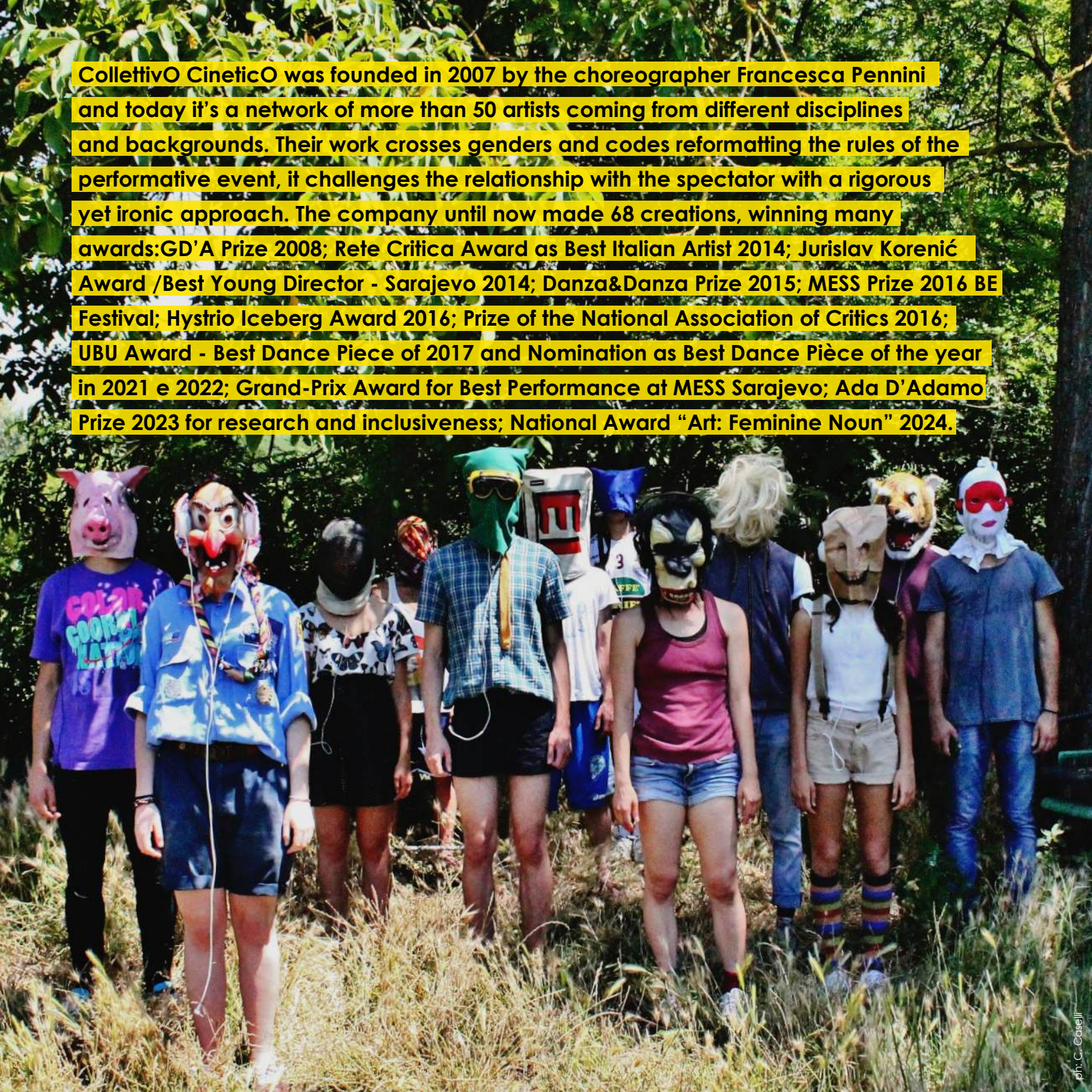

collettivo cinetico
experimental performing arts



ph: C. Caselli

CollettivO CineticO was founded in 2007 by the choreographer Francesca Pennini and today it's a network of more than 50 artists coming from different disciplines and backgrounds. Their work crosses genders and codes reformatting the rules of the performative event, it challenges the relationship with the spectator with a rigorous yet ironic approach. The company until now made 68 creations, winning many awards:GD'A Prize 2008; Rete Critica Award as Best Italian Artist 2014; Jurislav Korenić Award /Best Young Director - Sarajevo 2014; Danza&Danza Prize 2015; MESS Prize 2016 BE Festival; Hystrio Iceberg Award 2016; Prize of the National Association of Critics 2016; UBU Award - Best Dance Piece of 2017 and Nomination as Best Dance Pièce of the year in 2021 e 2022; Grand-Prix Award for Best Performance at MESS Sarajevo; Ada D'Adamo Prize 2023 for research and inclusiveness; National Award "Art: Feminine Noun" 2024.



ph: C. Caselli

#becinetico

LEGENDA

SPACE
the right habitat for work



THEATER
stage



URBAN INDOOR
art galleries, private houses, non-conventional spaces…



URBAN OUTDOOR
streets, squares…

TIME
duration of the work



example:
= 45 minutes

PERSONE



ON TOUR
number of people in the company on tour (artists, technicians, etc.)
example: 4 people



INTERACTION
the audience is directly involved in the show and/or there is an interaction with locals)



NATIVES
denotes a member of the audience/local participant taking part in the performance

PERFORMERS
performers onstage staff (in-portfolio shows only)



ANDREA AMADUCCI



CARMINE PARISE



SIMONE ARGANINI



ANGELO PEDRONI



MARGHERITA ELLIOT



FRANCESCA PENNINI



CAROLINA FANTI



EMMA SABA



DAVIDE FINOTTI



GIULIO SANTOLINI



TEODORA GRANO



STEFANO SARDI

ON TOUR

MANIFESTO CANNIBALE
a show for 6 performers
with live music and a ghost author

DIALOGO TERZO: IN A LANDSCAPE
by A. Sciarroni for and with CollettivO CineticO

HOW TO DESTROY YOUR DANCE
a creation for a team of 9 to 14 people

10 MINIBALLETTI
a dance solo with drone and feathers

AMLETO
a show for 1 voice, 3 dancers and 4 candidates
selected by the audience for the role of Hamlet

OMUS
A ritual performance for 5 performer

PALPEBRA
a creation for 5 performers, 2 drummers and live video

O+< WRITINGS AGAINST TIME
performance for 1 dancer with live drawing and a dj

I x I NO, NON DISTRUGGEREMO… *(location's name)*
interactive performance with 3 blindfolded dancers
manipulated by the audience

URUTAU
[workshop + performance]
participated performance + dj set

CINETICO4.4
[workshop]
performance-generating board game

= SPLINTERS SPAWNED BY MANIFESTO CANNIBALE

NEW CREATIONS

ABRACADABRA
a solo with
Francesca Pennini

<age>
special pièce with
a teenagers cast

+ WOW
and the anti-wrinkling sounds
[curatorial application]

Ph: Francesca Pennini

75’

4



Abracadabra is the new piece by CollettivO CineticO.

Abracadabra is - also - a word that means "disappear like this word".

It also means "I create as I speak".

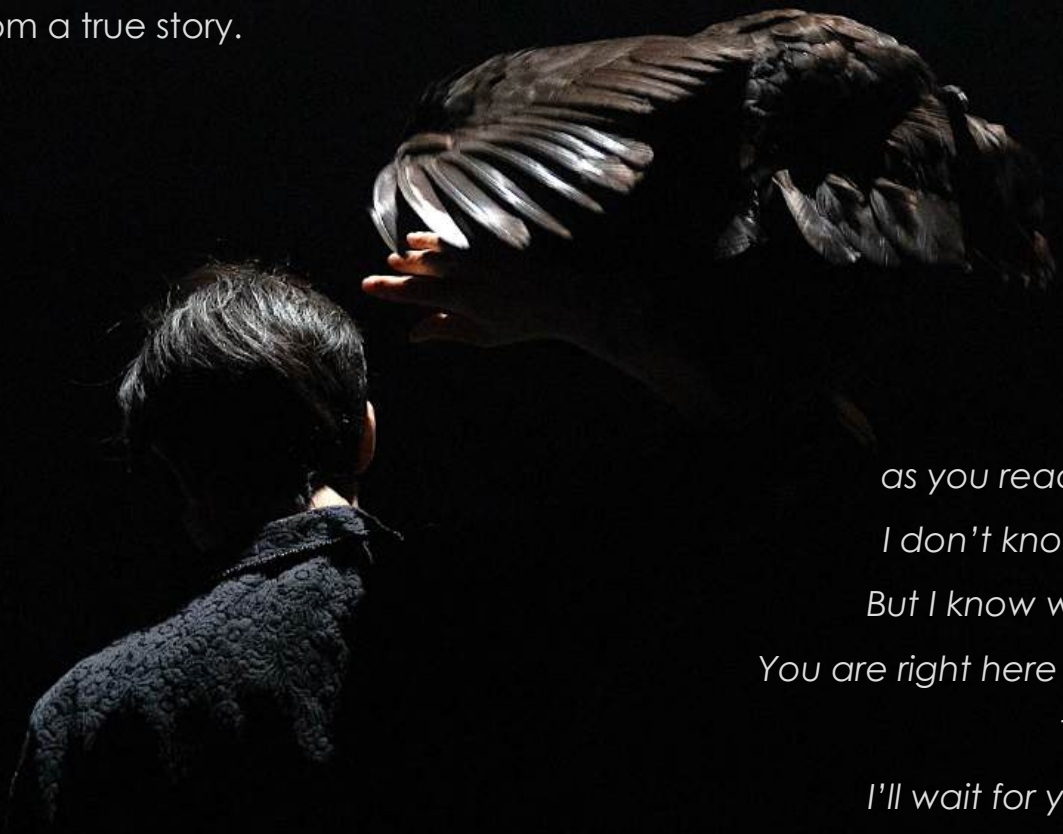
It is many different things, at the same time.

It is a performance about magic, about truth, about imagination.

Abracadabra is born from vanishing.

It is born from a true story.

My story.



Now,

as you read these words,

I don't know where I am.

But I know where you are.

You are right here in front of me.

There you are.

I'll wait for you here, then.

Behind the language, inside the curtain, under the skin. We will meet in the silence after all things.

It will be beautiful to have nothing left to say.

Francesca Pennini

ph: R. Segata

CollettivO CineticO enchants with a metaphysical piece of imagined bodies, of hallucinated images, of words that burn in the flesh and evaporate in the breath.

Francesca Pennini delves into her lived experience, starting from a radical experiment of a 130-day disappearance.

She tells of a body torn to pieces and put back together, like the women cut in half in magic acts.

She speaks of bodies that disappear on the edge of illness or madness, where the very nature of reality is challenged. Of bodies that are reborn once again. Abracadabra lives in the very matter of the thoughts of those who watch, of those who breathe between audience and stage.

And it is precisely to our thoughts that the spell of fragility and strength of all that is only imagined is entrusted.

It is up to us not to let it go up in smoke,

or to breathe it,

all in.



ph: A. Macchia

"Francesca Pennini's return to the stage destabilizes the spectator, playing with their expectations for dozens of minutes, only to then strike them with poetry, pain, and surprise. [...] Once again, the artist demonstrates a pure theatrical talent, a sense of direction as the language of wonder: Abracadabra, CollettivO CineticO is back, and it is a truly beautiful magic."

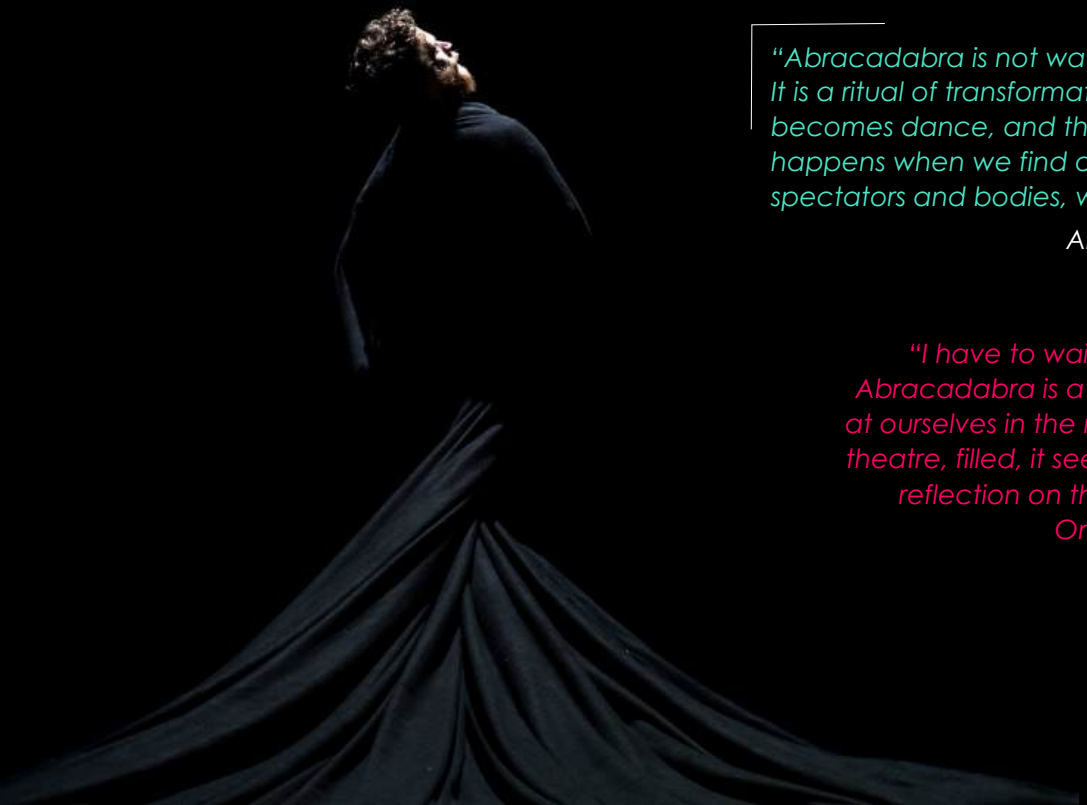
Andrea Pocosgnich - Teatro e Critica

"Abracadabra speaks to us with lightness and poetry about that fragile boundary separating reality and fiction, lucidity and madness, the power of imagination, and the capacity to regenerate after a fall."

Roberto Giambrone - Il Sole 24 Ore

"Francesca Pennini's latest work is a sincere, intimate, personal, and powerful act that disorients and enchants. […]
Pennini construct an effective, evocative, and lyrical textual and physical dramaturgy. Emotion is inevitable, and perhaps this is the true magic of theatre: the place where everything is fake, but nothing is false."

Valentina Scocca - Teatro.it



"Abracadabra is not watched: it is lived.
It is a ritual of transformation where disappearance becomes dance, and the magic, the real one, happens when we find ourselves still there, spectators and bodies, within the same spell."

Amelia Di Pietro - Teatrionline

"I have to wait for the evening to be enchanted. Abracadabra is a true magic spell, leading us to look at ourselves in the mirror [...] A formidable conceptual theatre, filled, it seems to me today, with passion, with reflection on the ultimate and penultimate things. On the body, on its limits, on its glory."

Massimo Marino - Doppiozero

ph: R. Segata



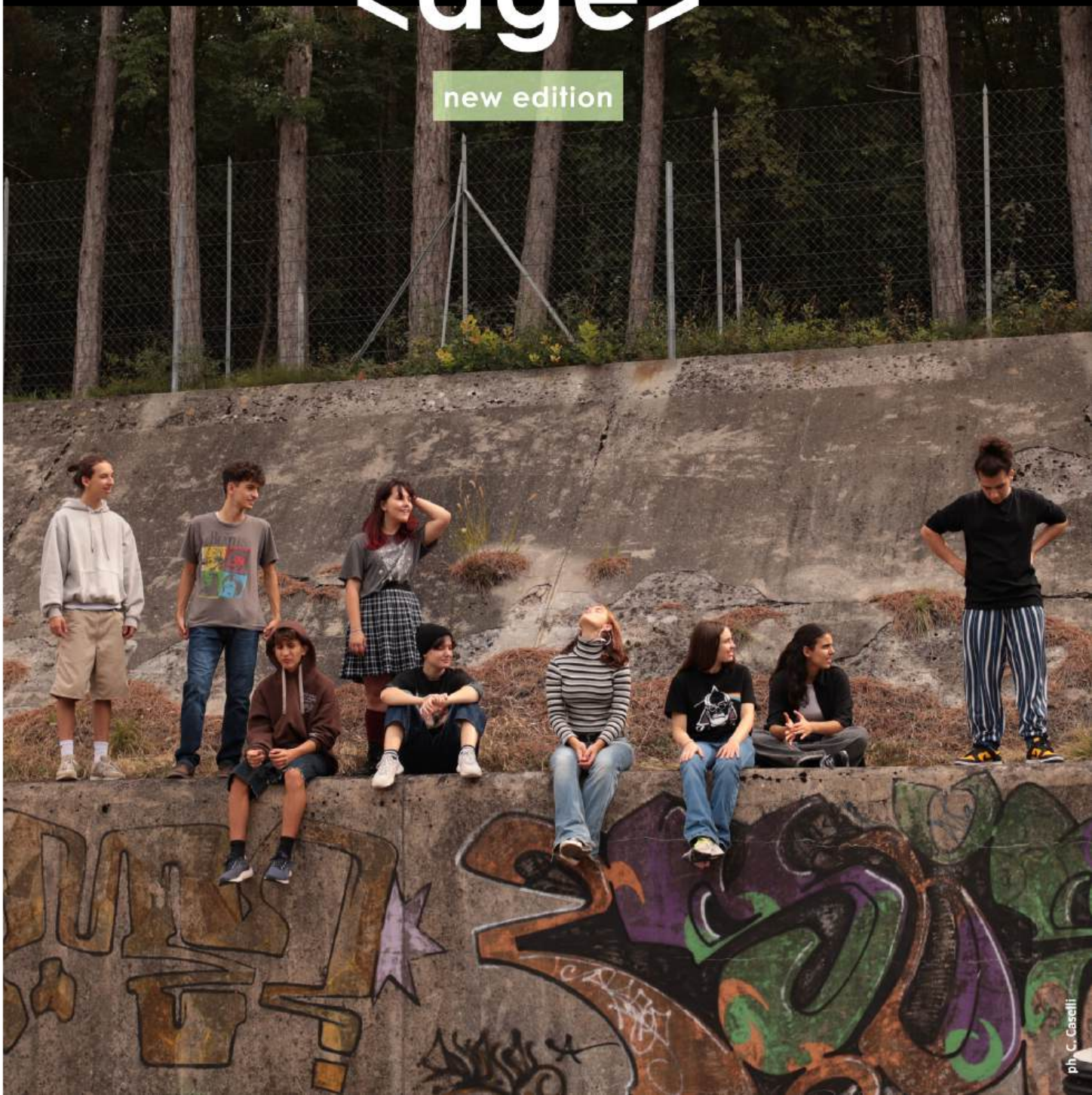
TRAILER: *vimeo.com/1143844893/61e7ef99f1*
BACKSTAGE: *vimeo.com/1122950937/a3283a90e5*

80'

11

<age>

new edition



ph. C. Caselli

The project <age> continues the research on the uncertainty principle and the systems of rules typical of games.
The performers are teen-agers, just before or after the threshold of 18 years old.
In this particular and ephemeral time span the relationship with the concept of rule (both socially and legally) is extremely specific and constantly shifting.
A teen-ager is biologically and chemically programmed to be a risk-taker and therefore it's the ideal candidate to be a performer in the ludic, uncertain and regulated environment of a theatre stage.
The piece is structured as a "human atlas", a live taxonomy of the performers.
Each performative event is different from the others, it cannot be rehearsed and it constantly presents unpredictable reactions generating an atmosphere of high intensity and subtle irony.

TRAILER | vimeo.com/1008360458



ph: R. Segata

What is revealed on stage are examples of young humans straddling that alchemical threshold of adulthood.

They tell their stories, they define themselves without ever being complete, they seek themselves with every step, handling the iridescent matter of reality.

They enter the stage without knowing what will happen each night, without knowing exactly who they are, but continuing to bring themselves into focus and, in doing so, bringing us into focus.

We observe them like passionate ethologists and in turn transform into teenagers, into parents, into ourselves.

What emerges is not only an incandescent portrait of a sample of humanity, but also a litmus test of the present, with its vertigo and cracks, its contradictions and its burning poetry.



ph: R. Segata

"Yes, but what does happen in <age>? In addition to the actions themselves, generated by the observation of the peculiarities of each "specimen" what we see is an exposure - and perhaps this is what more disarm us - not so much to the eye as to the thoughts of the audience. This is a generosity as intense as it is clear that in <age> the image is not a sealed fetish, but a vibration to resonate with, a porosity to approach with respect and decency. It is with the strength of a tacit moral lesson that these teenagers share fragility and desires, inviting us to suspend any judgment to be open, us too, to life. They remind us how powerful can be an encounter: not only the one between them and a choreographer that is just a decade older, but also between them and us, anonymous observers in the darkness of the room, we too every night different."

[Andrea Nanni]



Documentary Film Promo

Habitat | vimeo.com/965375250

Specimens | vimeo.com/1003204766

Behaviour | vimeo.com/1011556494

Formations | vimeo.com/1013969657

ph: C. Caselli

80'+∞

8

MANIFESTO CANNIBALE

exercises in vegetal pornography



ph. P. Tauro

The winter of the bodies is now coming
Foreign bodies range from mileage to millimeter
Anthropoperipheries for spectators of the future
Photosynthesis of the joints in a microscopic revolution
Inside out skin / very transparent folding / infinite inside-scopy

Then:
you hold your breath until you run out of all the words in your hands
You make something secret happen in your mouth
Something like:
the complexometry of a tender body
Something that immediately unravels

Calm down:
It's just something about the taste of plummeting / dazzling / chasing
it's just something about the grace of danger
It's like strengthening the callus up to the hoof, in order to hear you arrive
How to do it as quietly as possible and observe it all from the point of view of an orchid
It's like betting on a structure that cannot be organised: something honest
Use your fingers.
How can you separate the voice from the throat?

Now:
Look. Look under your clothes, look at the surface of your eyes
Look at something black enough to let me pass through your pupils
What will we give to our throat in exchange for our voice?



ph. A. Sala



ph. D. Zappi

Light is the first source of energy for the bodies onstage in Manifesto Cannibale. The research on time, on play, on the set of codes and conventions that feed the performative act, which has always been characteristic of the company, makes room here for a new vegetal dimension. The very relationship with authorship becomes a seismic phenomenon of vision, a self-boycott, a poetic and political confession about the present, a gentle distortion of the contemplative pact that shifts fruition by a few diopters. Performed live, Franz Schubert's Winterreise cycle of Lieders becomes the fundamental subject of stage chemistry, orchestrating a perceptual rite of bodily transformations, a continuous shift in the state of the flesh. A winter of the human body that goes from dark to dazzling, from sleep to the sweaty consumption of energy. A phenomenon that vibrates between the pictorial physicality of sixteenth-century iconology and the living pulse of present flesh. An invitation to a tactile gaze, to an immersion in loud-volume silences.

Trailer

vimeo.com/775093062

Maybe our vision is clouded. Something happens onstage that affects us deeply, we are connected with those images, with bodies, with the colloquial narrative of a choreographer who welcomes us into the room as if we were in her rehearsal room. What does art do when everything stops and seems on the verge of irreversible change? Manifesto Cannibale has the quality of some paradigmatic shows because they bear the signs of an ongoing mutation on their skin; its outline seems to have been written by reality, intercepting something of an era.

Lorenzo Donati, La Falena



Observing the work from this glimpse, the spectator in the audience is captured by the static presence of Francesca Pennini's body who, with her back to the stage, covers herself with a white sheet so as not to look at what is happening and remain outside, further away than us in the audience. These and others - there will be dozens - are the glimpses the audience can cast on the mega-mechanism, or rather the device, or rather the organism - an impressive, welcoming, gently, centrifugal but nonviolent organism - of "Manifesto Cannibale."

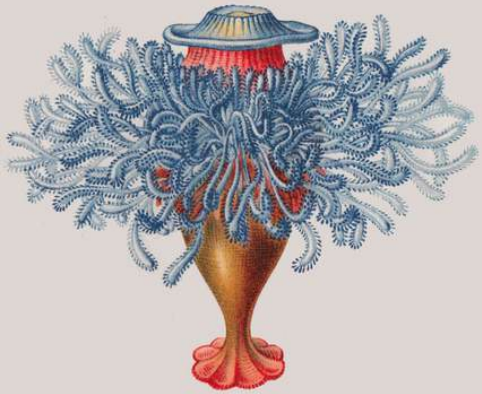
Carlo Lei, Krapp's Last Post

Ph: M.P. Valli; A. Nicotra

Ph: Roberta Segata



ORACLE
past and future calendar



HALLUCINATIONS
messages from the audience to the scene



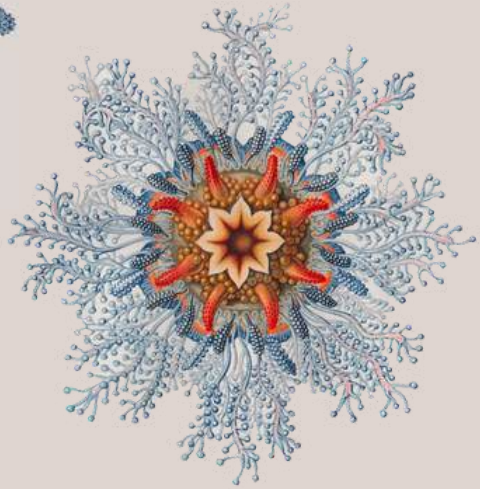
A DREAM CANNIBAL WEEKEND



DISCOFOREST
public playlists for secret dances



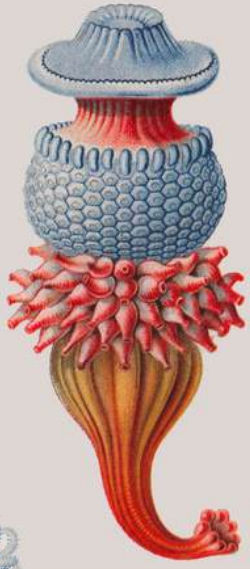
FITONESS
training to be a plant



SPECTRE
under Francesca Pennini's blanket



SOMNILOQUIES
not-so-secret diaries

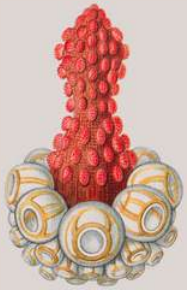


HEARING VOICES
interviews, reviews, testimonies

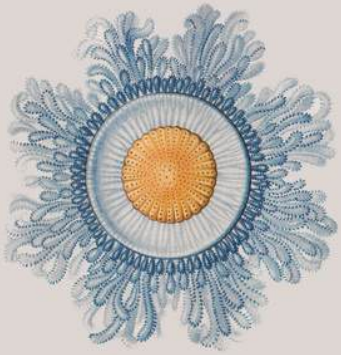
www.manifestocannibale.it



FLORA
bodies that live onstage



BULLETS
remnants of oriental verses



DIORAMA
almost a libretto



Dialogo Terzo:
IN A LANDSCAPE

CollettivO CineticO and Alessandro Sciarroni

Ph: A. Sciarroni

“Dialoghi” - A three-year project conceived by Francesca Pennini

CollettivO CineticO inaugurates an anthology of Dialogues with other authors, a call to infect and mutate, to the mixing and blurring of one's boundaries. A long-desired encounter between artistic generations that recognize each other without coinciding. A two-way contamination that wants to leave a mark on both sides without denying their original identity. A true occasion for poetic and physical encounter to enact a linguistic reformulation and a political discussion on the mechanism of creation. A challenge of gentleness and ferocity in which the permeability to bodies and to contexts of dance explodes in its clearest reality.



Once again, an environment is created, sonic as much as aesthetic, synthesized, geometric, of bodies that almost vanish in the exercise but at the same time are enhanced by the factual presence, in the extended and constant use of the reduced but frequent body movements that the famous circle allows. The place is an indefinable space-time, as is the musical composition, which accompanies the creation and recalls abstract ambient sounds. The result is a valuable and harmonious work of thought on collectivity and of elegant relations of dialogue between the individual and the plural, in a constricted and composed dance, never gymnastic and always overlooking a conceptuality left to the feeling of the spectator.

Renzo Francabandera - paneacquaculture.net

Ph: A. Sciarroni



I think the work should be called
In a landscape: I would like to steal this title from
the homonym piece by John Cage ... and I
would also like to use that track too. I think it
holds the right atmosphere. Composed in 1948,
for piano or harp "to sober and quiet the mind,
thus rendering it susceptible to divine influences".

For now, with CollettivO CineticO,
we are training a new practice.
As in other works of mine, there is always
something light and mysterious
in the obstinacy of repetition,
something that seems to have an opposite
energy compared to patience, fatigue, and to
the obduracy of the action carried out. But this
time I seem to be able to see more.
They seem to me figures tending towards what
seems to resemble a feeling of serene
determination inclined to disappear:
a voluntary extinction of the subject.
An act of extreme love.
The choice of a definitive departure.
But I admit that my gaze is not objective.

Alessandro Sciarroni 14/02/2020
Aeroporto di Fiumicino / Roma

ph. R. Segata



Ph: A. Sciarroni

trailer:
vimeo.com/452204030

HOW TO DESTROY YOUR DANCE

45'

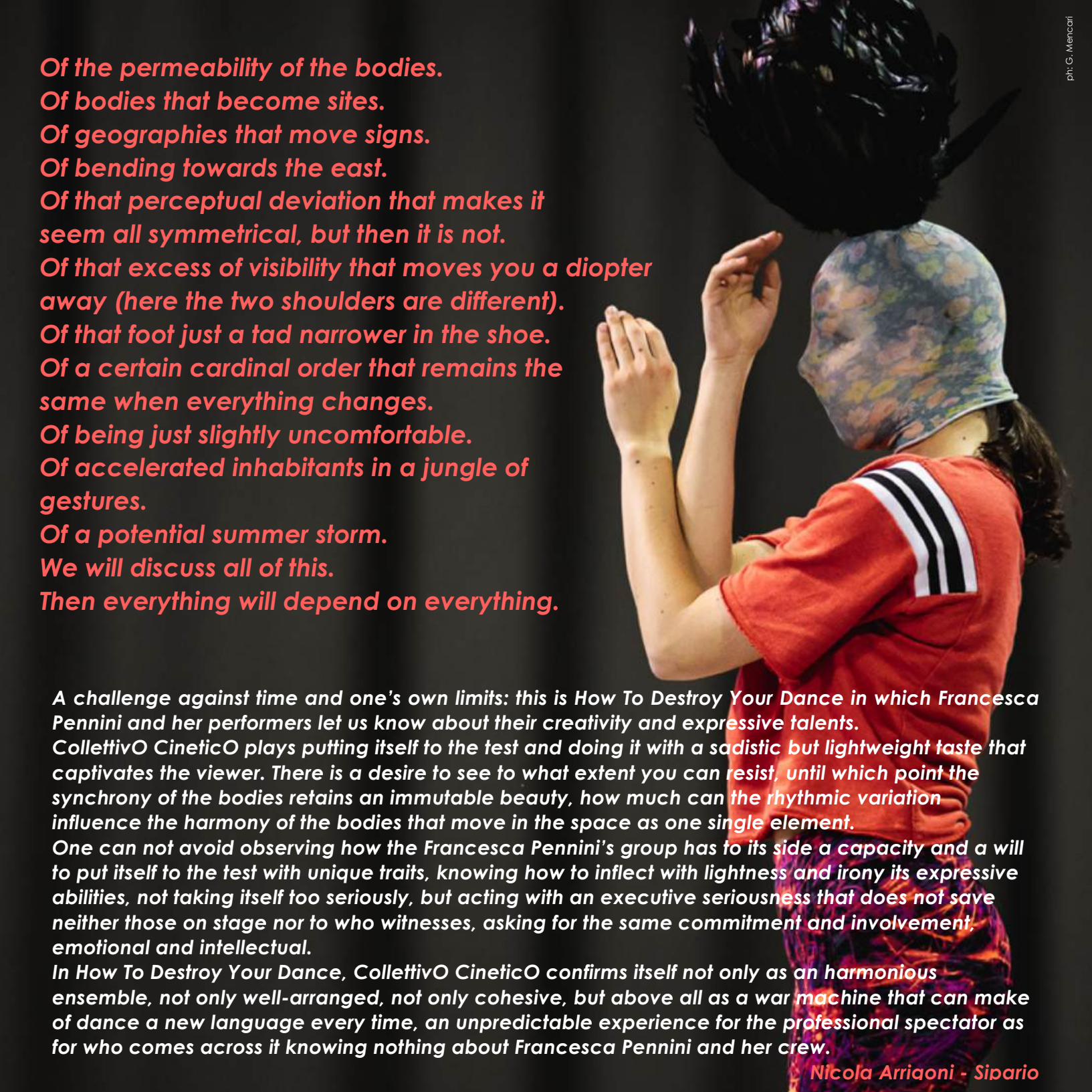
9



ph. M. Caselli Nirmal



How long is one minute?
What are the limits of the body?
How much can it slow down to reach the most cosmic stillness or lose its definition and then turn into an ultra-fast wake?
How to destroy your dance is a challenge against time with pulp tones and a ludic taste.
A handbook for the boycott of every choreographic decorum through impossible accelerations and extreme slow-motions.
A massacre game with no fiction and no sparing, where dancers become wrestlers of relativity and the show gets stripped down by the intimate rituals of the preparation and the destruction of any form of formal artifice.



ph: G. Mencari

Of the permeability of the bodies.
Of bodies that become sites.
Of geographies that move signs.
Of bending towards the east.
Of that perceptual deviation that makes it seem all symmetrical, but then it is not.
Of that excess of visibility that moves you a diopter away (here the two shoulders are different).
Of that foot just a tad narrower in the shoe.
Of a certain cardinal order that remains the same when everything changes.
Of being just slightly uncomfortable.
Of accelerated inhabitants in a jungle of gestures.
Of a potential summer storm.
We will discuss all of this.
Then everything will depend on everything.

A challenge against time and one's own limits: this is How To Destroy Your Dance in which Francesca Pennini and her performers let us know about their creativity and expressive talents.
CollettivO CineticO plays putting itself to the test and doing it with a sadistic but lightweight taste that captivates the viewer. There is a desire to see to what extent you can resist, until which point the synchrony of the bodies retains an immutable beauty, how much can the rhythmic variation influence the harmony of the bodies that move in the space as one single element.
One can not avoid observing how the Francesca Pennini's group has to its side a capacity and a will to put itself to the test with unique traits, knowing how to inflect with lightness and irony its expressive abilities, not taking itself too seriously, but acting with an executive seriousness that does not save neither those on stage nor to who witnesses, asking for the same commitment and involvement, emotional and intellectual.
In How To Destroy Your Dance, CollettivO CineticO confirms itself not only as an harmonious ensemble, not only well-arranged, not only cohesive, but above all as a war machine that can make of dance a new language every time, an unpredictable experience for the professional spectator as for who comes across it knowing nothing about Francesca Pennini and her crew.

Nicola Arrigoni - Sipario



TRAILER: ***vimeo.com/320375440***



45’

3

10 miniballetti

An anthology of dances balancing between geometry and swirl where the aerial element is the paradigm for a reflection on the boundaries of control. Currents and storms, air fans and drones, birds and grand-jetés become allegories of the relationship between choreography and dance. Score of this exploration is a notebook from the childhood of Francesca Pennini, where she wrote dozen of choreographies, invented but never performed. A time machine for an impossible archeology that triggers a respiratory exchange, mixing the volumes between body and space, past and present, audience and stage and creating a mobile, suspended, deposited geography.

video trailer

https://vimeo.com/93272438

https://vimeo.com/1132045503/1f91ad48ef?

"A piece brimful of nostalgia and irony that does nothing but consacrate Francesca Pennini in the olympus of Italian choreography"

Valeria Loprieno



ph: Claudia Pajewski

"The brilliant Collettivo CineticO presented a demonstration of the mathematics of the gesture that turns in its poetic transfiguration through a dance that seems to bring the calculations to fractals, to chance, to the imponderable beauty and complexity of the human. Thrilling."

Massimo Marino - doppiozero.com

"There is a joyful irony in this piece of CollettivO CineticO. The human body that performs with the precision of a machine - Francesca Pennini shows the skills of a contortionist as well as of a charismatic dancer - while the technical device aims to human intelligence rising up into the air and dancing on symphonic notes. It is a sort of semi-serious lesson this precious piece that leaves the viewer amused and amazed."

Andrea Pocosgnich - Teatro e Critica

"10 miniballetti is a show about dance, but for everyone. Because the grace of the choreographic gesture of Francesca Pennini is universally enjoyable, because it keeps the irony and disenchantment of childhood and carries on a constant and inclusive dialogue with the audience, involving it in a personal tribute to her dance: a love for something greater than oneself, domabile with technique, but always fleeting. She invites everyone to seek their own."

Sarah Curati - paperstreet.it

"The mastery of the body and the gesture, especially at times when the movement is faster and swirling, shows an attractive and uncommon physicality: such as the eyes, the facial features of Francesca, her physique and her androgynous look. She is an athlete of the scene and together a dancer-actress of great, undeniable expressivity, as well as dancer of solid and impeccable technique."

Francesco Tei - Aurora International Journal

"The perfect key is here in a clarity of intent that is not frozen in the pure experimental need but grabs the spectators and pulls them inside, baring the movement and leaving visible the only necessary bone: the one that covers the heart."

Sergio Lo Gatto - Teatro e Critica



"Tonic and telluric talent of the undisciplined dance"

Rodolfo Di Giammarco - La Repubblica



ph: L. Gasparroni

AMLETO

60’

4



ph: L. Pozzo



ph: M. Davolio

CollettivO CineticO's Hamlet is a lethal mechanism.
The stage is set to bear uncertainty and inevitability in a constant limbo between irony and tragedy, prose and dance, movement and enunciation. Professional actors, amateurs, nerds, shy intellectuals, hairdressers, exhibitionists, bored businessmen and last second replacements compete to be the main character of the show: Hamlet.
They are real candidates who do not know what awaits them on stage. Led by a disembodied voice-over and maneuvered by mute warders, the candidates fight in a series of trials which translate the formal principles of Shakespeare's text. To be or not to be? To act or to be acted?
It is the audience of each evening that chooses the winner of the title: the only survivor among the bodies of his opponents abandoned on the ground in a landscape of Hamlets that adds up to the many others who, for centuries, met the most emblematic play ever.



ph: C. Farina

TRAILER: vimeo.com/collettivocinetico/amleto-trailer

"That Francesca Pennini is one of the most brilliant and original among young Italian choreography was established long ago. The first expression of her genius is in the choice to do, now, not real choreographies but bizzarre experiences somewhere between the fantastic anthropology, the happening, the laboratory experiment, the behavioral investigation. Her atypical talent brings her to work not only with professional dancers, but with teenagers, improvised performers, ordinary citizens. And what, than, could be her approach to Hamlet if not a talent-show? It may look like extemporaneous tricks but it's in fact her technique and her peculiar strategy of displacement meant to expand the concept of theatrical action itself, to contaminate it with different matters apparently unrelated to the logic of the scene. In this way, she undermines all representational conventions, eluding and overriding them, she experiments styles and languages that seem far away from expressive purposes. She deviates and wanders taking detours but never losing sight of the matter where she started, where at the end she comes back with relentless precision."

Renato Palazzi - Del Teatro

"A dramaturgically perfect text: brilliant, intelligent, enjoyable from the beginning to the end. Here the work of CollettivO CineticO is expressed in all its brightness giving the audience one hour of genial laughs. An absolutely original choreographic work, which reflects the research carried out for years by Pennini, an excellent choreographer that succeeds where too many continue to fail: reinterpreting Shakespeare in an interesting way."

Fabiana Dantinelli - Fermata Spettacolo

"Are you ready for the weirdest Hamlet in the history of theater? CollettivO CineticO's Hamlet is something else from the "sacred" tragedy, here savaged and sectioned to create a dance-theater performance that may sounds like a monstrous betrayal. Yet, as sometimes happens, this betrayal is actually a formidable tribute and reactualization of the original."

Michele Weiss - La Stampa

"CollettivO CineticO with Hamlet hit right in the spot: they succeeded reformulating the roles, transforming the spectator into the main character of Shakespeare's tragedy. Queen of the stage is the choreography, It's impressive the strong movement of the half-naked body of the dancers (Carmine Parise, Angelo Pedroni, Stefano Sardi) bound to each other through strong elastic bands and of the four candidates, all, rigorously, with their faces covered."

Elvira Sessa - Quarta Parete Press

"The first principle is the movement. Around it the director and choreographer Francesca Pennini synthesizes with creative wisdom the famous tragedy of existence, articulating it in images of flesh and bones, whose motion is a ritual, exhausting and bleak as the loop that forces to continue. But there is even more. What we are witnessing is in fact, is a "kinetic" survey that meets the ludic formats of entertainment with an experimental kind of interactive live art. Stripping off all the "already done" CollettivO CineticO's Hamlet is a sharing experience that, even maintaining (self-)irony, doesn't forget the pungent existential question."

Laura Marano - Paperstreet

45'

5



OMUS

CHIEDI ALLA PELLE DI RISPONDERE

ph: M. Caselli Nirmal

Omus is catharsis of the body,
it is an open wound between
ancient and modern.
Omus is Sumo,
a competition that plunges you
into a central void.
From the experience of
"Benvenuto Umano" comes a contemporary
ritual born where the gaze becomes complicit
in a reality
made of weight and flesh.
A struggle that becomes
an iconographic game bag
of human history.
It is from the skin that
a contemporary oracle
brings out the sign.
It is in that apparition that
violence cracks, and the game
is transformed.
Creation is a hieroglyph in motion,
a dialogue between spectators
of distant eras.
A generative organism
outside the dominant binary logic:
the visceral manifestation
of a thought that finds
its foundation in mystery.
Rough.
Livid.
Suspended.



Trailer: vimeo.com/112696741 3

ph: M. Caselli Nirmal



"And it is the body, always and again the body, the centripetal nucleus of the entire action, the organic apparatus in which the free struggle between liver, heart, lung, stomach is defined, almost as if they were autonomous tactilities.
The body as encounter, as exchange and also as suffering, [...] while Pennini frees the movements in a fluid, mutable, enigmatic dance. Imponderable as existence can be and, precisely for this reason, tremendously alive"

[Valentina De Simone - Repubblica on Benvenuto Umano]

"Let no one be surprised if dances like these are capable of pushing the limits of what we expect and know even further, CollettivO CineticO has fully achieved its mission of research and renewal, and it is our task to keep up with them, eager for the future"

Gaia Clotilde Chernetich - Teatro e Critica on Benvenuto Umano

ph: M. Caselli Nirmal

palpebra

45'+∞

7



ph: M. Caselli Nirmal



One of the site-specific splinters spawned by Manifesto Cannibale



Two drummers at the edge of the dance floor.
A battlefield with accelerated beats.
Two percussive poles reading movement, creating time with sound.
Systole, diastole. A pulsation that becomes an identity enigma.
Here is something that begins when it ends.
That you don't know when it ends.
That lives in what is unheard and unseen.
An articulated gamble to challenge eternity,
To grow one's tree clinging to the cliff.
What happens to the gaze that invents time?
Try to guess which of the motionless bodies will last longer in time.
Try to read the intimate drama of motionless nerves;
the silence of the bones.
There where the speed of transformation exceeds that of movement.
Standing still there.
More standing still.
Longer.

Stillness is the new sexy.

ph: Giro Rosa

25’

3

O+<

Writings against time

A live dialogue between a dancer and a visual artist in the attempt to grab the instant in the only way possible: transforming it under the impulse of perception from one hand to the other in a rigorous proliferation of movements, sounds and images. While Francesca moves on a white panel, Andrea jumps from one side to the other, closes his eyes and opens them just for a second, than he sketches the frame he just saw. Ephemeral actions that tries to catch each other despite their fleetingness, bouncing between movement and writing and leaving trace of its existence in a visual art work as the score of a past moment.



ph: Nicola Galli



30’

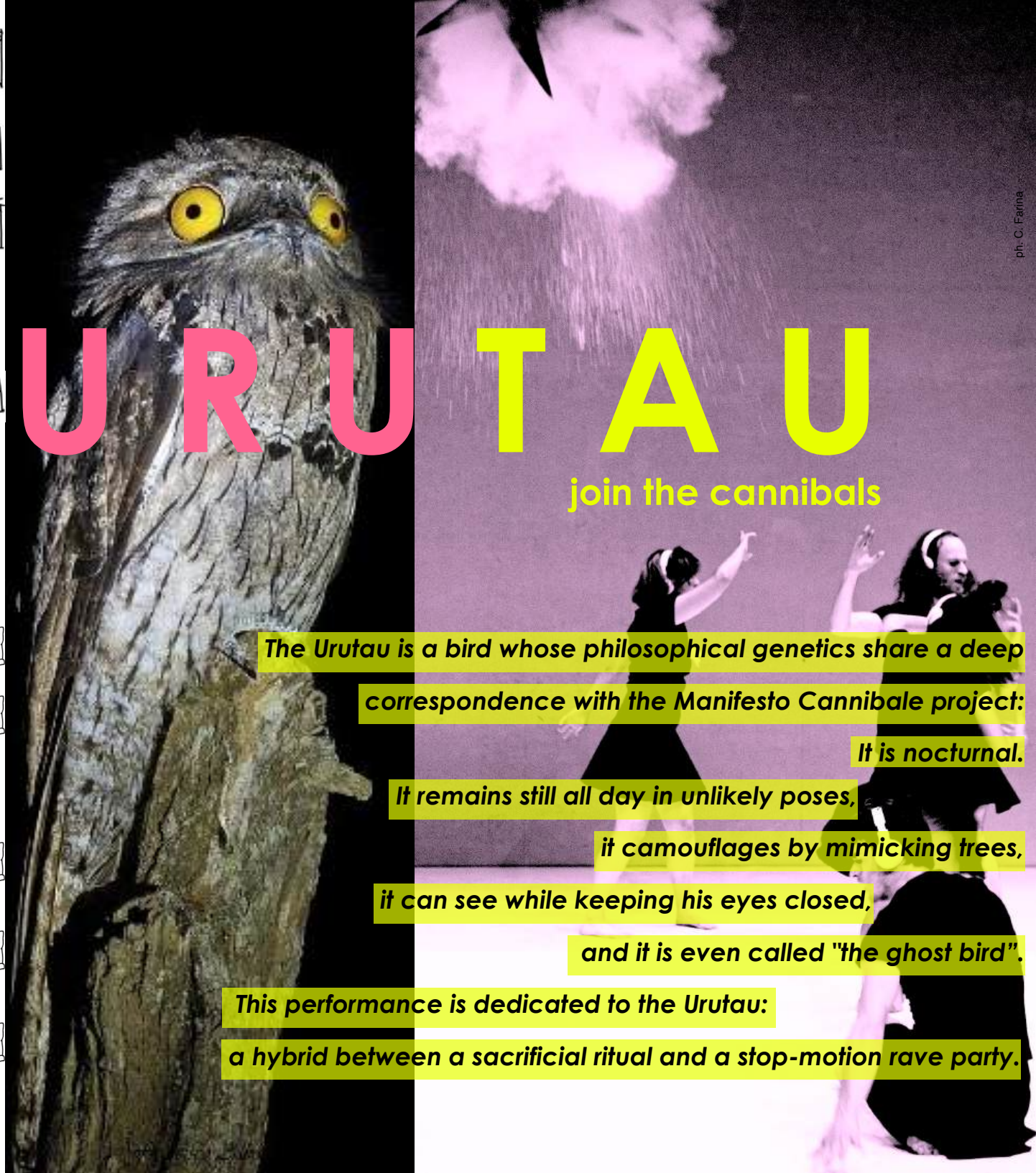
4

I x I No, we won’t destroy… *(name of the venue)*

It’s an interactive device that allows the audience to determine the movement of the performers: three blindfolded half-naked men with a baseball bat. The spectators, using a keyboard, need to unscramble the code to guide the dancers handling the consequences of trial and error. Compositional or destructive, playful or sadistic this mechanism lets emerge the choices and the character of each audience in a thrilling shift of responsibilities between author, performers and spectators



ph: M. Davolio



URU TAU

join the cannibals

ph. C. Farina

The Urutau is a bird whose philosophical genetics share a deep correspondence with the Manifesto Cannibale project:

It is nocturnal.

It remains still all day in unlikely poses,

it camouflages by mimicking trees,

it can see while keeping his eyes closed,

and it is even called "the ghost bird".

This performance is dedicated to the Urutau:

a hybrid between a sacrificial ritual and a stop-motion rave party.

Before our eyes, bodies: alive and pulsating, timid and brave, vibrant and crooked, wide open.
They are living beings training in telepathy crossing the threshold of the stage as if matter and gaze were changing state.
They are motionless, blind bodies competing in a contest of endurance.
Everything is still, yet a narrative is generated by subtraction, an intimate and trembling narrative.
It is a marathon without miles, an ascetic metamorphosis that dedicates its silent heroism to an apnoeicidal fanbase.
It is time to restore eternity to instants.



URUTAU IS A PARTICIPATORY PERFORMANCE WHICH ANYONE CAN JOIN

ph. Courtesy Centrale Fies

cinetico4.4

board game

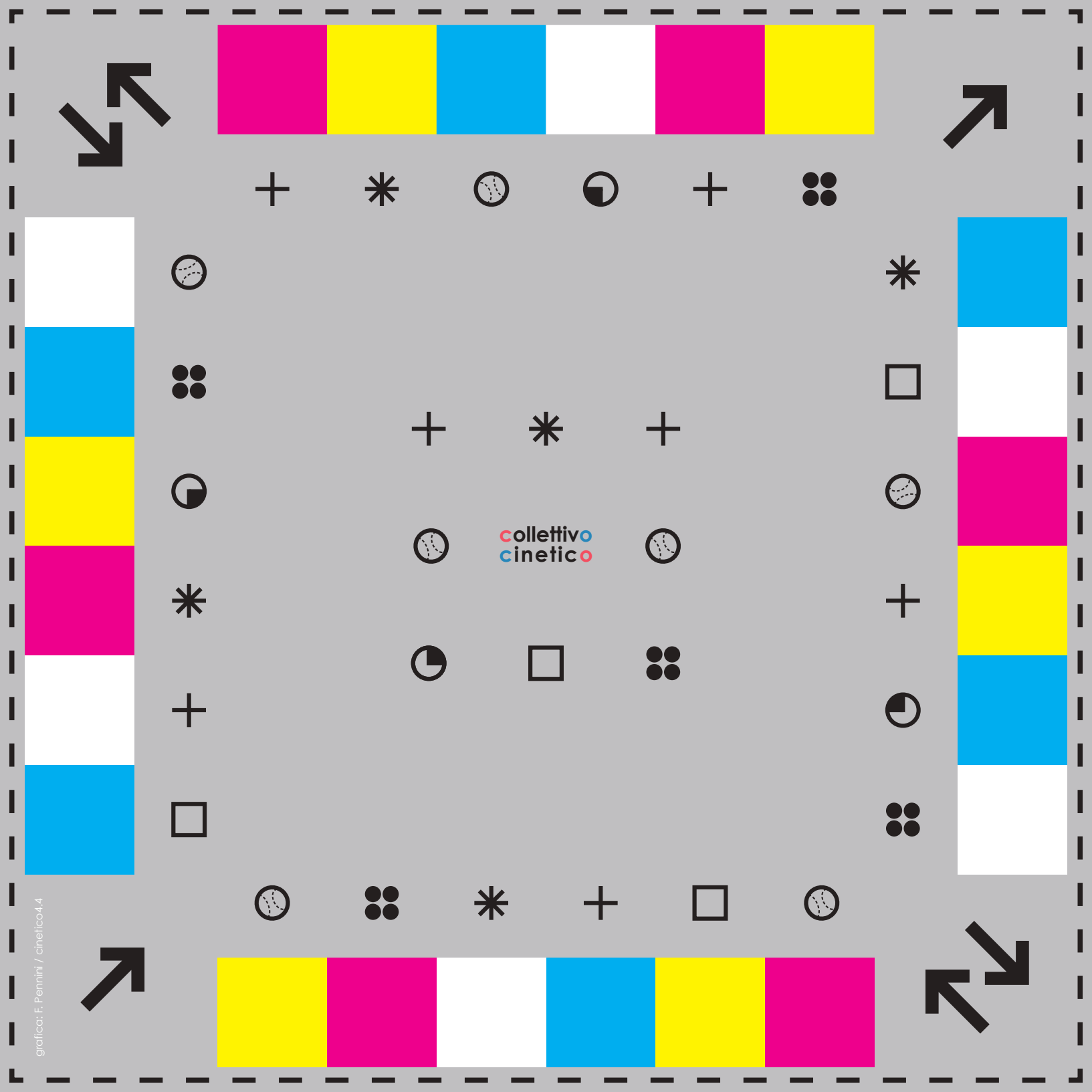
180’

cinetico4.4 is a game that develops the theoretical and practical informations needed to create a performance in a collective way.
Each session is divided into 3 sets, all of them with specific rules.
The first step is similar to a board game: the 4 participants negotiate strategically the directorial choices managing personal priorities, others’ decisions and randomness.
The second step is the practical preparation of the performance and the third one is the exhibition in front of the spectators determined through the game.
cinetico4.4 proposes an investigation and a questioning of the roles [author, performer, viewer] bringing out personal choices playfully.
cinetico4.4 was born as a way to rearrange the connections between contents of any art project, to re-link them in a different way, to develop themes in a theoretical rhizomatic and multi-faceted map.
cinetico4.4 is designed for players of any profession and it doesn’t require a theatrical experience.





ph: Nicola Galli


collettivo
cinetico
grafica: F. Pennini / cinetico4.4



WOW*

and other anti-wrinkling sounds

*[WOW = movement of concentric and eccentric contraction of orbicularis muscle in the buccal branch, often associated with occipitofrontal spasm]

ph. S. Laurenzana

This is not a performance.
This is a surprise.
It is seismic and systemic thinking.
It is poetic and political application.
...And it asks for a little exercise in faith:
You will not know what you are about to see or what you have missed. Sacred and profane, sweaty and technological, epidermal and metallic, among these secret titles are some highlights of other CollettivO CineticO works, as well as snippets of upcoming creations. Whether you end up in the midst of disruptive dynamics or knotted up in mystical heartbreaks, what really matters, perhaps, is that that secret remains intact. Go ahead and enjoy the surprise, but leave all the darkness around you alone.






WOW is a project that can be applied to any CollettivO CineticO creation.
It works like this:
with the curators' complicity, the title of the show is kept secret and comes out with the code name "WOW."
The audience will thus be confronted with an unknown.
The seduction of mystery meets the creations of CollettivO CineticO in their typical variable, reactive, playful and random nature.
Because performances are not owned or consumed.
Because each replica is a living organism in transformation. And because of the flavour of not knowing what is going to happen!










COLLETTIVO CINETICO
experimental performing arts

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LOL