the European innovation.

www.associationw.com

BILLY COWIE

United Kingdom

August 1 RIVOLI Castello / NATIONAL PREMIERE

ART OF MOVEMENT

CON SIMONE SCHMIDT, ANETA MAJCHER / DANZATORI VIRTUALI YUMIKO MINAMI, TOMOHIKO KYOUGOKU, KAORI ITO, JACQUELINE MITCHELL, SHINTARO OUE PRESENTATORE VIRTUALE KAZUKO HOHKE / DIREZIONE ARTISTICA SILKE MANSHOLT / COSTUMI HOLLY MURRAY / VIOLONCELLO WEI TSEN LIN / VOCI LUCIE ROBSON, CATHRYN ROBSON COMMISSIONATO DA KYOTO EXPERIMENT, SOUTH EAST DANCE / CON IL SOSTEGNO DI ARTS COUNCIL ENGLAND, UNIVERSITY OF BRIGHTON

Billy Cowie, the brilliant and refined author of unforgettable 3D choreographies, already appreciated in two past editions of the Teatro a Corte Festival, pits himself against a new challenge that combines video dancers and two real dancers cleverly camouflaged in the virtual reality indistinguishable from the live dimension. *Art of Movement* analyzes ironically some of the 122 choreographic techniques invented and cataloged by Cowie himself: a synthetic and surreal caption is followed by its demonstration entrusted to the dancers who move in a very small space, about a half square meter, immersed in the visual universe of the German artist Silke Mansholt, who provided some of her drawings and created others specifically for the performance. The dancers' bodies become living canvases that depict a refined and fantastic world that moves with them and with their shadows.

BILLY COWIE

Billy Cowie has a multifaceted personality: he works as a professor at the University of Brighton, he is a writer, filmmaker and soundtrack composer working in the field of theatre and dance performances and installations. He realized more than 20 creations in collaboration with the choreographer and dancer Liz Aggiss of the Divas Dance Theatre Company. He worked on video projects for the BBC and Channel 4; he completed several projects of 3D "stereoscopic choreographies" including *In the Flesh*, *The Revery Alone*, *Ghosts in the Machine*, *Tango de Soledad* and *T'es pas la seule* (hosted by the Teatro a Corte Festival) that went touring in 20 countries of 6 continents receiving great institutional accolades. He composed the soundtrack for several movies directed by Tony Palmer, Chris Rodley, Stephen Frears and Bob Bentley.

www.billycowie.com

August 1 RIVOLI Piazza Mafalda di Savoia / SITE-SPECIFIC PERFORMANCE

ORIGAMI

PROGETTO E IDEAZIONE SATCHIE NORO, SILVAIN OHL / COSTRUZIONI SILVAIN OHL E ERIC NOËL / DANZA SATCHIE NORO CRÉATION / COSTUMI KARINE DE BARBARIN / SUONO FRED COSTA / REGIA LUCI E SUONO THIERRY ARLOT / COPRODUZIONE LA BIENNALE DE DANSE DU VAL-DE-MARNE, LE CENTRE CULTUREL DE LA NORVILLE, THÉÂTRE D'ARLES / CON IL SOSTEGNO DI CONSEIL GÉNÉRAL DE L'ESSONNE E DELLA DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES D'ÎLE-DE-FRANCE - MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION / CON L'AUTO DI ÎLE-DE-FRANCE/DISPOSITIF D'ACCOMPAGNEMENTS / AIUTI E SOSTEGNI LE CITRON JAUNE, CENTRE NATIONAL DES ARTS DE LA RUE, LES NOCTAMBULES DE NANTERRE, BRAND & NUANCE, GROUPE F

Can a container like those we see in ports or on trucks become a paper origami like those of the Japanese tradition? The dancer and choreographer Satchie Noro along with the stage designer and builder Silvain Ohl turned this challenge into a fascinating artistic path which began in 2013 and developed between France and Chile up to the recent debut at the Biennale de danse du Val-de-Marne. A truck enters the scene as a baroque machinery of our times and generates an incredible sequence of evolutions and metamorphosis that create a stage setting made of perfect structures, lightness and elegance, fullness and emptiness, suspension and torsions, in a constant dialogue with the human body, with music and the surrounding environment. Everything changes and simplicity hides complexity in a magical flow of actions, silences, motionless suspense, in the atmosphere of an industrial romanticism that replaced paper with sheet metal.

SATCHIE NORO

Satchie Noro was born in Japan, her father was a teacher of Aikido, she studied classical ballet and at 16 she began dancing at the Deutsch Opera in Berlin. She soon joined the alternative artistic scene of Berlin, collaborating with various companies. After five years of wandering between Berlin and New York, she moved to France and started to study the disciplines of circus and to work with various artists including Adrien Mondot, Carlotta Sagna, James Thierre, Michel Schweizer. In 2002 she founded her own company, Furinkai. In 2012 she realized her dance film *Retour à Ominato*: 42 days spent dancing on a ship container, from Marseille to Tokyo.

SILVAIN OHL

Silvain Ohl is creative and passionate about travelling and stage machineries; he had numerous collaborations with several companies such as Ilotopie, Génèrik Vapeur, Transe Express, Cahin-Caha, Jo Bithume, Group F, Cirque Ici, Airlines Moglicë von Verk.

SOL PICÓ

Spain

August 1 TORINO Teatro Astra / NATIONAL PREMIERE

ONE-HIT WONDERS

DIREZIONE ARTISTICA SOL PICÓ, ERNESTO COLLADO / COREOGRAFI E DANZATORI SOL PICÓ / SCENE E INTERPRETAZIONE JOAN MANRIQUE LUCI SYLVIA KUCHINOW / COSTUMI VALERIA CIVIL / ASSISTENTE AL MOVIMENTO CRISTINA FACCO / FOTOGRAFIA ROJOBARCELONA PRODUZIONE, MANAGEMENT E DISTRIBUZIONE PIA MAZUELA / PRODUZIONE E COMUNICAZIONE NÚRIA AGUILÓ / COMPAGNIA SOSTENUTA DA INAEM, SPANISH GOVERNMENT / MINISTRY OF EDUCATION, CULTURE AND SPORTS REGIONAL GOVERNMENT OF CATALONIA DEPARTMENT OF CULTURE / ICUB, BARCELONA CITY COUNCIL RAMON LLULL INSTITUTE

"Are you a dancer? And of what kind of dance? Ballet, jazz, hip hop?" "Contemporary dance!" begins with a dialogue taking place during the takeoff of a flight: this is the latest effort of the pyrotechnic Catalan choreographer Sol Picó who, after 20 years of career, allowed herself a self-ironical ride through her biggest hits: from *DVA (Dudoso valor artístico)* to *Bésame el cactus*, from *Paella Mixta* to *El Llac de les Mosques* up to the more recent *Memòries of a Puca*. As in the umpteenth flight approached with a little fear, Sol Picó reveals to her fellow travellers all her frailties, insecurities and the irrepressible need to be an artist and nothing else. We see her blindfolded, struggling amid a cactus field, with a ski simulator meant for snowy slopes, or with red dance shoes on for an unexpected version of flamenco: inalienable artistic follies that represent the hallmarks of her style. Hailed by the public of the prestigious Temporada Alta Festival with a standing ovation and with a fully booked house at the Mercat de les Flors in Barcelona, the show *One-Hit Wonders* is presented at the Festival as a national premiere.

SOL PICÓ

She founded her own company in 1994 after studying classical ballet and flamenco. Immediately her interest and research are oriented towards the mixing of languages and genres, while humour becomes the red thread of her creations through continuous challenges to clichés. Daily life is her inalienable observing point and she prefers to offer her audience questions rather than answers.

www.solpico.com

August 2 FONTANAFREDDA Villa Reale – Guido Ristorante / CREATION FOR THE FESTIVAL

VARIAZIONI CONVIVIALI

DI TILMANN RAMMSTEDT, FABIEN VALLOS, ENRICO REMMERT & LUCA RAGAGNIN / REGIA BRUNO FRANCESCHINI
CON LA COLLABORAZIONE DI GUIDO RISTORANTE CON DARIA PASCAL ATTOLINI, TATIANA LEPORE, MARIA ALBERTA NAVELLO
FONDAZIONE TEATRO PIEMONTE EUROPA

This year, the Festival ends up in a wonderful place linked, in a more underground way, to the history of the Savoy Residences: the properties of Mirafiore and Fontanafredda donated by King Vittorio Emanuele II to his legendary favourite whose nickname was Bela Rosin. A banquet where the joy of eating, drinking and sharing meals is enhanced by music and narrative inventions. Four playwrights, from Germany, France and Italy, will compete with the gourmet proposals of the renowned chef Ugo Alciati of the Guido Restaurant, one of the 11 Chef Ambassador of Expo 2015: these stories will be staged in three language versions celebrating, before a richly laid table and at the sunset of August 2nd in the Langhe hills, the closing of the Teatro a Corte Festival.

TILMAN RAMMSTEDT

He is a Berlin writer, lyricist and musician of the band Fön, winner of numerous literary awards. His book *The King of China* has been translated into Italian and was awarded with the Ingeborg Bachmann Prize in 2008.

ENRICO REMMERT / LUCA RAGAGNIN

An "alcoholic couple" of Turin that has always been writing about the food and wine culture of Piedmont and that edited the entry "Langhe, Monferrato and Roero" for the Treccani Italian Encyclopedia.

FABIEN VALLOS

He is a French writer, professor of philosophy and anthropology of art, author of books of fiction and theoretical reflection. As an artist, he dedicated himself to the realization of convivial banquets and food exhibitions.

BRUNO FRANCESCHINI

He is a director, musician and composer, dividing his time between Turin and Berlin where he founded Fön, a collective of musicians, writers and performers with whom he performs in several European countries.

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