



Fondazione Nazionale
della Danza / Aterballetto
**presents international cho-
reographers, seeks out
young talent, experiments
in a number of fields and
fosters the engagement of
dance with video, visual
art, photography, live mu-
sic and theatre.**

In 2022, it became the first
and only National Choreo-
graphic Centre (CCN-
Centro Coreografico Na-
zionale) in Italy.

Its founding members are the Muni-
cipal Council of Reggio Emilia and
the Emilia-Romagna Region, and
the foundation's activity enjoys the
support of the Ministry of Culture,
as well as numerous other public
and private partners.

SO WHAT
EXACTLY IS
A CCN,
THIS NEW
IDENTITY OF
OURS?

The National Choreographic Centre is a new Italian institution, created by The Ministry of Culture and designed to set a benchmark for dance at both national and international level. FND/Aterballetto and Reggio Emilia have been rewarded for the quality of the company, its major international scope, its focus on a variety of bodies and aesthetics, and its ability to reach out beyond the stage and explore urban spaces. Key to the mission of the CCN is that it is more than just a company: it is a **cultural institution that engages with the whole cultural system and across broad swathes of society.**

FONDA-
ZIONE NAZIO-
NALE DELLA
DANZA /
ATERBALLETO
IN FIVE
POINTS

- 1 Extensive tours
- 2 Engagement with different worlds and forms of expression
- 3 Creation and interaction with technology
- 4 Inside the city: public art and urban renewal
- 5 New bodies, new aesthetics.

1

Aterballetto is well known and active throughout Italy and worldwide. What's new for the 2022/23 season is that there are two (and even three) companies active at the same time: formats have witnessed a diversification, and growing attention is being paid to site-specific projects and operations conducted outside traditional canons. The foundation's artistic project is increasingly opening out towards the world's best-known choreographers, such as Angelin Preljocaj, Rachid Ouramdane, Johan Inger, Jiří Kylián, Ohad Naharin, Hofesh Shechter, Danièle Desnoyers and others. A number of creations have been entrusted to young, eclectic talents, including the Italian choreographer Diego Tortelli, Eyal Dadon from Israel, Norge Cedeño Raffo from Cuba and Philippe Kratz, from Germany and naturalized Italian. /The result? More than 150 performances staged each season, in Italy and abroad.

2

Music, theatre and visual arts: since 2018, the new management has been enthusiastically engaging with other disciplines and other artists, to portray a changing world. The body is our medium, and beauty is our inspiration, but to portray contemporary aesthetics and issues, we've gone in search of visual art centres, prose theatres and orchestras. Together, we bring to life richer, more profound creations, increasingly able to respond to the curiosity awakened in new audiences. It is with these new endeavours that we stepped into the adventure of the National Choreographic Centre.

3

Is the stage the only setting for creations shaped with the body? We don't believe

SO, we're venturing further into the world of virtual reality. This presents a thrilling challenge, because the dancer is performing for a spectator who is not there before them, and the spectator, once they don the visor, is able to approach, move around and almost touch

a dancer who is not physically present at that moment. For us, technological innovation is not a tool; it's a creative area, with its own logic, so we develop production formats and choreographic modes specifically conceived for viewings that offer an alternative to live performance.

***Virtual Dance for Real People* is a project that explores the relationship between dance and virtual reality, offering** an immersive experience that launches the spectator right into the centre of the scene.

4

Does dance belong only inside the theatre? In 2018, we began imagining “choreographic objects” that could be placed in monumental or urban settings, collaboration with museums or exhibition spaces: brief creative experiences rather than traditional performances, designed for small spaces, where the audience can enjoy a close-up experience. The aim is to play a part in the long, fascinating history of public art, in the space where visual art meets body language. In short, the dimension of public art allows us to be everywhere and to reach everyone, and our desire to tackle major contemporary themes prompts us to take part in urban renewal operations. Our flagship project, which has become a beacon at international level, is *MicroDanze*: twelve creations, each by a different choreographer, which we have already presented at Castel Sant’Angelo in Rome, in the most important museums in Athens and in the neighbourhoods of Brussels...

5

Dancing everywhere is not enough for us; these days it's important to dance with everyone.

With this approach, beauty and virtuosity step away from the more classical canons, and literally everyone can take the stage. This is driven not by a move towards inclusion, but by a conviction that it is essential to bring on board new values, including aesthetic values. Provided that artistic quality is the criterion adopted. Specifically, this makes room for bodies with disabilities, or performers who have reached a "ripe old age". In 2023, one of our international productions - in the running for the *Fedora Van Cleef & Arpels Dance Prize* - will feature performers aged over 65, while another will feature disabled dancers alongside their able-bodied colleagues. As the values of our society grow, so do we.

OUR
HOME

Since 2004, our home has been the former Fonderia Lombardini: once a foundry for heavy metals, this 3000-square-metre facility has today become an efficient creative workshop, where performances come to life, artists are hosted and audiences are invited to share special moments such as open rehearsals. As the National Choreographic Centre, we have 50 evenings scheduled, both in the Fonderia and in other locations around the city, such as the Cloisters of San Pietro. We welcome both Italian and international companies that perform everything from contemporary dance to street dance, as well as neoclassical ballet and virtual reality dance experiences.

The Fonderia's address is Via della Costituzione 39,
42124, Reggio Emilia

A few dates in our history.

1977/1978 foundation of the Associazione Teatri Emilia Romagna Ballet Company, directed by Vittorio Biagi

1979 name changed to Aterballetto

1979/1997 artistic director Amedeo Amodio **1991** Aterballetto became a Regional Dance Centre

1997/2007 artistic director Mauro Bigonzetti **2003**

Fondazione Nazionale della Danza/ Aterballetto established

2004 the former Fonderia Lombardini became the home of Fondazione Nazionale della Danza/ Aterballetto

2008/2017 artistic director Cristina Bozzolini and general manager Giovanni Ottolini

2015 ministerial appointment as Centre of Dance Production

2017 new development project under the direction of Gigi Cristoforetti

2022 became a National Choreographic Centre.

aterballetto.it



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