



PORTFOLIO

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CORPO & CULTURA



Culture is the resistance to the distraction
Pier Paolo Pasolini

Corpo e Cultura is a performative project that never repeats itself. Its perpetual evolution stems from its ever-changing core, which is made by the people and the culture of the territory that welcomes this production. This performance is created in two phases: data collection and choreographic creation. During the former, the performers collect audio and video material by interviewing people who are at that time present in the place where the performance is held. The questions they ask mainly concern cultural memories that dwell in the minds of the interviewees. These tellings and retellings are then edited and put together to become the soundtrack of the show. The second part of the project is the physical rewriting of these cultural testimonies which results into the *bodyfication* of such memories. The people of the place, as well as the place itself, become not only the real protagonists of the show, but the basis on which the whole performance lies. *Corpo e Cultura* represents a wonderful opportunity for a community of people to look within, talk and learn about itself, by fostering a powerful reflection on the very human question "Who are we?".

Original cast Carlo Massari, Chiara Taviani

Co-production Spazio OFF (Trento)

Supported by O.T.E., Residenza I.DRA.

Creation 2011

Length 45'

Awards By-Pass 2012 (IT), special mention *Crash Test* 2012 (IT)

Touring IT, FR, MEX

Link (trailer) <https://www.youtube.com/watch?v=I7jLmTrJW4g>

Photo credits Emmanuel Trousse, White Chicken Studios

012



What a scene if they announced tomorrow the end of the world
Paul Léautaud

012 is an investigation on familial relationships. Two parents and a child await the end of the world sitting in their living room, on their sofa, which is the pivotal element of the show, and which has become part of them as much as they have become part of it. The show aims at questioning the way we interrelate with each other, what we tell each other, how we do it, and what parts of our true self we choose to put in, and which to leave out. *012* envisions a world that might be about to end. Reality is simultaneously inside and outside, on stage and off stage, and it is within the contemplation of an apocalyptic near future that the real crudity of human nature starts to emerge. The child who acts in the show is chosen over the free workshop offered by the company to children between 6 and 12 (1 to 3 days, to be held in schools or youth centres). The main purpose of the workshop is not to audition the participants, but to draw young people closer to the theatre. This is the main reason why we choose to select a child in the place where the performance is held, because we want to establish a closer connection with its community and its culture, as well as because we want to offer children a great opportunity to acquire a new way in which they can express themselves. This project, from workshop to final realization, takes between 5 and 7 days.

Original cast Carlo Massari, Chiara Taviani, (a child)

Co-production UOT

Supported by *Residenza I.DRA.*

Creation 2012

Length 45'

Touring IT

Link (trailer) <https://vimeo.com/84512333> <https://vimeo.com/48842501>

Photo credits Pietro Bertora

MARIA ADDOLORATA



No one has ever written, painted, sculpted, modelled, built, or invented except to get out of hell
Antonin Artaud

Maria Addolorata is an investigation on pain and suffering and it starts from the assumption that this is something that characterizes us all and that everyone experiences it at different levels. Skins and voices find different ways of expressing it, but suffering in itself is something pure and hard, unique and universal at the same time. You cannot avoid it, physical or mental as it may be. Pain is what keeps us alive, and this show offers a perspective on a contemporary society where man must hurt in order to feel human. *Maria Addolorata* is the first chapter of a trilogy (the trilogy of pain) which includes *Tristissimo* and *Peuerbleu*. The performers on stage engage in painful exchanges where pain is purposefully sought after to confirm the certainty of being alive. In a new re-elaboration of the Cartesian "I think therefore I am", *Maria Addolorata* seems to maintain that "I feel (pain) therefore I am." All this is enabled by a physical language that allows the audience to feel represented with the universality of its message.

Original cast Carlo Massari, Chiara Taviani

Co-production UOT, La Pergola

Creation 2013-2014

Length 45'

Awards 1°Prize HiverÔclites (FR), 2°Prize International Choreographic Competition Hannover 2014 (DE), 2°Prize ZAWIROWANIA dance (PL), audience award Palco aperto (IT), 2°Prize Corto in Danza (IT), finalist Machol Shalem International Choreography Competition (IL), audience award Berner Tanzpreise (CH)

Touring IT, FR, UK, AU, PT, PL, DE, IL, MC

Link (trailer) <https://vimeo.com/84514175>

Photo credits Alex Brenner, KMachniewicz, Jacopo Benassi, Roberto Ricciuti

TRISTISSIMO



With your Long blonde hair and your eyes are blue the only thing I ever got from you was sorrow
David Bowie

Tristissimo is about sadness. It is a project which stems from Wagner's *Tristan und Isolde* and a reflection on what people refer to as the *blue Monday* - the third Monday in January, also known as the saddest day of the year. The two performers undergo a backward evolution from man to primate, where a progressive covering in hair, that is the thick blond oakum that minute by minute grows longer and longer and suffocates them, marks the signs of self abandonment, carelessness, and an increasing lack of humanity, which leads to endless sorrow. The essence of this show, which pervades the entire trilogy, is a sense of melancholy that shapes the unhappy couple who seem to struggle to find balance in the way they relate to one another. Yet, the way in which this performance ironizes on the concept of sadness, whether it lies within or without the *self*, whether created or provoked from tragical events (like the war) seems to suggest a way out that is to be found under the surface, and under the layers and layers of thick rough oakum where the warmth of a human smile may be concealed.

Original cast Carlo Massari, Chiara Taviani

Co-production *La Pergola*

Supported by *Ballet National de Marseille, NEXT 2014, MOVIN'UP 2015*

Creation 2015

Length 45'

Awards special mention *Premio Roma Danza 2015*, jury prize *Les Lendemain qui Dansent 2016*

Touring IT, FR, UK, NO

Link (trailer) <https://vimeo.com/130988230>

Photo credits Alex Brenner, Veronica Billi, Roberto Ricciuti, Lorenza Daverio

PEURBLEUE



His looks I fear, and his intents I doubt
William Shakespeare

Peurbleue is the theatricalisation of an instant, the instant right before and right after a terrorist attack. As an attempt to choreograph fear, this show seeks to get to the core of a huge terrible event that involves everyone and everything at once. The soloist, a woman, moves through the fragilities of humanness, whose certainties are constantly being shattered by senseless acts of cruelty that hit us deep within. The show portrays the ephemerality of a moment of routine in a contemporary society where the madness of few determines that any day could be the last. During the show the performer tells the story through the eyes of all its audience, and does so by sewing an intricate canvas that depicts modernity by using her body as the thread. This is a *fil rouge*, that is however not red, like the blood of those who die as victims of terrorism, but blue, like the fear of those who survive.

Original cast Chiara Taviani

Co-production Residenza I.DRA.

Supported by Carrozzerie n.o.t., PimOFF, Teatri di Vita, U.O.T.

Creation 2016

Length 30'

Touring IT, UK

Link (trailer) <https://vimeo.com/169381727>

Photo credits Manuela Giusto, Chiara Hernandez

DON'T BE AFRAID



I wanted to be loved cause I was great, a Big Man. Now I'm nothing. Look. The glory around... trees, birds... I dishonored it all and didn't notice the glory. A foolish man.

Terence Malick

A life has passed and we didn't realize it, too busy in our work, build and destroy; passed from the stone to the blood. We took life and we lost so much of it. We lived and loving so much, so much, perhaps too much, the others. A man evolves, becomes a symbol of an era, become a myth, a philosopher, a semi-god, becomes powerful and invincible, gifted; then he breaks, implodes and miserably collapse until he becomes molecule, a manufacturing particle, a liquid blood.

Here the Faun is a newborn, a sapling that straddles the history, surprised to love and fuck, to fight, win and miserably lose; it ripped from the earth, falls into the eternity of the night and loses. It reminds us punitive actions, gold's helmets, "brave" war actions, references to a Classical and Neoclassical Art, silenced shout of love and unfounded virility ostentations.

We don't want to tell a story, but catch a fragment of it, a suggestion, a solitude, recount about its missing pieces. We are spying in a human scene. Perhaps...

Original creation and cast Carlo Massari

Artistic support Hun-Mok Jung, Chiara Taviani

Co-production C&C Company, Residenza I.DRA., Teatri di Vetro

Supported by PimOFF, Teatro Comunale di Vicenza, Residenza Genius Loci/Teatro Akropolis

Production 2016

Length 47'

Touring IT, UK, IL, PL

Link (trailer) <https://vimeo.com/195720005>

Photo credits Pawel Wyszomirski, Giorgio Termini

HORROR VACUI



*Here I am and there is my body dancing on glass In accident time where there are no accidents.
You have no choice the choice comes after.*
Sarah Kane

Ten minutes to the impact, to the explosion, to an explosion, to an end, or perhaps to a new beginning. We don't really care about it.

How much life can you concentrate in those few-many moments of nothing? How hard do we actually try to make them important, thinking about something intelligent? Being aware of having thrown away many, too many, until recently. Which memories emerge? Which are the important frames of a life? Which daily actions - *without care-repeated gestures* - words and speeches become mantra, sounds, simple vibrations? Only now we know how to evaluate the waste: "I would have liked...". Too late, game over. A contemporary research about the void, the state of the human-body abandonment, *the nothingness*, the end. An intimate solo performance in a strictly physical relation with the audience and its fragilities.

Original creation Carlo Massari

Original cast Natalia Vallebona

Production C&C

Supported by *Residenza I.DRA.*

Creation 2017

Length 20'

Touring IT

Link (trailer) <https://vimeo.com/248962674>

Photo credits Raffaella Guerin

A PESO MORTO



Nato ai bordi di periferia, dove i tram non vanno avanti più, dove l'aria è popolare, è più facile sognare che guardare in faccia la realtà.

Eros Ramazzotti

Him, Her, the Other: photograms of a timeless periphery without any identity, as it has been bitten off in the useless and rather mysterious new definition of "metropolitan city," whose meaning can be everything and its contrary and it collapses into oblivion. Characters, once protagonists and today misfits deprived of any social function, passive background actors, bystanders waiting for falling into an identity sinkhole, which will permanently delete their memory to make room for nothing. The city is evolving and expanding, completely forgetting those who once represented it through their dialects, their proverbs and their roughness. A static microcosm, bodies ready for falling: this is what remains at the end of oblivion. Three open-air studies on the void, on the non-remembrance of why we were there and what we were supposed to do, on the "I'd almost go home, if only I could remember where I came from and where I was going..."

A contemporary pietas with vague references to Roy Andersson's visionary and ironic world, a physicality alternating long and static moments with flash crashes, dynamic and anti-dynamic; distortions, maladjustments, because that is what this is all about. In the original concept, the three performances will take place in different non-conventional spaces of the city at different times of the day, without being announced.

Original creation Carlo Massari

Original cast Carlo Massari

Production C&C

Supported by *Margine Creativo*

Creation 2018

Length 35'

Awards *TrenOFF 2017*, selected *Contact Zones 2019*

Touring IT, DK, MC

Link (teaser) <https://vimeo.com/298601842>

Photo credits Melissa Ianniello

BEAST WITHOUT BEAUTY



The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.

George Orwell

An irreverent, cynical study on the archetypes of human misery, the *non-expressivity*, the despicable cruelty of interpersonal relations. An aristocratic depraved game of romance and tyranny; a hidden violence, quiet. It hopelessly leads to massacre and extinction; there will be no winners. An authentic dive into the non-sense, a black irony as a counterpoint to the paleness of the faces, a fascination in the absurdity of the scenes, in the estrangement from the human involvement into actions and facts. An attempt to physically recount the pain of living, the Beckett's paralysis: a weak man, desperate enough to become emotionless, now quite incapable of getting his life together and rescuing it from the misery in which it bogged down. An absurdist comedy (in which we are subjected to the absurd, despite ourselves) with an existentialist flavor from Beckett's theatre, perfectly explicated in his "Happy Days".

Original creation Carlo Massari

Original cast Carlo Massari, Emanuele Rosa, Giuseppina Randi

Co-production Festival Danza in Rete Fondazione Teatro Comunale Città di Vicenza

Supported by Festival Oriente Occidente/CID Centro Internazionale della Danza, CSC/OperaEstate, Piemonte dal vivo, ARTEVEN, KommTanz Compagnia Abbondanza/Bertoni, h(abita)t - Rete di Spazi per la Danza, Residenza I.DRA. and Teatri di Vita within Progetto CURA 2018, Leggere Strutture - Art Factory, Protagonismo e Creatività - Comune di San Lazzaro di Savena. With the support of MOVIN'UP SPETTACOLO – PERFORMING ARTS 2018/2019 - MINISTERO PER I BENI E LE ATTIVITA' CULTURALI - Direzione Generale Spettacolo (MiBAC - DG S) and Associazione per il Circuito dei Giovani Artisti Italiani (GAI) with Associazione Giovani Artisti dell'Emilia-Romagna (GA/ER), MiBACT e di SIAE S'illumina – Copia privata per i giovani, per la cultura.

Creation 2019

Length 60'

Awards jury prize *Prospettiva Danza Teatro 2017*, jury prize *Twain Direzioni_Altre 2018*, jury prize *CrashTest Festival 2018*, audience award *CrashTest Festival 2018*, special mention *Bando Residenze Coreografiche Lavanderia a Vapore 18-19*, selected *Visionari Kilowatt Festival 2018*, *Essere Creativo 2018 Hangartfest/AMAT*, prize *ActDuri ActFestival 2019 (ES)*, finalist at *RIDCC - Rotterdam International Duet Choreographic Competition 2019*.

Touring IT, ES, DE, UK, KR

Link (trailer) <https://vimeo.com/315339607>

Photo credits Giulia Marangoni, Sara Melchiori

LES MISERABLES



"Ladies and Gentlemen! Consider the creature as God first made it; nothing, just nothing. Add civilization and see what you've got: walks upright, wears trousers and carries a cane. It's all education, he's got animal brains, or rather: brainy animality, he's not the pig-stupid sort like some people ... The monkey's already a soldier, though that's not saying much-the bottom-most species of human kind!"

Woyzeck - Georg Büchner

A ruthless and immoral canvas on today's period, a contemporary middle-class drama, occasionally familiar. An overview of stereotypes, of the already seen, already said, already acted on.

A little theatrical farce of human misery: the body and the voice in service of a pathetic collective that resembles that of Aristophanes' *The Frogs*, or perhaps one of Offenbach's operettas, or, furthermore: the famous Brecht's *The Threepenny Opera*.

Staticity and paralysis in response to the imminent and obvious collapse. We assist with our hands tied, we acknowledge it, we simply shrug, sigh and turn our heads around again. A detailed analysis on current international situation, a research on interconnections among forms of protest taking place today - rarely inspired by ideas on human evolution and revolution - as well as on the Enlightened historical vision that puts Arts & Culture in the heart of the change.

A creation that one once again leads the Company in probing into contemporary social contests through amphibious language, one of remarkable impact, bearing a complex dramaturgical level in support of the piece.

Original creation Carlo Massari

Original cast Christian Leveque, Carlo Massari, Alice Monti, Luca Sansoè

Co-production Triangolo Scaleno/Teatri di vetro, Festival Danza in Rete

Supported by AFI Residenze Habitat (BO), Super-cinema Toscana (VT), Teatro India (RM)

Creation 2021

Length 60'

Awards Selected NID Platform 2019

Touring IT

Link (trailer) <https://vimeo.com/383367912>

Photo credits Piero Tauro

E·STIN·ZIÓ·NE



*A trash-tsunami.
The leftovers of our civilization come out from the trash.
They are survivors.
A young girl walks out of cloths.
She is lost.
It has been a Black Friday.
An Apocalypse.*

Carlo Massari/C&C, Alice Conti/ORTIKA and Chiara Osella link their own plots and aesthetics into this work, starting from their universes, which are considered being far apart one another (acting, dance and opera singing.) Their aim is not only to mix their different artistic languages, but actually to break the borders between them. They join into a unique and heterogenous group of work, trying to become one whole community on the edge. By mixing and sharing different skills (opera singing, acting, physical theater, contemporary dance, performance) they write onto the stage their own rules and will. They choose The End as scenario, the very end. Isn't there a better one to make a new language be born?.

Original creation Carlo Massari, Alice Conti

Original cast Alice Conti, Carlo Massari, Chiara Osella

Co-production C&C, ORTIKA

Supported by *Residenza I.DRA., Teatro della Caduta*

Creation 2020

Length 60'

Awards semi-finalist *Premio Scenario 2019*

Tour IT

Link (trailer) <https://vimeo.com/354252687>

Photo credits Rossella Corna

RIGHT



WOYZECK: Us poor people. Yes, money, money. You see, Captain, if you have no money. Try raising someone like me in this world on morals alone. Man is also flesh and blood.”
Woyzeck - Georg Büchner

Are we ready for the sacrifice? Obviously not our own!

It will always be up to someone else to sacrifice themselves for the good of the community; perhaps to a virgin, the most fragile and naive... And who has got the *right* of choice? The old, wise and elect ones, obviously. But are we sure the elderly hold within themselves the power of absolute wisdom and the authority to decide what is *right* for others and what is not? By what *right*? It is about justice and someone will be executed, one more time, *in order to honor the Gods*. We are just there facing the delicate concept of *morality*: a (hereditary) principle handed down to us from the past generations through the invention of myths and narratives, useful for controlling the masses. They “hide” statements such as *this is right and this is wrong, that’s good and that’s bad, this is moral and this is immoral*. And we take them as truths, proven and irrefutable facts: *that’s how it is*. History does not change. In a fragile society weakened by events, cataclysms and pandemics, it is too easy to rely on the *new savior*, delegating him to the power of deciding in the name of the community. Perhaps we do it without even paying too much attention and then we complain about the consequent *outcome*.

Original creation Carlo Massari

Original cast Aura Calarco, Sofia Galvan, Ginevra Gioli, Stefania Menestrina, Giulia Orlando, Giuseppina Randi, Rebeca Zucchegni

Artistic cooperation Emmanuelle Rosa

Co-production COB Compagnia Opus Ballet, Teatro Stabile del Veneto, Oriente Occidente Danze Festival, Associazione Culturale Mosaico Danza/Interplay Festival

Supported by Progetto internazionale Étape Danse, realizzato grazie a Mosaico Danza/Interplay Festival in partnership con Lavanderia a Vapore – Centro di Residenza per la Danza/ Piemonte dal Vivo – Circuito Regionale Multidisciplinare e Festival Torinodanza/Teatro Stabile di Torino - Teatro Nazionale, Centro di Residenza Intercettazioni/Circuito CLAPS

Creation 2021

Length 60’

Awards CollaborAction#5 | azione Network Anticorpi XL supporto per la danza d'autore
Touring IT
Link (trailer) <https://vimeo.com/645497807>
Photo credits Sara Melchiori

SPECIAL PROJECTS

CONTAMINAZIONI



Action, no matter how seemingly insignificant, in every sense physical, philosophical or small, can, once generated, determine lives, like the life of a company. An impacting object will produce an echo that spreads dramatically and will contaminate anything or anyone on its path, changing it, polluting it, recreating it; it gives it new forms. We start here from the simple physical principle of modification "Action-Reaction": you push me, and a shift which in turn produces an action that you will do on me creates a ripple effect that indissoluble if not through will.

A highly contaminant road-show.

Site-specific performance with audience's involvement

Production 2014

Original cast Carlo Massari, Chiara Taviani, Isidora Balberini, Nicola Stasi, Mirko Papparusso, Livia Porzio, Giuseppina Randi, Marion Alzieu, Mauro Montalbetti, Emanuele Valenti, Small Choiches

Supported by *S.P.O.T*

Link (trailer) <https://vimeo.com/101722103>

3TRACKS4



This project is an extended work which includes three solos in which three female dancers interpret and investigate on contemporary society by looking at the issues that are most vividly present in our everyday live. These deal with fear, terrorism, war, religion, social belonging and culture. Preference takes here a feminine and feminist perspective and it is through a special lens provided by the female body and mind that the three shows promulgate a thorough and deep reflection of the world we live in. The three shows include C&C's *Peurpleue*, Marion Alzieu's *Ceci n'est pas une femme blanche* and finally Ayala Frenkel's *Gazelle*.

Original cast Ayala Frenkel/Israel – Marion Alzieu/France – Chiara Taviani/Italia

Format created with the support of DNA RomaEuropa 2016 and Pim Off - Milano

Creation 2015

Link (trailer) <https://vimeo.com/170980541>

Photo credits Manuela Giusto

Video credits Fabio Trifoni

SPRING ROLL



Inspired by Stravinsky's *The Rite of Spring*, this project has been created to give teenagers between 15 and 18 the opportunity to experiment with physical theatre. The issues at stake characterize the life of all young men and women and concern the minor and major drama that most of us face during that age. The main focus of the show is bullying, but it also deals with other issues, like gender and sexuality, connected to the great difficulties of self-acceptance and the even greater ones of being accepted by others. In a narrative that portrays the winding path to adulthood, *Spring Roll* aims at giving teenagers a new device, that of the theatre, to find the answer to the question "where do I fit in?"

Site specific performance with non-professional performers

Supported by DNA RomaEuropa '16, Carrozzerie n.o.t.

Creation 2016

FESTIVAL DANZARE IL TRAMONTO

Performing art festival in naturalistic spaces



Danzare il Tramonto is a Dance and Performing art Festival that connects different artistic and naturalistic experiences in forgotten places, or not habitually practiced, of the Emilia Romagna's territory: during the 2019 edition, six weekly events between June and July will propose a walk for spectators accompanied by a guide to site-specific performances that will take place in suggestive views during the sunset time. The project, under the artistic direction of Carlo Massari, stems from an idea shared by the C&C Company with: OTE Company Ozzano Teatro Ensemble, Municipality of Ozzano dell'Emilia, (H) abitat (BO) and from the Park Park Authority Gessi Bolognesi and Calanche dell'Abbadessa (BO).

Link (editions 2019/2020) <https://www.ceccompany.org/festival>

FORMATION AND WORKSHOPS

ANFIBIA - professional training, in collaboration with Leggere Strutture Art Factory



Professional training, in collaboration with Leggere Strutture ArtFactory. An immersive and multi-disciplinary international training project conceived to supply and reinforce both performer's tools and creator's alongside interested in exposing themselves to a pursuit of a possible independent creative path and cross-formation research: theatre, dance, music, circus, drama, performance. This full-time formation in Performing Art, with a duration of 6 months (October 2019 – March 2020), will have classes in Bologna on weekly basis on 600 hours with practical and theory classes concerning history and theory of the performative act, organizing and managing skills, with experts specialized in a wide array of disciplines. Moreover, the monthly focuses will bring special guests coming from some of the world's most important Companies. Alongside performative teaching, the students will be accompanied by a coach every step of the way on a path aimed at creating their, both individual and group, scenic projects that will be subject to public inaugurations and event participations throughout the year.

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Link <http://www.anfibiart.com/>

FEMMINILE PLURALE - A part of us



Intensive labs of variable length during the year that aim at artistic research with the objective of a final show. Projects may be directed to specific social categories, and will be personalised according to the proposed theme. During our sessions (at least 20-40), a real creative exchange will occur: participants will be involved in all project phases leading to the show's debut. Among the different projects that we have already completed we would like to mention "Femminile Plurale" a women-only workgroup who premiered in the shows: "Exit", "REsistenza", "Perfect Day", "In Incognito", "Figlie".

Link 1 <https://www.youtube.com/watch?v=HgfcK5Cq8Ks>

Link 2 <https://vimeo.com/166010293>

Link 3 <https://vimeo.com/130990466>

WORKSHOP - A good way to get to know us



These are intensive 2 to 5 days long labs for those who would like to approach our methodology, training, technique, and artistic creation. Our workshops can be attended by people with different backgrounds, experiences, ages, levels; we also offer workshops dedicated to professionals, amateurs, and more...

During our daily sessions, participants will have the chance to actively experience our work in physical theatre, and to partake in our investigation.

COLLABORATIONS - multidisciplinary and open dialogues

Art is constantly evolving, and as such, we need to follow its steps. This is why C&C Company want to continue to have different experiences as choreographers and performers, to search through different worlds and observe different cultures, an 'artistic language' that is to us the most appropriate. The evolution of this company also foresees expansion of the group., looking outside and opening different kind of collaborations with cultural organizations and operators, and also other artists working on video making, photography, theater, drama, dance, performing art and more.

1. Creative and performative collaboration with the Belgian company *Petri Dish*

Link <https://www.youtube.com/watch?v=RSWotgVclUw>

Link <https://www.youtube.com/watch?v=QgcdYfiRIBE>

2. Dramaturg and choreographic development for the Spanish company *Du'k'to*

Link <https://vimeo.com/257135734>

3. Music and Video projects for the composer Paolo Cattaneo

Link <https://www.youtube.com/watch?v=LvHSq0M5cqE>

Link <https://www.youtube.com/watch?v=r2HwrDZCGFw>