

DON JUAN



ph. Viola Berlanda

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Credits

Full-evening creation for sixteen dancers – 90'

CHOREOGRAPHY: JOHAN INGER

ORIGINAL MUSIC COMPOSITION: MARC ÁLVAREZ

DRAMATURG: GREGOR ACUÑA-POHL

SET DESIGN: CURT ALLEN WILMER (ASOCIACIÓN DE ARTISTAS PLÁSTICOS ESCÉNICOS DE ESPAÑA) WITH ESTUDIODEDOS

COSTUME DESIGN: BREGJE VAN BALEN

LIGHTING DESIGN: FABIANA PICCIOLI

SET AND STAGE DIRECTOR: CARLO CERRI

ASSISTANT TO THE CHOREOGRAPHER: YVAN DUBREUIL

Production **Fondazione Nazionale della Danza / Aterballetto**

Co-productions **Ravenna Festival, Fondazione I Teatri di Reggio Emilia/ Festival Aperto, Fondazione Teatro Regio di Parma, Associazione Sferisterio Macerata, Festspielhaus St. Poelten, Teatro Stabile del Veneto, Fondazione Teatro Metastasio di Prato, Centro Teatrale Bresciano, Fondazione Cariverona – Circuito VivoTeatro (Teatro Ristori di Verona, Teatro Comunale di Belluno, Teatro Salieri di Legnago, Teatro Comunale di Vicenza, Teatro delle Muse di Ancona)**

Preview: October 6th 2020, Reggio Emilia – Festival Aperto, Teatro Municipale Romolo Valli

World Premiere: October 9th 2020, Ferrara – Teatro Comunale Claudio Abbado

Musicians:

Verónica Jorge – violin and viola

Ainhoa Urivelarrea – cello

The masks of the dancers have been handcrafted by Bam!Bam!Teatro Roberto Maria Macchi (Verona, Italy).

PREMIO DANZA&DANZA “BEST PRODUCTION” 2020



The editorial?

If we thought of the new identity of Fondazione Nazionale della Danza as a newspaper, aimed at different readers, full of articulated sections, open to different themes and problems, Don Juan could correspond to the front page editorial.

In the coming months we will make our accelerated journey towards the plurality of the present time, which has given us the exploration of the languages of children and the disabled, the in-depth encounter with music, art and photography, the passionate participation in hybrid research, and the desire to meet the spectator outside the theatres and our comfort zone.

We have involved, in these three years, leading choreographers such as Naharin, Kylián or Shechter, but Don Juan is the author creation expected on a European level. It has the special charm that comes from the project shared not only with the well-known and loved artist, but also with the kind and intelligent man. It has a theme at its centre, which I would like to take away for a moment from the immediate correspondence with today's dramatic twisting of many relationships between couples, allowing our attention to tune in to the person's lost journey into the universe invaded by ghosts of the past and present.

Can there not be both interest and bother for Don Giovanni - and his twins, with a thousand different names? It is no coincidence that the search for Inger and the playwright Gregor Acuña-Pohl has opened up 360°, accepting to go outside the box and giving up iconic but now incomprehensible characters like the Commendatore. In truth, today it would be difficult to distribute blame and punishment, but this observation is very far from the contemporary mood, more inclined to preserve, without going into depth, one's own point of view.

If I think back to the few moments when I managed to enter the theatre to follow the rehearsals, sometimes accompanied by one of our co-producer friends, I have to admit that I wondered for a long time what contours our Juan would take in the end. Now I know that my answer is probably different from that of other spectators. In these traits that are so disconcerting lies a modern sensitivity that spreads on stage, without really having a perfume, nor a tone that can be easily sketched out.

Just like the editorial of a newspaper, that wants to tell us a story, some emotions and some surprising discoveries, but suggesting them without imposing them.

Thanks also to the sensitivity of those who have shared the path: the pool of artists that surrounds Inger, our by now radically renewed company, our staff and the institutions increasingly convinced to support us. And a group of extraordinary co-producers, coming from horizons ranging from music to theatre and dance, which allowed a challenge of this magnitude. We shall remember all this adventure made similar to an Ulysses' journey by the incredible events of 2020.

Gigi Cristoforetti – Managing and Programming Director

JOHAN INGER'S DON JUAN: "Nothing can stop the impetuosity of my desires"

BY MARIA LUISA BUZZI

Inger, I know this is a predictable question but it's an essential starting point: will your "Don Juan" be a narrative work in the traditional sense?

Yes, it will be a narrative title. Traditional? Hopefully not. When I create a narrative production, I strive to find my own view, a reason that justifies my will to deal with that specific literary character. I think and I hope it will not be traditional, though faithful to the story. So many *Don Juans* have been produced! My scriptwriter, Gregor Acuña-Pohl, and I have consulted as many as twenty-five different texts inspired by that character. I'd say that's quite a lot! We will take inspiration from different texts and different authors.

I am questioning you on that matter because throughout the large amount of productions you created for the world's most important dance companies, there are not many narrative titles to be found. I remember a successful *Carmen* for the Compañía Nacional de Danza in Madrid, which then became part of the repertoire of Ballett Theater Basel and Semperoper Ballett in Dresden, a "Peer Gynt" for Ballett Theater Basel, and a "Petrouchka" for Les Ballets de Monte-Carlo. What inspired you to deal with the character of Don Juan?

Yes, I haven't made too many narrative titles so far ... I chose to explore the character of Don Juan, because I think there's something contemporary in his character, and speaking about him again now might turn out to be interesting.



ph. Celeste Lombardi

What are the sources of inspiration, then?

My dramaturg (*Gregor Acuña-Pohl, editor's note*) and I had lengthy discussions. In the months of preparation, we read the Bertolt Brecht text, the Molière text, of course, the original play by Tirso de Molina, but we also looked elsewhere: an interesting play by Suzanne Lilar (*'Le Burlador', a feminist perspective on the Don Juan, editor's note.*), which intrigued us a lot.

Could you tell me some more: who is your Don Juan?

My Don Juan carries a trauma that shaped him into his questionable behaviour. He is unable to commit and can only find satisfaction in the moment. He has a very addictive personality. Does Don Juan reflect on his actions? This is where Leo comes into our concept, he contradicts Don



Juan and through him, we have tried to create a mirror. Well, he's a real character... seen through a motherly figure. A human being that suffered the great trauma of abandonment.

A psychoanalytical reading... That reminds me of Ingmar Bergman, his psychoanalytical films, as well as Mats Ek, who, incidentally, is the author of a "Don Juan" for the theatre. Do you feel a bond with your fellow countrymen?

I grew up with these two artists and they have both inspired me, especially Mats Ek, whom I consider as an artistic father. Even if our Don Juan can be construed from a psychoanalytical perspective, there are no connections with Bergman's poetics. As to Mats Ek's pièce, I have not had the pleasure to see it, so I don't know. Our Don Juan looks for his mother in anyone he meets because she had to abandon him as a child. We don't know why or how but we are sure that her desertion has left a huge void in the young Don Juan and has left him emotionally immature. To fill this void, to cope with his separation from his mother's womb, Don Juan needs to collect women's wombs. There's a sentence in Molière's text that is key to this: "Nothing can stop the impetuosity of my desires: I feel I have a heart made for loving the whole world and, like Alexander, I wish that there were other worlds, so that I could extend my amorous conquests still further".

The fact he cannot seriously commit to any relationship makes him shallow and superficial. Is your Don Juan cruel too?

In fact, he's not an 'oppressor', although as he descends into more trouble he ends up as a killer. The script espouses Suzanne Lilar's approach that I mentioned before: Don Juan is also a woman's plaything. He can give the women he meets what they want: he gives Zerlina one last affair before marriage and married life; he gives Tisbea the illusion she is leading the sex game; he gives Donna Ana the passion and the pleasure that her husband Ottavio can't give her. Don Juan adapts to his women...

Seen this way, it seems your Don Juan definitely won't go to hell...

The character could be construed in a religious sense as in the original pièce that is about the dichotomy between heaven and hell and where Don Juan is sentenced for killing his fiancée's father and for breaking too many hearts, but we will not do that. Our atheist view of the world makes us our own judges. So, in our Don Juan we will not see a fall into the hell of a sinner, but rather we leave the interpretation open to the spectator. Maybe Don Juan finally, too late, becomes aware of his crimes and ravenously surrenders to his fate made of vices and ghosts of the past? Or is he just a victim of something greater than himself? I don't want to reveal it. But I can say that in my version Don Juan has several opportunities and chances to escape judgment and change thanks to Leporello.

On what terms does this bond between Don Juan and Leporello take us back to the subject of judgement?

In the sense that they are each other's alter ego. In our production, Leporello is not a servant, that would not be modern as a character. For us, Leporello who we will name Leo, is the pure and moral side of Don Juan, who is instead arrogant, pompous and always on the run. Leo knows that Don Juan is in the wrong, he tries to distract him from evil deeds but he won't listen.

And will the Commendatore be in your production too?

The Commendatore character is one with Don Juan's mother, the only real 'judge' of his life. so deeply that, in the scene of the rape of young Ines (a high-school student), Don Juan unconsciously

sees his mother instead of the girl and there and then he understands he's in the wrong. It is as if he had heard his mother whispering: "What are you doing, son?" .

Will his mother's warning manage to stop him?

No, it won't, it's too late! Imagine a drug addict, knowing that this needle might kill him, he will still



take it. Guilt won't last with him. He's an "addict" and will keep on looking for his next "fix". And even when, all of a sudden, the ghosts of his victims appear, he is unflappable.

Let's talk about the music you commissioned to Marc Álvarez based on Christoph Willibald von Gluck's version.

Marc Álvarez is doing an entirely new score, with maybe some references to Gluck. We are working on it. The process is in full swing but the idea is to add melodic references to the past

versions in the new score, to build a deeper bond with the story even if we are thinking of something entirely new, an original piece of music.

ph. Celeste Lombardi

An original score for the orchestra?

Together with Fondazione Nazionale della Danza / Aterballetto, we are considering the option to orchestrate Álvarez's score so we can have the orchestra playing live.

As to the set, what has your set designer, Curt Allen Wilmer, come up with?

The set has neither geographical nor historical connotations. It will be modern, neutral, with self-propelled props: as the play goes on, they will get darker and darker to symbolise Don Juan's gradual downfall. As for the costumes (*by Bregje van Balen, editor's note*), instead, we are working on very distinctive connotations and styles. I am thinking of an intriguing combination of old and new; after all I have always liked to play with contrasts and with overturning views. An example: in the Carnival scene, Don Juan, who is the bad one, is dressed up like an angel, while Leo, who's the good one, as a devil.

Is "Don Juan" a production for the whole company?

Yes, I am working with the entire Aterballetto staff, sixteen dancers, alternating solo roles and the group, in two different casts, so that everyone can feel they are an integral part of the production. I am thinking of *Don Juan* as of a *Kammerspiel*, and I see three big collective moments: the wedding, the carnival and the finale. As to the rest, I am creating some more intimate scenes. I am glad to work with a fairly small company: I am in a better position to explore the psychological dimensions of every character.

Are Aterballetto dancers involved in the creative process?



Of course! Even if my working method consists in getting into the rehearsal room with a very clear idea of what I am going to do, I don't prepare the steps beforehand, and when I meet the dancers I ask them to follow my thoughts, to share them, with their movements. But this is no impromptu work: I don't ask them to give me their movements and I don't give them any tasks.

What is, in your opinion, the relationship between music and composition?

For me, music is extremely important. It inspires me and guides me in my productions. Working on an original score, as in this case, makes the process complicated and more 'blind'. We have to start from the script and from each single scene and find the suitable music with the composer. Parallel processes that involve more far-ranging and undoubtedly... more poignant efforts! Quite different from making, for instance, a *Carmen* to Bizet's music, where the score is a safe foothold.



About Don Juan, Johan and me

My relationship with DON JUAN goes back many years.

The first time I met this character was in 1988 in high school when I played the role of Ciutti (Don Juan's servant) in Don Juan Tenorio, written by José Zorrilla in 1844.

Later, at the School of Performing Arts, I studied El Burlador de Sevilla by Tirso de Molina.

As a professional actor, I have played the roles of Duke Ottavio in Goldoni's Il Dissoluto and the part of Sganarelle in Molière/Brecht's version, both productions for the Centro Andaluz de Teatro.

In 2006, I directed my own adaptation of Zorrilla's play, transforming it into a musical with songs by Cole Porter.

Over the last 5 years I have been working on a new interpretation of Mozart's Don Giovanni, trying to make it more relevant and accessible to younger audience, bringing this tale into the Seville of the 3rd millennium.

I have read many different versions of the Don Juan story over the years, not only plays, but novels, movie scripts and poems by writers from Byron to Dumas, from Handke to Puškin, from Fellini to Bergman. There are more than 500 versions based on the story of Don Juan, but in my opinion the most interesting and surprising of all was written in 1946 by Suzanne Lilar, a Belgian play writer and one of the few women to approach this tale in her play *Le Burlador ou l'Ange du Démon*. This unique piece shows a Don Juan being a victim of all the women he has conquered.

My collaboration with Johan Inger began around ten years ago. We met in Seville where we both were living. In those days I had my own School for Performing Arts, so I invited Johan to give a workshop, and this was the beginning of a strong friendship that still goes on. Our first collaboration was a coproduction for the International Dance Festival 'Itálica', based on Vivaldi's *Stabat Mater*. Then in 2015 the Compañía Nacional de Danza invited Johan to create his first full-evening ballet, based on a Spanish story. There were three great Spanish stories we looked at: Don Quijote, Carmen, and Don Juan. Finally, it was Rodion Shchedrin's version of Bizet's music for Carmen that gave Johan the inspiration he needed, and he decided to work on his vision of this stereotype of femme fatale.

But **Don Juan has never left our thoughts** and we hoped that maybe someday we could work on a project that would bring Don Juan alive in a way that inspired us both.

That day arrived when Aterballetto invited him to create a new dance piece. Immediately our thoughts came back to Don Juan, so we talked for hours and hours about which new approach we could find for our version. The two questions that always seem to come to our minds were: **why another Don Juan? And what will our contribution to Don Juan be?**

To be able to answer these two questions it was important for us to understand not only the play but also the message we wanted to leave with the audience. Don Juan is maybe one of the most

famous fictional Lotharios. **He is the stereotype of a lothario.** His only goal in life is to seduce as many women as possible. He is a women hunter and collector. But, at the end of his life, in all the 500 versions, justice is done, and he must pay (or not) for his sins. In many of those versions the **'Commander', a figure of Justice, who condemns him to hell, carries out the 'Divine' Justice.** Only in a few romantic versions is he saved by the love of a young lady (like Ines). **God is always present in this myth and it carries a religious message too.**

This was our first 'problem'. Unfortunately, we don't believe in God so it meant that we had to try **to find an authentic approach to this story for ourselves to give it a coherent end.** We also realised that **we could not dispense with the character of the Commander,** because any Don Juan without this character will never be an authentic 'Don Juan'. We thought it would have been the perfect end to the play being confronted by one of your parents with the terrible things you have done in your life and for them to condemn you for it.

Then, we asked ourselves "what made Don Juan the character he was?" We decided to focus on the psychological side of his behaviour. We tried to understand where this behaviour and his treatment of women came from. Our character is obviously marked by the experiences in his childhood. So, **what had happened in his childhood that could have led him to behave in this way?**

We discovered the clue to answering this question in a sentence we found in a text: "Don Juan searches for his mother in each conquest." We then thought that **maybe a traumatic**

experience in the early years of his life was the reason for his behaviour and we decided to include the disappearance of his mother as the crucial point of no return. He would feel abandoned and maybe betrayed by his mother. **His mother becomes like a ghost in his mind and he will always try to find her, searching for her in each woman he seduces.**

It was agreed, **he would be confronted by his mother at the end of the ballet she was to be our 'Commendatora'.**

ph. Viola Berlanda



Now we had found our 'Commendatora' there was another issue to solve, that of the servant that always accompanies Don Juan, **it is not possible to conceive Don Juan without his companion** Catalinón, Leporello, Sganarelle, Ciutti or any of the other names he has been given, but, in trying to make a timeless and placeless piece, where the action could take place anywhere and anytime, we thought that a servant was no longer relevant. Some of the newest version of DON JUAN present his servant as his brother or best friend. These are particularly good options, but for us we have found a much more inspired solution. We were influenced in our thinking by such movies and stories as Life of Pi by Y. Martel, The Fight Club by C. Palahniuk, Cosmétique de l'ennemi by A. Nothomb or the great classic The picture of Dorian Gray by O. Wilde. All have one thing in common: they present two different characters that end up being both sides of the same person. This is exactly what we tried to present. **We created the character of Leo as the good side of Don**



Juan. He does the exact opposite of him. He represents his morality and conscience, in his relationships and actions in life. At the end of our story he is the one who melts with his mother's spirit, following her into the 'right' side of existence and beyond.

It was never our intention to judge or accuse Don Juan. We can think that Don Juan is evil, lying, abusing, killing, cheating, kidnaping, raping. But at this point **I want to come back to Suzanne Lilar version Le Burlador ou l'Ange du Démon where she presents a man who is able to give, at any moment and any time, each woman exactly what she deserves and needs. His only crime is his impossibility to commit and stay true to his words and actions, showing us a childish and immature person, unable to take responsibilities and commit to other people.** He is going through a constant breakdown, trying to escape from his liabilities. This behaviour cannot last forever, as he destroys lives the responsibility for his behaviour becomes harder for him to bare, until the moment of reckoning arrives. After killing a man and raping a young teenager he has passed all boundaries of moral behaviour, and this is the moment for the ghost of his mother to appear. Maybe everything happens in his mind, and the Commendatora is just the image of his own conscious, asking himself to regret his actions and change forever. But **Don Juan will never change, not even in front of his mother's (or Gods) face.** That is the base of the myth and legend, that is the essence of Don Juan, and the same is true of our protagonist.

Remembering Molière's words, Don Juan has "a heart big enough to love the whole world" and that's his obsession, his virtue, but also his damnation! We can't escape from his charisma and magnetism, falling into his arms and fainting for love. But when we wake up from our love dream, we realize it has become a terrible nightmare and we're just another victim of this marvellous devil's angel!

Gregor Acuña-Pohl – dramaturg



Creating new music

In this Don Juan, the dramaturgy, the personal story of the characters, their passions and conflicts, are my points of support to create the music. Each character lives a personal situation that affects the actions and reactions of the others. My obsession is that at least I can see the inner world of each character being shaped. If everyone sees it, I will consider it a success. In the first scene, for example, the figure of the mother and the son appears. I start by giving it the form of a lullaby, intimate and delicate, which will help me to clarify the parental relationship and then move on to describe the difficulties the mother faces in taking care of her son. I try to shape the "I want to, but I don't know if I can" conflict through small dissonances of the strings and then return to the stability of the principle. An unstable stability, if that makes sense. Or, as in the next scene, where two boys appear to discover their first love: the young Donna Elvira and the young Don Juan. Here, the music must have had an innocent, almost naive, playful and very optimistic brilliance. I have to see these two boys when I listen to this play and I want even more so that the others can see them too.

I continue in this way with the different scenes, trying to listen to what the characters tell me, giving them a face and waiting for them to show me the way.

A thread to pull from. Sometimes I have a small idea, a sketch, I show it to Johan and take note of all the suggestions, both in terms of style and dynamics, even duration or mixing, to get closer, step by step, to the final result.

Like all creative work, this started with the big strokes of the beginning and went down to the minute details of the end. Proceeding slowly, but making sure that we all like and are inspired by the result.

As far as the sound was concerned, I based my work on four columns: cello and violin, electric guitar and percussion. I feel comfortable mixing strings and guitar. As the years go by, I realize that this is the musical aesthetic from which I get the most pleasure. This is my fixation with fractals, repetition and structures that complement each other to give life to other structures.

A few touches of Gluck. In a couple of moments, I used Gluck melodies as support. In the wedding scene for example, with the choreographer's indication to create a celebration of simple people, with a traditional, almost country touch, I used the melody of his Don Giovanni: XXIII Allegretto for the first part and XIII Allegro for the second, bringing them back to that festive and cheerful atmosphere of a wedding of humble country people.

Towards the end of the play, in the part that we call "La Commendatora", I used the initial melody found in the XXXI Allegro but not too much of the same opera, to develop it then throughout the final scene. In fact, we end the performance with those notes, thus also paying homage to it.

Marc Álvarez - composer



Black and white on scene

The final concept for the space has been the fourth one that was designed, but all of these different concepts had one Leitmotif. In all of them the black and the white have been present in the set design. Black and White not only representing good and bad, but also as metaphor of opposite senses, feelings, characters... Black is the absence of colour and White has all colours.

Since the first dramaturgy script written by Gregor Acuña and Johan Inger, Leporello was in this version not only the servant but a kind of “alter ego” of Don Juan, reflecting the complexity and dichotomy of his character.

The chessboard was at the beginning a design reference, that also had a connection to black and white marble floors, that unconsciously take us into Don Juan spaces. The chess was too literal, but what was interesting was the fact of a game, and this brought us to the idea of Domino blocks. Pieces of a game with 2 opposite sides. There we had an interesting reference. Blocks that even could be a collection of different pieces of the same kind.

So we designed blocks with black and White sides with a paint finish inspired by the paintings of Barnett Newman and Pierre Soulages. The idea was painting more or less black stripes on the white surface and also on the black surface to create different blacks. Each block has a different paint finish and is unique. It was an interesting experience to be present painting and conducting the final paint of the pieces in the construction company.

We started working with 32 pieces in the set model, but once the set was built, it was too difficult to manage so many of them. So the work went on with 16 and finally ended up with 12 of them, which actually is a very interesting number for this play.

The dancers handle themselves sliding the blocks over the dance floor and constructing different space combinations. They are also able to use them as a floor and dance on top of them.

The version features actually all the important characters of the myth but the set has no historical connotation.

At the end just one piece is left and the space becomes full of black ashes...

Curt Allen Wilmer (aapee) with estudiodedos - Set design



ph. Celeste Lombardi

Contrasts of light

The idea of the lights for *Don Juan* came initially from the set design.

The black and white monoliths evoked an infinite space, where the play of their different arrangements could be amplified by the shadows projected by the volumes.

The classic shape and colours of the monoliths also inspired the configuration of the "arena" lights. Arranged in a horseshoe shape around the action, the lights wanted to signify the square, the society, the judging community observing the seducer, echoing his arrogance, magnifying his successes, but at the same time suggesting his condemnation and ruin.

The type of light used is warm and sunny to sharpen its contrast with the moments when the beautiful fairy tale is interrupted: Don Juan's power of seduction degenerates and so degenerates the atmosphere around him, into something sick and no longer divine.

For example, in the scene in which the men beat Don Juan, the feeling you want to give is that the same square, here in the nocturnal form of the abandoned car park or the alleyway otherwise lit by sodium street lamps, does not reserve any protection for the hero.

In the scene with Tisbea, the light would like to suggest a borderline situation, at the limit of what can be said, a laboratory experiment badly lit by a faded neon.

Even on a geometric level, the open beams of light, suffused with rain from what appear to be tall windows, want to create an apparently positive, solar and epic atmosphere.

In strong contrast to this possibility, there are scenes lit in a claustrophobic and graphic way, delimiting narrow spaces, service corridors, twisted labyrinths.

Sometimes the frontality of the light in some scenes (Ines) would like to express the very brutality embodied by Don Juan, clearly illuminating the expressions of the faces, when there is no other possibility but to look the abyss in the face.

Fabiana Piccioli – lighting designer



Johan Inger

The Swede Johan Inger (Stockholm, 1967) joined Nederlands Dans Theater 1 in 1990 and was a high-profile dancer of the company until 2002.

His debut as choreographer (1995), also for Nederlands Dans Theater, quickly became promising with immediate recognition: for his ballets *Dream Play* and *Walking Mad* he received the Lucas Hoving Production Award in October 2001. *Walking Mad* was later also awarded the Danza & Danza Award 2005.

Johan left Nederlands Dans Theater to take on the artistic leadership of Cullberg Ballet in Stockholm in 2003 where he created numerous works.

Since 2008, Johan works as freelance choreographer and creates for many companies around the globe such as GoteborgsOperan, Ballet Basel, Swedish National Ballet, Compania Nacional de Danza, Aterballetto, Lyon Opera Ballet, Les Ballets de Monte Carlo and of course Nederlands Dans Theater, holding the position as Associate Choreographer from 2009 to 2016.

Between 2016 and 2020, Johan choreographed (i.a.) his own versions of the narrative pieces *Petrushka*, and as full evenings *Carmen*, *Peer Gynt* and *Don Juan*.

He was honoured in 2016 with the Benois de la Danse Prize for his *Carmen* (CND- Madrid), the piece *One on One* (NDT2), and with the Danza & Danza award for his piece *Bliss* (Aterballetto).

The creations *Rain Dogs*, *Birdland* and *Bliss* by Inger, that compose the evening *Golden Days*, are part of Aterballetto's repertoire.



ph. Celeste Lombardi

Video

Trailer:

https://www.youtube.com/watch?v=9wk5LZsqyEc&list=PLKljTJ9teRxkQaJsGp0mLpKYy8CYaEq_1&index=5

Interview to Johan Inger:

https://www.youtube.com/watch?time_continue=1&v=rULMjynj-IM&feature=emb_logo

Rehearsals:

<https://www.youtube.com/watch?v=88dc57vIMy0>

Towards the Premiere:

https://www.youtube.com/watch?v=NgOQBCoBXKw&list=PLKljTJ9teRxkQaJsGp0mLpKYy8CYaEq_1&index=3

Don Juan, Leo and Elvira:

https://www.youtube.com/watch?v=2eegSWDK9hQ&list=PLKljTJ9teRxkQaJsGp0mLpKYy8CYaEq_1&index=1



Don Juan and the Mother:

https://www.youtube.com/watch?v=wGUQtT03XPg&list=PLKljTJ9teRrkQaJsGp0mLpKYy8CYaEq_1&index=2

About us

FONDAZIONE NAZIONALE DELLA DANZA was founded in 2003 with the Emilia-Romagna Region and the Municipality of Reggio Emilia as founding members. Fondazione Nazionale della Danza develops its producing and touring activity under the name **ATERBALLETO**, the leading contemporary dance company in Italy and the first permanent ballet-producing organization apart from Opera House companies. Founded in 1977 as Compagnia di Balletto dei Teatri dell'Emilia - Romagna and directed by Vittorio Biagi, since 1979 the company has known as Aterballetto. Thanks to its soloist dancers capable of performing in every dance style, Aterballetto has gained wide recognition in Italy and on the international scene.

Alongside its main activity of production and distribution of dance performances - under the name Aterballetto - it is opening up to a renewed dynamic design. On the artistic level, we pay attention to the productions signed by some of the most important choreographers on the international scene, as well as to different styles and younger generations. In addition, Fondazione aims at stimulating the spread of a dance culture in Italy at 360°, and right for this reason it produces in partnership with public or private organizations, from different disciplinary fields, with a particular focus on the social and educational vocation. Site-specific performances, commissioned productions, shows dedicated to the world of fragility or to children contribute to the enrichment of the new repertoire under construction. www.aterballetto.it | [Facebook](#) @aterballetto | [Instagram](#) @aterballetto