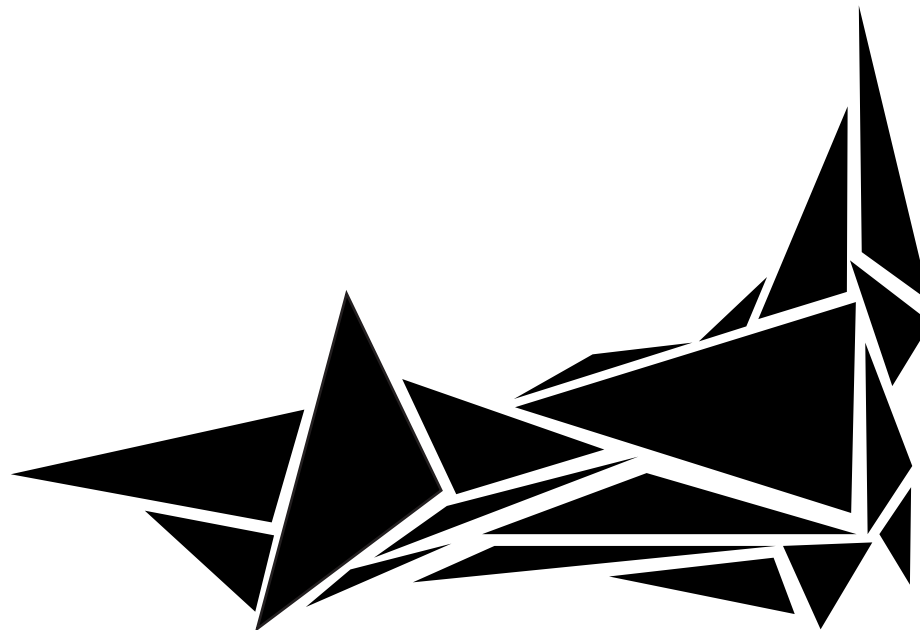


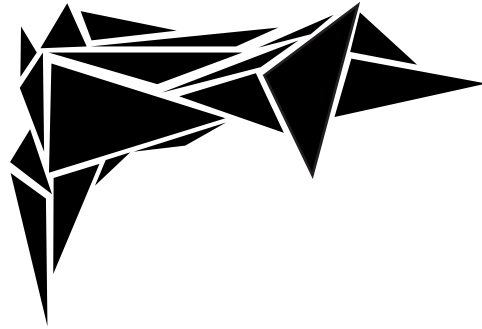


KAOS

BALLETTO DI FIRENZE

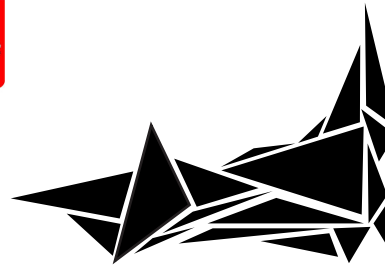
DIR. ART. ROBERTO SARTORI E KATIUSCIA BOZZA





KAOS Balletto di Firenze is a cultural association, directed by Roberto Sartori and Katiuscia Bozza, which is dedicated to the valorization and promotion of contemporary dance through the creation and performance of original choreography. KAOS Balletto di Firenze has the support of the Regione Toscana.

REGIONE
TOSCANA



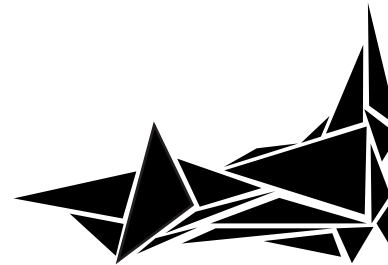


PRODUCTIONS 17/18

CINDERELLA

HERETICS

THE WIZARD OF OZ



new production

CINDERELLA

CHOREOGRAPHERS

Roberto Sartori
Christian Fara

MUSIC

Prokof'ev
Rossini

LENGTH

65 min. circa



photo Alessio Nozzoli e Andrea Ruggiero

Cinderella

Cinderella, the latest production of KAOS Balletto di Firenze, choreographed by Roberto Sartori and Christian Fara, portrays a contemporary and unusual Cinderella, who strays from princely canons of beauty, to reveal a character in a different guise, almost impaired when compared to the rest of society.

The choice of creating a four-handed work aims at disclosing points of view that are aligned in purpose but different in the approach. The musical aspect follows the same intention: it alternates the playful and ironic melodrama of Gioacchino Rossini to the more lyrical poetry of Sergej Prokof'ev.

Among the hundreds of variations of this tale, the choreographers have chosen the most famous and popular one, that of Charles Perrault: "Cinderella is a beautiful orphan, enslaved by her stepmother and stepsisters. It is announced to them that there will be a ball at the royal palace so that the prince can find a bride and to which, with the help of her fairy godmother, Cinderella goes and has her dream come true".

However, the Cinderella is not, from the point of view of the choreographers Sartori and Fara, the beautiful girl who relates to the ideal of physical perfection, but a whole new character; as pertaining to the socially marginalized and disadvantaged for her looks, ways, and peers, she has her true values discovered only by those who have the patience to know her and her story. While being excluded by a grotesque and insensitive society because she's different, she has her hidden beauty appreciated only through caring sensitivity.

Lights and shadows are cast on a character who is not as simple as has always been portrayed. The stepsisters and stepmother remain important characters in the story, with their charge of intolerance and envy. But the newfound perceptiveness and consideration of the prince will bring forth a more righteous happy ending.

The moods, however, are not grim but ever rich with playful irony. As a matter of fact, the choreographers' intentions were to fill the performance with profound irony and poetry, fluctuating from a delicate to a lighter and playful characterization.

As a result, the story happens in an indefinite place and time, that could very well coincide with here and now.

A theme on the whole suitable for a wide audience: from adults, who might have a cathartic experience, to children, who will have the opportunity to look at the story from a differing point of view, extremely contemporary, and worked upon in a didactic and instructive manner.

HERETICS



CHOREOGRAPHIES

Roberto Sartori
Michele Pogliani
Christian Fara

MUSIC

L. Enaudi
M. Richter
O. Arnalds
AA. VV.

LENGTH

Around 65 min.

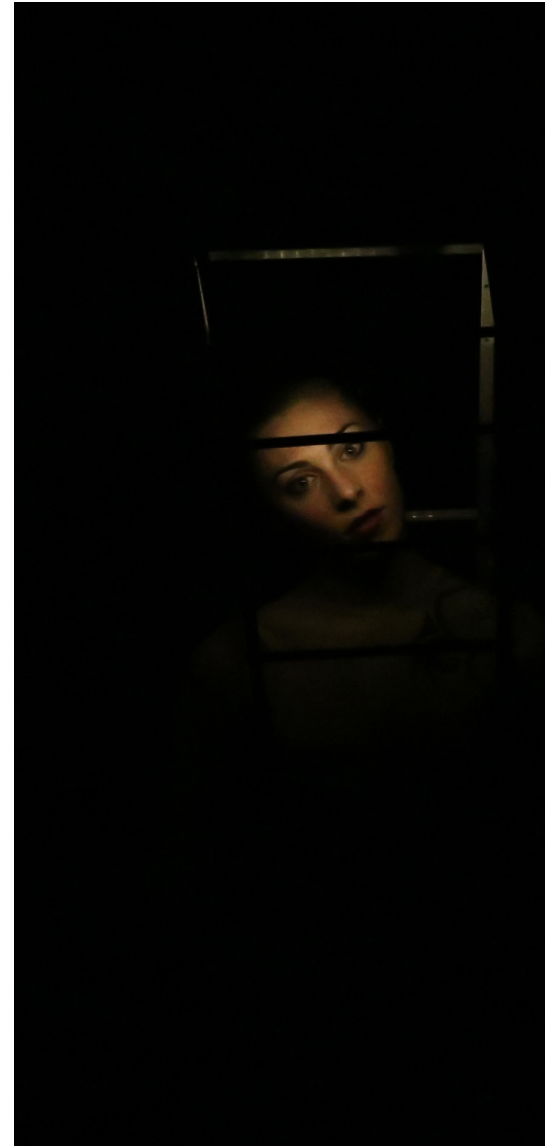


photo Alessio Nozzoli e Andrea Ruggiero

The main idea is to bring into focus personalities who, in the past or nowadays, have distinguished themselves by their autonomous and courageous nature. On an artistic, scientific or simply personal level, these people have developed and carried out innovative, brilliant concepts or inventions, breaking with the past. They are therefore not considered heretics for religious reasons, but rather for their adverse view of things in general. They carry their convictions forward gazing beyond the beliefs established by society. Each of the three choreographies are inspired by an actual or archetypal “Heretic”. Often these heretics have been punished for the perseverance of their own ideas, they have been stymied or even eliminated due to the fear and ignorance of powerful inquisitors. This performance invites us to reflect on the origin of this fear, this ignorance, of today’s inquisitors, and how to fight it: education and knowledge are just a few of the possible paths towards a high-minded and progressive society. Once again an uplifting message mostly, but not only, suitable for young audiences.

Choreographies Heretics

FOR TESLA

CHOREOGRAPHY Roberto Sartori
MUSIC AA. VV.

The alternating current (AC), the electric engine, the neon light, the hydroelectric plant, the radio transmission, are just some of the gifts Tesla has left us. Headless of the economic interests of the powerful, he found a way to distribute electricity to all around the world through the ionosphere. For this and other generous “heresies” he was cut off. From his discoveries profit the wicked rulers of our planet. Even today, every insight that promises to be a real progress dedicated to all, without economic exploitation, is suppressed and channeled into some mass market.

“Science is but a perversion of itself unless it has as its ultimate goal the improvement of mankind” (Nikola Tesla)

THE STORY OF A RANDOM UNCONVENTIONAL

CHOREOGRAPHY Christian Fara
MUSIC AA. VV.

Of the discomfort of those who feel different from what is imposed by society. The social condemnation of their feelings, moods and affections leads to their introversion. A journey that reveals the difference between those who seem and those who really are worthy, even when crushed by taboos that prevent their true nature from coming out.

MY NAME IS DITE

CHOREOGRAPHY Michele Pogliani
MUSIC AA. VV.

What stories would alleys and buildings tell had they for a moment, just a moment, the sacred gift of speech? What images would they create? They would sing of love and death, they would show us human beings who win and lose, immersed in passions and follies.

We would be suddenly catapulted into idyllic ritualistic projections that seamlessly alternate thoughts, desires, habits, and struggles. We would see bodies exhausted from conflicting feelings ever wandering from an alley to another hoping to avoid the final threshold, trying not to die. They are people who stand by and feed on other people slackening the arrival of the last stop.

Inevitably, everything has been seen and recorded in the memory of places. Dis saw the whole thing and now that he knows he wants to talk.

THE WIZARD OF OZ

CHOREOGRAPHY
Roberto Sartori
MUSIC
Kousagi Project
W.A. Mozart
Amon Tobin
AA. VV.
LENGTH
Around 65 min.



photo Alessio Nozzoli e Andrea Ruggiero

New technology and dance put on a show

Roberto Sartori stages with KAOS Ballet of Florence a show in one act, inspired by the famous novel by L. Frank Baum: a timeless story that has nourished generations of children, revisited by combining a virtuous and explosive dance with an advanced video projection, such as video mapping. From the perspective of the choreographer Roberto Sartori, Dorothy is a girl who faces the challenges of growing up and the transition from teenager to adulthood. Her realization that the real world needs intelligence, courage, and heart, first takes her away from reality to then, once found in herself these three virtues, bring her back to it as a mature person. Everything is assisted by sets: on stage there are geometric shapes on which light beams in video-mapping are projected. They lead the viewer into the path of the protagonists throughout of the story. Furthermore, the dancers interaction with the projections create an appealing visual effect. The music range from Mozart to Amon Tobin, with original creations by the duo Kousagi Project (Diego Cofone and Chie Yoshida), renowned artists in exploring the contemporary music field. They have worked side by side with the choreographer to make the most out of the original choreographic idea.

The first scene expresses Dorothy's desolation and solitude when living at home: in an completely gray atmosphere, she lives in the boredom of a static existential phase, without prospects.

In the second scene a tornado hits the house and transports Dorothy to the Blue Land of the Munchkins, Oz. There she faces and defeats the Wicked Witch of the West, seen by the choreographer as the personification of boredom, loneliness and isolation in which she lived back home in Kansas. Dorothy finds herself in a fantasy world, where, however, she misses the warmth and love of home. She seeks help from the Good Witch of the North and the Wizard of Oz to find the way back. The girl goes on a journey full of adventure that will lead to inner growth and both mental and emotional maturation. The scenery gradually becomes more colorful and animated, also due to the joining of projections that shed the settings on stage. In this journey Dorothy is accompanied by some of the characters she meets along the way: the Scarecrow, the Tin Man, and the Lion, allegorical figures representing the exact virtues and values that Dorothy is unconsciously seeking. This choreography is rich in dynamics, physicality and color. The journey ends with the realization of Dorothy that once courage, insight, and sensitivity are acquired, she can stop escaping from reality and come home to deal with everyday life.

Videomapping

Known as an increased spatial reality, videomapping is a technology used to transform objects, often of irregular shape, on a display for video projection, thanks to the use of purpose-built software. With video mapping, a two-dimensional or three-dimensional object is spatially "mapped" on a virtual program that simulates the real-world environment on which to project. This technique allows adding extra dimensions, optical illusions and dynamism to static objects, producing a audio-visual narrative of great effect, which reaches the viewers and leads them to fully immerse themselves in the story.



KAOS

ARTISTIC DIRECTORS

Roberto Sartori

In 1985 he joined the Compagnia Italiana Danza Contemporanea, directed by Renato Greco and Maria Teresa Del Medico. Two years later he moved to Paris to devote himself to the study of classical ballet with the Master of the Opéra Nationale de Paris, Dan Moisev.

Back in Italy, he studied with the masters Victor Litvinov, Margarita Trajanova, Ricardo Nunez, Tucci Rigano among others, while participating in television programs on RAI and Mediaset. In February 1989 he joined the Balletto di Toscana, where he held roles as a soloist and principal dancer, reaching a high point of synthesis between technical and aesthetic qualities. He has worked with choreographers such as Hans van Manen, Robert North, Angelin Preljocaj, Cesc Gelabert, Ed Wubbe, Mauro Bigonzetti, Fabrizio Monteverde, Virgil Sieni, Stephen Toss, Gianfranco Paoluzi, Nils Christe, Vasco Wellenkamp, Christopher Bruce, and dancers such as Carla Fracci and Alessandra Ferri. He has toured in Europe and the world. In 2006 he founded and directs by Katiuscia Bozza the dance company KAOS Balletto di Firenze.

Since then he is the main choreographer of the company, creating *The Fairy Queen* (2013) for Maggio Danza Formazione, *081 Pulcinella* (2008) for Astra Roma Ballet / Diana Ferrara, *Le Villi* (2008) Opera staged by Associazione Musicale Lucchese, *Allegro Moderato* (2004) for Junior Balletto di Toscana. (www.robertosartori.it)

Katiuscia Bozza

Born in San Donà di Piave (VE), began studying classical ballet under the guidance of Cristian Ferrier. In 1986 she won a scholarship to study at the Centro Studi Danza of Cristina Bozzolini in Florence. In 1989, her first time starring, at the Florence Dance Festival, with a choreography by Horace Messina.

In 1990 she was a soloist in a performance of the Compagnia giovanile del Centro Studi Danza, choreographed by Maurice Dolcini. While continuing her studies under the guidance of Barbara Baer, in 1991, she starred in a production of Horace Messina for the Puccini Festival in Torre del Lago. In 1992 she joined the Balletto di Toscana, where she performs primary roles created for her by choreographers such as Hans van Manen, Angelin Preljocaj, Cesc Gelabert, Mauro Bigonzetti, Fabrizio Monteverde, Virgil Sieni, Stephen Toss, Vasco Wellenkamp and others. Since 2000 she is a soloist in some of the largest companies in Europe (Berlin Komische Oper Berlin, Basel: Basel Ballet) and worked, among others, with Richard Werlock, William Forsythe, Nils Christe, Jiri Kyliän, and Martino Muller. Since 2005 she is Director of the Professional School of Dance KAOS.

In 2006, with Roberto Sartori, she founded and directs the KAOS Ballet Company of Florence.

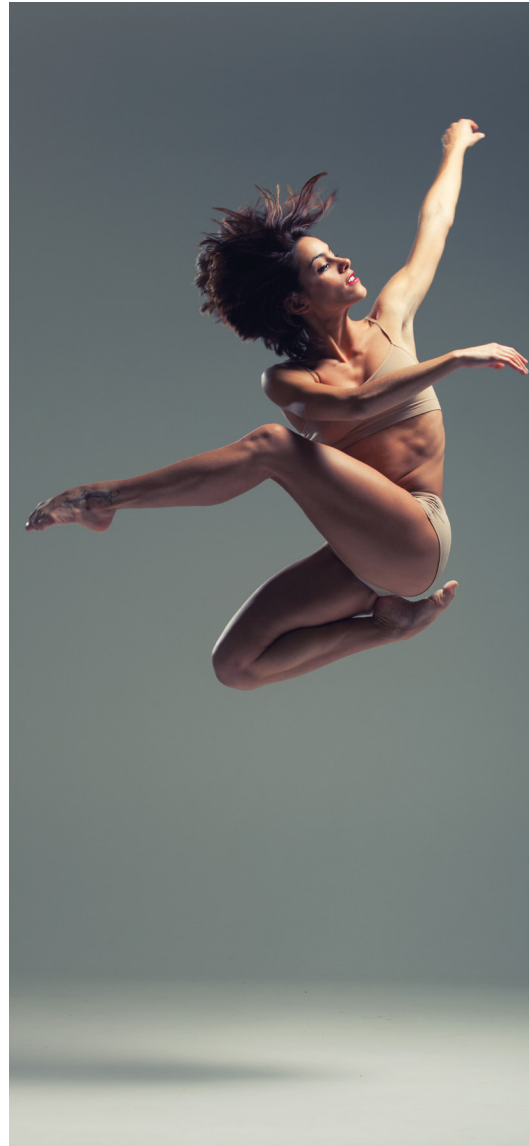


photo Andrea Grandoni



KAOS

KAOS Balletto di Firenze is a cultural association which is dedicated to the valorization and promotion of contemporary dance through the creation and production of original choreographies. It proposes to explore the grounds of the contemporary art form while keeping a stylistic high standard.

The common thread that binds the productions is the quest for balance and meaning and their expression through the never ordinary language of the contemporary art, with a sense of curiosity, joy and positivity, and a constant focus on beauty and harmony.

The official curriculum of the Company encloses important moments, such as the recent collaboration with Valerio Longo, a dancer and choreographer of Aterballetto who created “Endless”, a choreography which premiered at the Magdeburg Theatre, in Germany.

Another important collaboration was with Francesco Ventriglia, the Director of Maggio Danza, who donated one of his choreographies, for the National Premiere of Deep from the Heart.

STYLE

The company’s work consists in seeking bodily expressiveness to emphasize the natural exuberance of the dancer. The primary objective of KAOS Ballet of Florence is to continuously invent and enhance the vital facet of the individual; from such stems an important feature: the usability. The type of dance KAOS Ballet of Florence is as understandable as generous, focused on communication with the public, perceptible certainly in form even before meaning. The sensitive research about the the public-observer foes from the tangible form to the content, it penetrates the formal aspect to investigate the emotional. This language opts for an involvement of the viewer that follows a trajectory of emotional ascent.

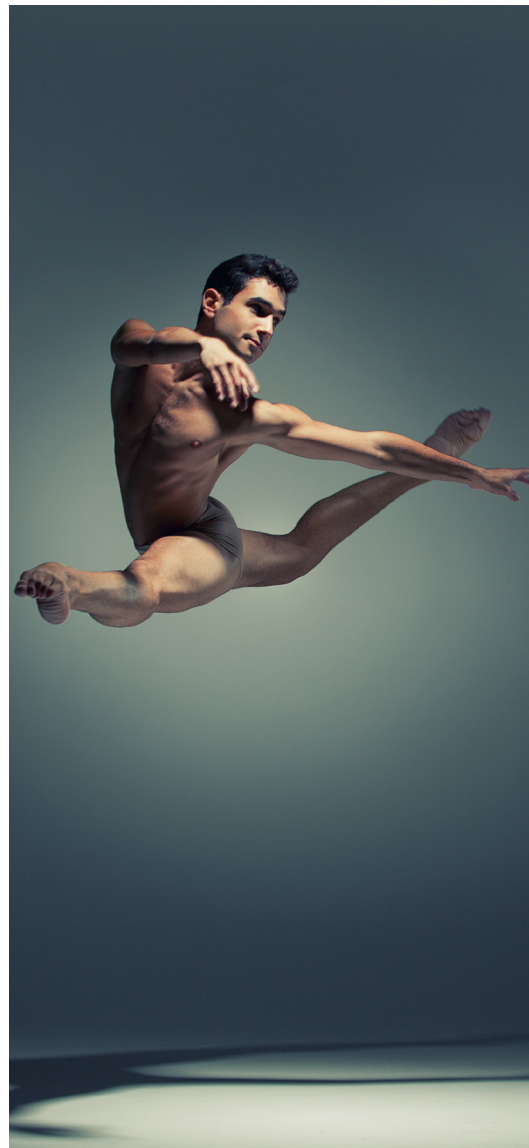


photo Andrea Grandoni



2006

Officially formed in 2006, the Association had worked in this area unofficially for many years, backed by the passion and commitment of its founders, Roberto Sartori and Katie Draft. Won three first prizes at the Expression Choreographic Contest: Best Choreography, Most “Unique” Choreography, and Best Modern/Contemporary Group;

2007

Wins the VIII Memorial Alberto Sassi award which enabled the participation in one of the most important Italian dance festivals: the RED at Reggio Emilia, along with companies such as Aterballetto, Kinkaler, and others;

2008

Marks its important collaboration with the Associazione Musicale Lucchese in which Roberto Sartori was commissioned to create a choreography for Puccini’s opera “The Willis of the Fairies”; the company performed it for the first time at the Teatro del Giglio in Lucca;

2010

The company performs with great success, the creation “Caravaggio”, on the Terrazza degli Uffizi, in the Uffizi Art Gallery, not far from the masterpieces of the artist Michelangelo Merisi da Caravaggio;

2011

Important collaborations start with the Fondazione Toscana Spettacolo ed Arteven, two cultural institutions that enabled the exhibition of the company’s work in many Tuscan and Venetian theatres, obtaining significant positive responses from both the public and the critics. And the collaboration with the Università degli Studi di Firenze enables the introduction of youngsters and graduates in the world of Performing Arts and Culture offering working opportunities;

2012

Creation and staging of “Aesthetics” in Italy and in the network of Fondazione Toscana Spettacolo. During the renowned Western and Eastern festival DANZ’È in Rovereto, it won the Menzione Speciale award “for the sharp and expressive brilliance of its dancers and their complicity with a choreographic construction allegiant to contemporary dance”;

2013

“Deep from the Heart” and “The Wizard of Oz” are staged, both productions were sold-out in on the national Premieres;

2014

Participation on the opening of the concert of Andrea Bocelli, giving life to the costumes of the Sartoria Tirelli, for the 60-year celebration of Firenze Hometown of Fashion. Creation of a new production, Heretics, which has its world Avant Premiere at the Teatro Cantiere Florida on November 22nd in Florence;

2015

Collaborates with Valerio Longo, a dancer and choreographer of Aterballetto who created “Endless”, a choreography which premiered at the Magdeburg Theatre, in Germany on May 24th. Along with NUM Nuovi Eventi Musicali, he creates a performance called “Do not Cry” in memory of Oriana Fallaci on the 9th anniversary of her death;

2016

KAOS Balletto di Firenze participates at the Estate Fiesolana at the night of the Gala “Giovani Stelle in una Notte d’Estate”. In collaboration with NEM, KAOS presents “DON’T CRY 4”, a tribute to bluesman Blind Willie Johnson, and participates in the ESSENCE event organized by the Florence University of the Arts in Florence.

STAFF

ARTISTIC DIRECTORS

Roberto Sartori
Katuscia Bozza

MAÎTRE DE BALLET

Katuscia Bozza

DANCERS

Alessia Fancelli
Chiara Prina
Christian Fara
Claudia Landone
Federica Capozzoli
Stefano Ledda
Annarita Diprizio
Valentina Messieri

COMMERCIAL MANAGER

PUBLIC RELATIONS

Silvia Ranieri

HEAD OF ADMINISTRATION

AND ORGANIZATION

Daniele Sali

WEB SITE AND CONTENT

Gianmarco Norse

KAOS



index

A large, stylized logo graphic consisting of several overlapping geometric shapes, primarily triangles, in black and white, positioned below the word 'index'.

PRODUCTION 2017/2018.....	P.03
CINDERELLA.....	P.04
HERETICS.....	P.07
THE WIZARD OF OZ.....	P.10
DIRECTORS.....	P.14
KAOS.....	P.16
STYLE.....	P.16
STAFF.....	P.19

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