

ANNAMARIA AJMONE

**I PIANTI E I LAMENTI DEI PESCI FOSSILI
BLEAH!!!
LA NOTTE È IL MIO GIORNO PREFERITO
SENZA TITOLO
IL SEGRETO: SOLO
IL SEGRETO
NO RAMA
TO BE BANNED FROM ROME
MASH
TRIGGER**

**ARCIPELAGO
DUE
LUGLIO
ATTIKA
SLIDE IN B
DE LA
ANTALA
SOLO
BÜAN**

**NOBODY'S INDISCIPLINE
ISLAND OF SALINA
LA TANA
DANZA MODERNA**

annamaria.org@gmail.com
www.annamariaajmone.com

Annamaria Ajmone is a dancer and choreographer. She holds a degree in Modern Literature from the Università Statale di Milano and trained as a dancer at the Civica Scuola di Teatro Paolo Grassi in Milan.

Her research is defined by a constant attention to the qualities of movement and states of presence, conceiving choreography as a situated, collaborative, and embodied practice grounded in listening to space, others, and the material conditions of performance. Her work branches out across different formats and durations, following a dual trajectory: on one hand, the creation of works for theatrical and institutional contexts; on the other, the development of experimental formats and site-specific compositions. At the centre of her practice is the body understood as malleable and mutable matter, continuously transformed through encounter, while the relationship between bodies and spaces constitutes a central compositional concern: space is a non-neutral, active, and generative element of the choreographic process.

For her productions, Ajmone works with collaborators with whom she shares the creative process, generating collective performances in which it is difficult to identify a single authorship of the artistic work.

Her works have been presented at international festivals, theatres, and exhibition spaces, including Torino Danza, La Biennale Danza (Venice), Santarcangelo Festival, Public Fiction (Los Angeles), brut Wien, Bit Teatergarasjen (Bergen), FOG Triennale Milano Performing Arts, Festival

Selected works

Aperto (Reggio Emilia), Palais de Tokyo (Paris), Pinacoteca Agnelli (Turin), Palazzo Grassi (Venice), MAMbo (Bologna), La Casa Encendida (Madrid), and Istituto Svizzero (Palermo, Rome), as well as numerous other international festivals and institutions.

For Matera European Capital of Culture 2019, she created the choreography for the opera Cavalleria Rusticana, directed by Giorgio Barberio Corsetti and produced by the Teatro San Carlo in Naples.

Among her main awards: Premio Movin' Up (2017), a research grant within the Crossing the Sea programme (2019), Premio Danza & Danza as Best Emerging Contemporary Performer (2015), and Premio DNA/Fondazione Romaeuropa (2014).

She is the founder and president of the association L'Altra, a company funded by the MiC – Ministry of Culture, through which she promotes artistic and curatorial projects and conducts knowledge-transmission activities through workshops and residencies. She is among the organisers of Nobody's Indiscipline, a platform dedicated to the exchange and sharing of artistic practices.

From 2021 to 2024 she was an associate artist of Triennale Milano Teatro. In 2026 she is invited to the Italian Pavilion at the Biennale Arte 2026, as part of the exhibition Con te e con tutto by Chiara Camoni, with a new choreographic work.

I PIANTI E I LAMENTI DEI PESCI FOSSILI

On the blurred boundary between organic and inorganic, between life and non-life, the fossil is a material and poetic testimony to the passing and layering of time.

I PIANTI E I LAMENTI DEI PESCI FOSSILI (The cries and moans of fossil fish) attempts to build relationships between immensely distant and different bodies and times, mourning the eternal cycle of the transformation of matter, life and death, in the context of the Sixth Extinction.

The dancers' bodies explore the possibilities of relationship through two interfaces: the skin or membrane, which serves as the engine of movement by connecting the inside and outside of the body; and the air, which is crossed by their voices and transformed into a "space before any location." The performance takes the form of a progressive layering of bodily and vocal practices and recalls the very structure of the fossil.

Web project: *I piante e i lamenti dei pesci fossili*



Dance and voice

ANNAMARIA AJMONE, VEZA MARIA

FERNANDEZ

Set and images

NATÁLIA TREJBALOVÁ

Research, dramaturgical collaboration

STELLA SUCCI

Outfits

FABIO QUARANTA

Lighting design

ELENA VASTANO

Sound set consulting

ATTILA FARAVELLI

Web project

GIULIA POLENTA

Organization

FRANCESCA D'APOLITO

Distribution

ALESSANDRA SIMEONI

Production

ASSOCIAZIONE L'ALTRA



*Co-produced by Triennale Milano Teatro;
Fondazione del Teatro Grande di Brescia;
Festival Aperto/Fondazione i Teatri Reggio
Emilia; Centro Nazionale di Produzione della
Danza Virgilio Sieni; Snaporazverein; Short
Theatre.*

*In collaboration with Dialoghi – Residenze delle
arti performative a Villa Manin 2022 – 2024;
as part of the choreographic residencies project
Lavanderia a Vapore; supported by Primavera
dei Teatri.*

*Associated artist Triennale Milano Teatro
2021-2024.*

Company funded by MIC - Ministry of Culture.

VIDEO

<https://vimeo.com/1030696977>



BLEAH!!!

Annamaria Ajmone
& Laura Agnusdei

"BLEAH!!! is a word that "does". It creates volume between the palate and the lip. It produces a sound with meaning. In Lucia Marcucci's same-titled visual poem, this gesture-sound removes itself from the pronunciation of the body and spreads onto the page, interrupting the perceptual expectation of its hearing to be said, seen, and read instead. It is a comment that becomes an art piece. [...]

Lucia Marcucci's imagery acts as an ice-breaking argument, triggering dialogue, initiating an encounter. It's a point of departure that shapes a process of research, of work that then goes its own way.

BLEAH!!! returns to bodies and their objects. It disarticulates the typical performative roles of dancer and musician and designs a landscape to be created together, with the common channel of breath and objects. Ajmone and Agnusdei plan a script that disregards and redistributes the authorial functions. Dance plays and music dances; sound choreographs space, while movement accompanies it, reshapes it, and multiplies it. Volume and gestures of the saxophone and the body, of breaths and drums create unique acoustic areas of encounter and relationship, that vary in architecture and temperature, evoking poetry and emotion.

One zone alone stands free and still, like a room. In the center, a console lets vinyl spin and bodies sit close together, activating and recombining a set of known sounds and familiar worlds. It is a place apart where one can meet and stay to comment on the rest of the work or the world."

Text by Giada Cipollone

Image: Lucia Marcucci, *Bleah!!!*, 1967



Concept, dance and music
**ANNAMARIA AJMONE
& LAURA AGNUSDEI**

Costumes
FABIO QUARANTA

External view
GIADA CIPOLLONE

*Co-production L'Altra associazione,
We-Start Centro di Produzione Piemonte Orientale,
Bolzano Danza | Tanz Bozen, OperaEstate Festival
as part of the BoNo project.*

*Supported by Triennale di Milano and Fondazione
Haydn Bolzano and Trento.*

In collaboration with Ar/Ge Kunst.

*Associated artist
Triennale Milano Teatro 2021-2024.
Company funded by
MiC - Ministry of Culture.*





LA NOTTE È IL MIO GIORNO PREFERITO

LA NOTTE È IL MIO GIORNO PREFERITO (The night is my favorite day) is a reflection on the relationship with the Other through a meditation on animals and the ecosystems in which they live.

The show takes its cue from the practice, outlined by Baptiste Morizot in the essay *Sur la piste animale*, of philosophical tracing: the exercise of following the trails crossed by wild animals in an attempt to borrow their gaze and imagine their possibilities of action, following the ontological position of perspectivism formulated by the anthropologist Eduardo Viveiros de Castro.

A residency organized by far° Nyon allowed Ajmone to experience the practice of tracing in the territory of Val d'Illeiez (Switzerland) and to deepen the research on its ecosystem.

The animal and the vegetable, the organic and the inorganic merge in the dark space of the nocturnal forest; landslides and calls break the quiet. Signals and mysterious perceptive instruments, inspired by different species, constitute the connective tissue.

The title, taken from a letter by Emily Dickinson, refers to the darkness as a space of the absent presence of the animal, as a place of intuition and encounter with the Other.

Web project: *The forest and the encounter*



Concept and dance

ANNAMARIA AJMONE

Set, styling, images

NATALIA TREJBALOVA

Research, dramaturgy support

STELLA SUCCI

Music

FLORA YIN WONG

Costumes

JULES GOLDSMITH

Lights and technical direction

GIULIA PASTORE

Voice training

VEZA, PAOLA STELLA MINNI

Web project

GIULIA POLENTA

Organisation

MARTINA MERICO

Management

FRANCESCA D'APOLITO

Production

ASSOCIAZIONE L'ALTRA

Co-produced by FOG Triennale Milano

Performing Arts, Fondazione del Teatro

Grande di Brescia, Torinodanza, Fondazione

I Teatri Reggio Emilia | Festival Aperto, Lac

Lugano Arte e Cultura, Azienda Speciale

Palaexpo – Mattatoio | Progetto Prendersi cura.

Supported by Centro Nazionale

di Produzione della Danza Virgilio Sieni,

Fondazione CR Firenze, Oriente Occidente,

fa[®] festival des arts vivants Nyon.

Associated artist

Triennale Milano Teatro 2021-2024.

Company funded by MiC - Ministry of Culture.





SENZA TITOLO

SENZA TITOLO (Untitled) changes each time form, duration, and tone. The space is left untouched and triggers the dance, which is built in the actual and immediate encounter between the acting elements: the rudiments of the architecture, the movement and the posture of the audience. Even the sound environment is offered by the place as it is, without the addition of any musical elaboration.

The choreographic composition does not follow an a priori script, task, or guidelines. Instead, it is constructed simultaneously with the action and each element instantly informs each choice. The audience is invited to move, be distracted, be bored or do something else. By positioning themselves and moving through the space, the viewer introduces new elements to the performance, nourishing its composition.

The clothes, imagined by Fabio Quaranta for **SENZA TITOLO**, are part of the web of stimuli and suggestions that shapes the actions.

Senza titolo is a part of the choreographic project
ARCIPELAGO/PRACTICHE DI ABITAZIONE TEMPORANEA,
actions built to be experienced in non-theatrical spaces.

So far, it took place in:

Teatrino di Palazzo Grassi (Venezia, curated by Video Sound Art);
Museo di Castelvecchio (Verona, curated by M. M. Minelli, C. Santeroni);
Triennale Milano - FOG Performing Art (Milano);
Pinacoteca Agnelli - Pista 500 (Torino, curated by OHT - Little Fun Palace);
La Casa Encendida (Madrid);
Museo Sant'Orsola (Firenze);
Teatro Grande foyer (Brescia).

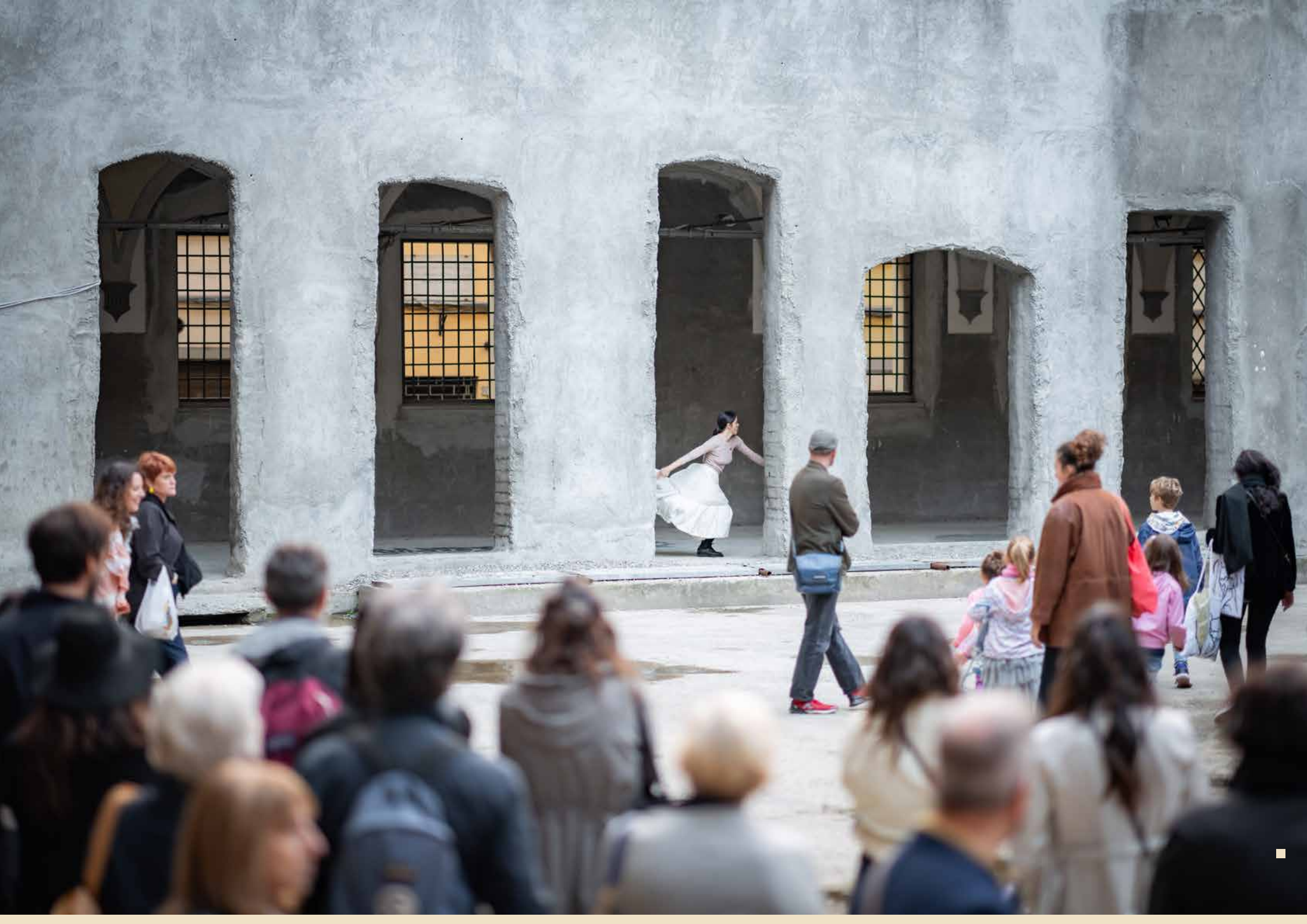


VIDEO

<https://vimeo.com/666198723>







IL SEGRETO

IL SEGRETO (The Secret) is a choreographic action for one performer and three Rose Spinner, rotating sound machines imagined and realized with Francesco Cavaliere. Elements on stage alternate and overlap without excluding each other, coexist and give life to an ecosystem geographically close, open, terrain, indeterminate, multi-time, in which the human becomes multiform and alien.

The dance is continuously composed and decomposed, giving the impression that the body always takes on different forms and is composed of new substances, aligning or deviating from the elements which compose the scene.

IL SEGRETO is part of the project NO RAMA, conceived and created with Marta Capaccioli, Lucrezia Palandri, Giulia Pastore, Jules Goldsmith, Francesco Cavaliere. NO RAMA is a (visionary) investigation on the future of this planet, inhabited by a sequence of animal and biotechnological forms. In an artificial ecosystem where organic and inorganic material cohabits, all the elements are connected and mixed. The surrounding space is constantly transforming, each body assumes new shapes and powers, and time dilates thus generating a diffusive system.

“Two hundred years of idealism, two hundred years of seeing humans at the center of existence, and now the objects take revenge, terrifyingly huge, ancient, long-lived, threateningly minute, invading every cell in our body”

T. MORTON *Hyperobjects*



Concept

ANNAMARIA AJMONE

With

ANNAMARIA AJMONE,

MARTA CAPACCIOLI,

LUCREZIA PALANDRI

Original music and

sound diffusion system

FRANCESCO CAVALIERE

Costumes

JULES GOLDSMITH

Lights and technical direction

GIULIA PASTORE

Production

CAB 008

Co-produced by Teatro Metastasio di Prato and

FOG Triennale Milano Performing Arts.

Supported by L'Arboreto – Teatro Dimora di

Mondaino, Armunia / Festival Inequilibrio,

Centro nazionale di produzione / Virgilio

Sieni, spazioK.Kinkaleri, Azienda Speciale

Palaexpo – Mattatoio | Progetto Prendersi cura.

Supported by Regione Toscana, MiBACT and

Comune di Firenze.

The project was realised with the contribution

of ResiDance XL luoghi e progetti di residenza

per creazioni coreografiche, azione della Rete

Anticorpi XL / Network Giovane Danza

D'autore coordinated by L'arboreto – Teatro

Dimora di Mondaino.

Associated artist of Triennale Teatro dell'Arte

2019-2021.

VIDEO

<https://vimeo.com/461768829>



NO RAMA

NO RAMA is an inhabited place, an artificial ecosystem where organic and inorganic material cohabits. Here different species can live, thrive and reproduce. Bodies crumble into celestial objects, turn into plants, animals, minerals.

Geographically located in our proximity, NO RAMA is not remote nor impossible, yet constantly raiding into a future-elsewhere, present and subterranean. There you will find living beings, spinning sound machines, desert roses, magic rocks, and tapestries. All the elements are connected and mixed, the surrounding space is constantly transforming, and each body assumes new shapes and powers, time dilates thus generating a diffusive self-sufficient system.

NO RAMA is a (visionary) investigation on the future of this planet, inhabited by a sequence of animal and biotechnological forms. Its ecosystem is capable of adapting to climate changes and the progressive acidification of waters. Between science and fiction, NO RAMA is just one of many possibilities.

“I believe that my mind also dwelt on the question of whether the electric light was turned on for the creatures in the Nocturama when real night fell and the zoo was closed to the public, so that as day dawned over their topsy-turvy miniature universe they could fall asleep with some degree of reassurance.”

W.G. SEBALD Austerlitz

“The history of life thus consists of long periods of boredom interrupted occasionally by panic.”

E. KOLBERT The Sixth Extinction



Concept

ANNAMARIA AJMONE

With

**ANNAMARIA AJMONE,
MARTA CAPACCIOLI,
LUCREZIA PALANDRI**

*Original music and
sound diffusion system*

FRANCESCO CAVALIERE

Costumes

JULES GOLDSMITH

Lights and technical direction

GIULIA PASTORE

Production

CAB 008

*Co-produced by Teatro Metastasio di Prato
and FOG Triennale Milano Performing Arts.*

*Supported by L'Arboreto – Teatro Dimora di
Mondaino, Armunia / Festival Inequilibrio,
Centro nazionale di produzione / Virgilio
Sieni, spazioK.Kinkaleri, Azienda Speciale
Palaexpo – Mattatoio.*

*Supported by Regione Toscana,
MiBACT and Comune di Firenze.*

*The project was realised with the contribution
of ResiDance XL luoghi e progetti di
residenza per creazioni coreografiche, azione
della Rete Anticorpi XL / Network Giovane
Danza D'autore coordinated by L'arboreto –
Teatro Dimora di Mondaino.*

*Associated artist of Triennale Teatro dell'Arte
2019-2021.*



VIDEO

<https://vimeo.com/362519937>



TO BE BANNED FROM ROME

*Annamaria Ajmone
& Alberto Ricca*

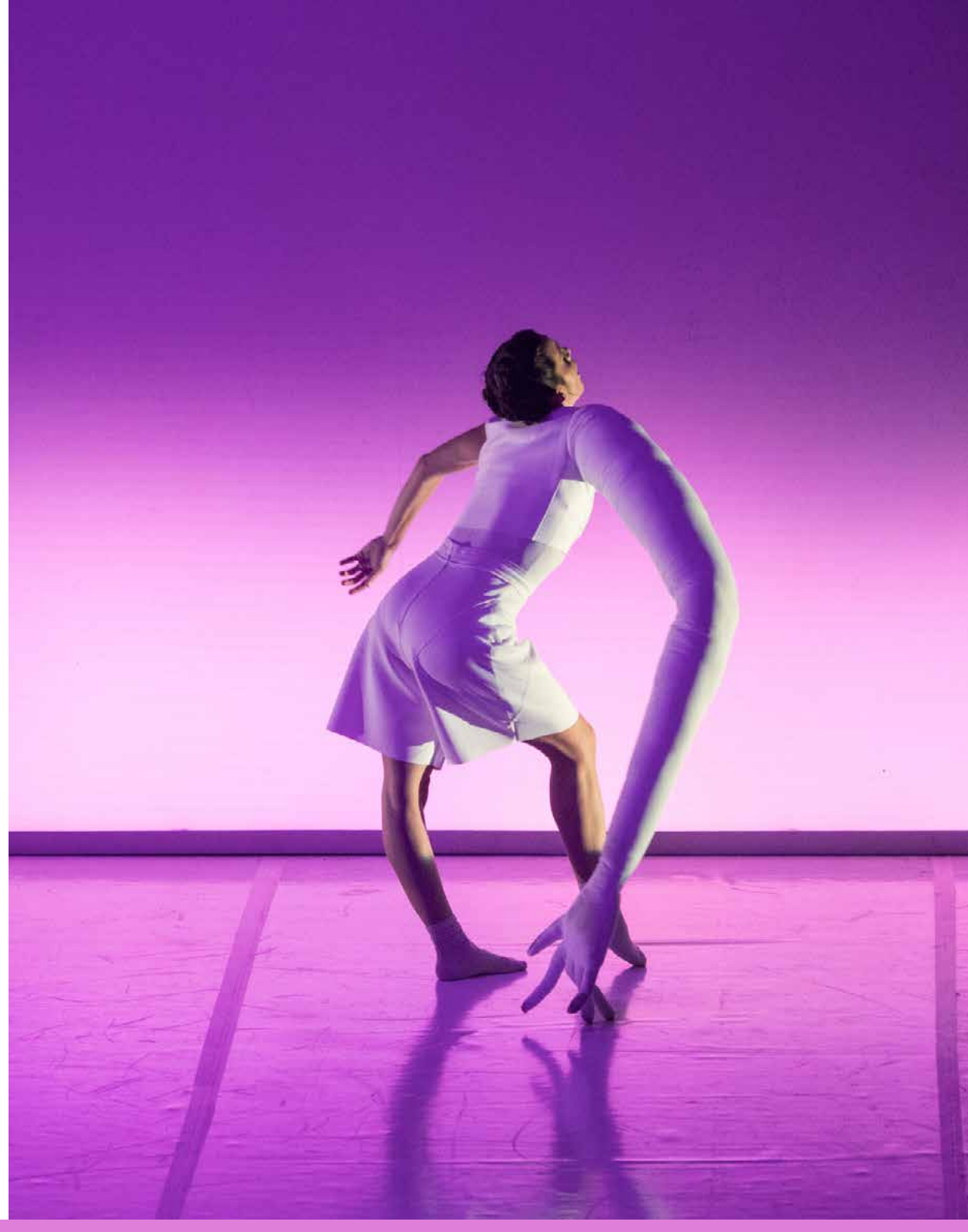
To Be Banned From Rome investigates the Web's virtual spaces inhabited by people that share the same passions and obsessions, using it as an instrument to build a clique of ideal contacts, as an ambivalent effect of the Web itself. The dramaturgy is conceived as all arts are not starkly distinguished: choreographic, musical and stage elements are devised to share a reflection that presumes the neutrality of virtual means.

Taking a cue from memetic hymns and new music genres stemming from the Web itself (Accelerationism, Vaporwave), Alberto Ricca aka Bienoise's music rebuilds the state of attentive hypnosis experienced while scrolling down a page on a screen and, together with the movement, generates a ceaseless yet dense flux of information. In the same way, the score sheet dictates Annamaria Ajmone's movements as she constantly transforms the space around her and the volume of her body. On the scene, cloths enclose the inhabited space, and the fabric itself becomes an emblem of an imaginary place that is soft, artificial and flexible.

All dramaturgic components push the observer further down the perceptive suggestion as a sum of atmospheres and density of materials, allowing the spectator to stay afloat in contemplation.

“To be banished from Rome is but to live outside of Rome”

H. KELLER *The Story of My Life*



Concept

ANNAMARIA AJMONE

& ALBERTO RICCA

Choreography and dance

ANNAMARIA AJMONE

Live music

BIENOISE

(ALBERTO RICCA)

Set and costumes

JULES GOLDSMITH

Lights and technical direction

GIULIA PASTORE

Production

TORINODANZA FESTIVAL

CAB 008

CLUB TO CLUB FESTIVAL

In collaboration with The Italian New Wave.

A project made in the context of Residenze

Coreografiche Lavanderia a Vapore /

Piemonte dal Vivo.

Selected by Hangar Creatività

Progetto promosso dall'Assessorato alla

Cultura della Regione Piemonte.

With the support of Regione Toscana and

MiBACT.

Thanks to Alberto Leoni - IUTER.



VIDEO

<https://vimeo.com/259774551>



MASH

*Annamaria Ajmone
& Marcela Santander Corvalán*

In music, a mash-up is a track that has been created by freely mixing two or more samples, through the appropriation and manipulation of the elements. **Mash** partly adopts the same principle in the choreographic area, to create a new relational dimension, both hybrid and dynamic, where neither of the parts is deleted and exchanges are continuous.

The keyword here is contamination: far from the philological study or the reproduction of materials put in place, the focus is on the dynamic unleashed when the fragments connect and generate something completely new, full of original meaning.

The scene is in constant mutation and becomes the sight of coexistence, a place of belonging and disorientation, which forces towards an endless process of acclimatization. An unbroken dynamics of exchange is the baseline of the performance, a simultaneous and mutual translation. The accelerated spinning of this translation separates what has become superfluous from the signs, gestures, and expressions that are indelibly inscribed in the physical alphabet.

An inter-form is thus generated, composed of a mixture of languages that do not need to assert themselves. On the contrary, by not imposing, they create the conditions for a true encounter.

The cabaret of the early 1900, the first shock rock performances from the 60s, TV programs and dance tutorials from the early 90s, unsuspected and well ahead of their time, these are references of varied genre and geographical provenance that make up the universe from which Mash has been drawn to realize a common archive, both visual and conceptual, where everything has been mashed.



Created and performed by

**ANNAMARIA AJMONE &
MARCELA SANTANDER CORVALÁN**

Music

FEDERICA ZAMBONI

Lighting and technical direction

GIULIA PASTORE

Produced by

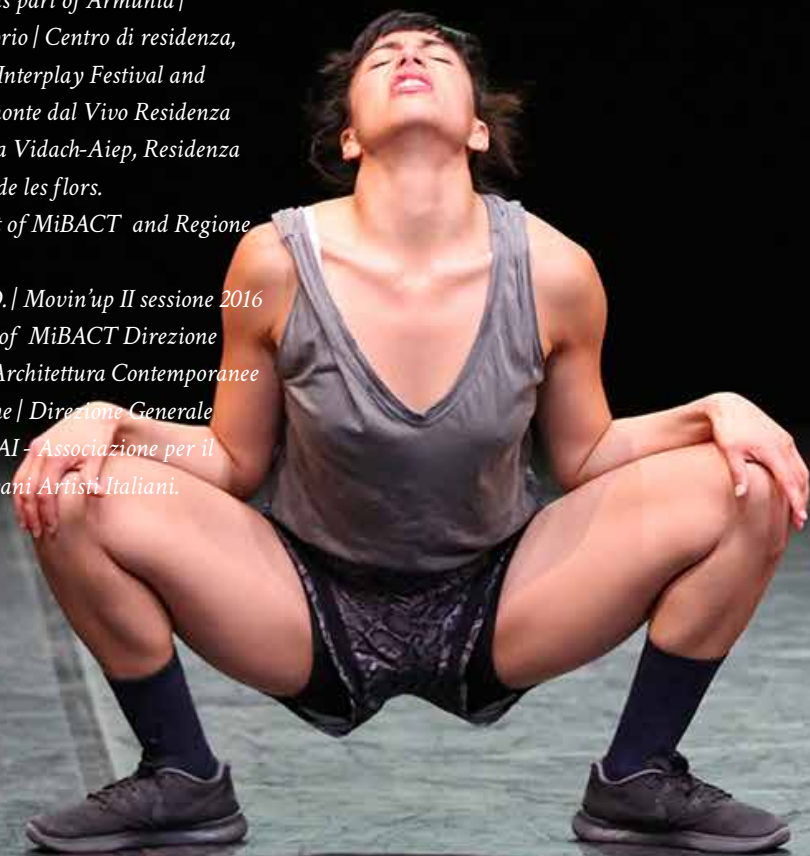
CAB 008 & FABRIK CASSIOPÉE

*In collaboration with Le Quartz | Scène
nationale de Brest, Danae Festival in the
context of Next 2016 - Regione Lombardia.*

*Project realized as part of Armunia |
Festival Inequilibrio | Centro di residenza,
MosaicoDanza | Interplay Festival and
Fondazione Piemonte dal Vivo Residenza
NaoCrea | Ariella Vidach-Aiep, Residenza
Graner | Mercat de les flors.*

*With the support of MiBACT and Regione
Toscana.*

*A project DE.MO. | Movin'up II sessione 2016
with the support of MiBACT Direzione
Generale Arte e Architettura Contemporanee
e Periferie Urbane | Direzione Generale
Spettacolo and GAI - Associazione per il
Circuito dei Giovani Artisti Italiani.*



VIDEO

<https://vimeo.com/226862808>



TRIGGER

Trigger is a movable system organized differently according to the location where it is being hosted. This system reshapes the geometry of spaces and, vice versa, space itself transforms the performance action.

The choreographic score, developing inside and outside the perimeter of a geometric figure inscribed in the venue, is constituted of pre-established units of movement, which are arranged instantaneously with one another. The audience is seated along the sides of the geometric figure, sharing the scenic space among the performance.

Trigger is a personal exploration that, for a limited time, aims at transforming a space into a "place". It becomes a shelter, a crossing point and the nest of a body that, in a state of perpetual listening, amplifies the spaces which are internal and external to itself.

Trigger is a part of the choreographic project
ARCIPELAGO/PRATICHE DI ABITAZIONE TEMPORANEA,
actions built to be experienced in non-theatrical spaces.

So far, it took place in:

Florence (Palazzo Pitti, 2015),
Beirut (BIPOD]Festival, 2018),
Sarayyet Ramallah/Palestine (2018),
Singapore (M1 Contact Festival, 2018),
Seoul (New Dance For Asia, 2018),
Milan (Brera Museum, 2018),
Jerusalem (The Karnaf Granovsky Hall, 2018),
Vilnius (MO Museum, 2019),
Genève (Adc Saison Danse, 2020),
amongst others.



Written and performed by
ANNAMARIA AJMONE

Music
PALM WINE

Costumes
JULES GOLDSMITH

Technical direction
GIULIA PASTORE

Production
CAB 008

*With the support of Regione Toscana
and MiBACT.*

*Co-production Cango/Umano - Cantieri
internazionali sui linguaggi del corpo e
della danza.*

*In collaboration with Teatro della
Toscana.*

VIDEO

<https://vimeo.com/295162993>



ARCIPELAGO

/ PRATICHE DI ABITAZIONE TEMPORANEA *

Arcipelago is a choreographic long-term project based on actions built to be experienced in non-theatrical spaces.

"Due to its irregular way of aggregating environments, to the strange morphologies of its systems, to its appeal to the legendary and the remote, to its conditions of remoteness and thus often of resistance, the archipelago constitutes a hospitable landscape for imagination and the construction of possible worlds. It is an environment associated with radical experimentation, where real and magical, extemporaneous and permanent, archaeologies and enchantments of matter can coexist."

Text by Giada Cipollone.

DUE

Cesenatico (Parco di Levante)

LUGLIO

Berlin (Schloss Biesdorf)

Bologna (Cimitero

Monumentale della Certosa)

SENZA TITOLO

ATTIKA

Castiglioncello

(Festival Armunia, 2019)

and more

(infinite project)

SLIDE IN B

Milan (Palazzo Durini, 2017)

DE LA

Los Angeles

(Night Gallery, 2016)

ANTALA

Reggio Emilia

(Palazzo dei Musei,

Festival Aperto, 2016)

TRIGGER

SOLO

Milan

(Fondazione Prada,

Virgilio Sieni's L'atlante del gesto,

The Atlas of Gesture, 2015)

INNESTI

Paris (Hotel de Galliffet, 2015)

BÜAN

Venice

(Biennale Danza, 2015)

* Archipelago / Temporary dwelling practices.

DUE



The collaboration with Glauco Salvo, musician and sound artist, is focused on the interaction between space, sound, and movement, in an open format performance adaptable to theatre spaces and non-conventional places. Space's characteristics themselves are the starting point for the performance, where dancer and musician use improvisation as the main tool to activate perception and imagination, and to turn the space into a temporary unreal place to inhabit with their practice.

The performance is realized with portable audio devices, it doesn't require electricity and can be adapted to any kind of space.



Created and performed by Annamaria Ajmone and Glauco Salvo.

September 9, 2022, Parco di Levante, Cesenatico at Elementi festival, curated by MU and MAGMA

LUGLIO



LUGLIO. Sull'azione salutare del magnetismo animale e della musica is conceived for some of the visitable areas of the Monumental Cemetery of Certosa, the performance was born from the exchange of suggestions that investigated the still and silent space of the cemetery, as a vibrant place with particular forms of information. Among the figures observed, the wife and husband Anna Bonazinga D'Amigo and Pietro D'Amato, she a psychic, sleepwalker and healer, he the founder of the Magnetic Society of Italy. Both famous enthusiasts of mesmerism, they have contributed to feeding a cognitive approach based on possible relationships and material transmissions between different entities, mineral, vegetable, and animal, who inhabit the cemetery.

Created and performed by Annamaria Ajmone and Felicity Mangan

Special guest Cristina Kristal Rizzo

Curated by Caterina Molteni, promoted by Istituzione Bologna Musei | MAMbo Museo civico del Risorgimento, in collaboration with Bologna Servizi Cimiteriali.

May 8, 2021, Cimitero Monumentale della Certosa, Bologna.



LUGLIO. Echolocation is an extemporaneous reworking of the private dialogue between the sound artist Felicity Mangan. Each collaboration begins with an exchange of images and text before the getting together in person, as a map to follow and betray during the presentation. LUGLIO in its pliable form is activated by both performers upon the stage—on a par with each other in holding and remodeling the morphing psychographic and immediate landscape. Ajmone explores the body as a malleable and changeable material, transforming the space in a place in a constantly changing process of becoming. Mangan plays with the sound of biotic insects and birds presenting mutated biorhythms of living and extinct animal voices.

Created and performed by Annamaria Ajmone and Felicity Mangan.

July 3, 2020, Hortus Festival – Cantieri Culturali Isolotto, Florence.

August 15, 2020, 3hd 2020: UNHUMANITY; (curated by Creamcake), Schloss Biesdorf, Berlin.

ATTIKA



Antonio Ficali © 2019 - Armunia

Attika is an infinite, open, and nomadic project moved by a mutual interest in interpretative practices about landscapes, their both explicit and implicit nature, and their performativity.

The encounter with Industria indipendente is a first step towards the creation of a space in revolt, taking care of specific cities' places. This is a chance to move gazes and time in the favor of a fertile realm where it is still possible to imagine possible futures, places where desires and existences can breathe.

A project by Annamaria Ajmone and Industria Indipendente (Martina Ruggeri e Erika Z. Galli).

With Annamaria Ajmone, Acchiappashirt, Erika Z. Galli,

La Pineta, Marco D'Agostin, Emanuela Villagrossi, Front De Cadeaux,

Industria Indipendente, Maria Giovanna Cicciani, Le Spiagge bianche (Lillatro),

Nastro, Villa "La Scogliera", Palm Wine, Valerio Sirnà, Steve Pepe,

Benoise, Roberta Zanardo.

Production Cab 008 with the support of Centro di Residenza della Toscana (Armunia – CapoTrave/Kilowatt),

Regione Toscana, MiBACT and Comune di Firenze.

SLIDE IN B



Slide in B is a durational performance, the third step of a project based on inhabiting a specific space for many hours, transforming it into an intimate – yet never private – place.

Performed at Palazzo Durini (Milan), Slide in B is a mixture different elements. The environment itself, its volumes, walls, accesses, decorations; Annamaria Ajmone's own will, aimed at living and transforming the space through research and the experience of movement. The third element is the contribution by Caned I coda who, starting from the idea of combining space and sound, developed a costume and a sound for both the place and the dance. The sound system itself becomes a decorative element, visible and crucial to the dynamics of the performance.

The sounds have been recorded live and directly from the collection of Fondazione Bonotto: Concrete Poetry and Fluxus recordings, a vast and multidisciplinary archive. The fourth and crucial element is the audience, free to stand, cross, to go back and forth, to choose a specific corner and decide how long remain inside.

Concept and dance by Annamaria Ajmone.

Costumes and live audio Caned I coda.

Organized by Danae Festival.

In collaboration with Fondazione Bonotto.

Production Cab008 with the support of Regione Toscana and MiBACT.

DE LA



For this durational performance, set within the current exhibitions, Annamaria Ajmone will perform, in improvisation, to the soundtrack without images, of *La Région Central*, the 1971 work by Canadian filmmaker Michael Snow. *La Région Central* was set up as an experiment in filmmaking and shot with endurance, over 24 hours, with a custom-made robotic arm holding the camera as it scanned a landscape void of human bodies. Through her precise, strange and contorted movements, Annamaria Ajmone articulates the grotesque human-ness of her body. *De La*, is a performance that ushers the performer and her public across the space of the gallery, through rooms, under doorways, against walls, subverting the traditional viewing experience and treating the whole gallery as a stage. By responding to her environment, making eye contact and taking moments of intentional and uncomfortable pause, Ajmone reverses the role of viewer and performer, she reads her public while being read. "Viewers" are invited to come and go for the duration of the performance. (Press release text by Laura Mackler).

Concept Annamaria Ajmone.

Artistic consultancy Simone Bertuzzi and Lauren Mackler.

Costumes Caned Icada.

Organized and curated by Night Gallery and Public Fiction.

ANTALA



With **Antala**, the first floor of the Musei Civici of Reggio Emilia becomes a meeting-space and meeting-time in which outlines, limits, and borders are interchanged. The body displays itself, becomes and constantly mutates. The articulation of movement happens directly on the set, constructing a discourse, which through the power of suggestion re-elaborates, transforms and amplifies spaces that are internal and external to itself. To realistically describe a fantastical dimension is perhaps the only way to truly talk about the world. Humans feel an innate and instinctive tension towards all things elusive and multifaceted. But this tension is forced to give in when confronted with the untiring changing of the elements.

Concept Annamaria Ajmone.

Costumes Lucia Gallone.

Musical consultancy Simone Bertuzzi.

Organized and curated Giulia Basaglia.

Production Cab 008 and co-production Fondazione I Teatri di Reggio Emilia, Musei Civici di Reggio Emilia with the support of Regione Toscana and MiBACT.

SOLO



Created for the Fondazione Prada's Cinema in Milan, in the context of Virgilio Sieni's choreography project "L'Atlante del Gesto" (The Atlas of Gesture), **Solo** has been conceived as a single choreographic action that unfolds across the rooms of the cinema, lasting 1 hour and 10 minutes.

The sound environment is entirely constituted by the original soundtrack of Michael Snow's 1971 movie "La region central". Considered as one of the most important structural cinema pieces, the movie features a Canadian landscape and adopts every possible camera movement, for 180 minutes. In Solo, images have been removed leaving the nude musical score made of electronic and synthetic sounds. The performer intends to continuously modify and alter space and time coordinates in order to amplify, narrow down and expand them. The audience freely moves around the venue and shares the space with the performer as an active part of space's geometry.

Concept Annamaria Ajmone.

Artistic consultancy Simone Bertuzzi.

Organized and curated by Giulia Basaglia.

Sound environment Michael Snow, "La region Centrale".

BÜAN



Büan is a word that in old German means "to live" and that became Bauen, "to build", in modern German. An abode ("dimora" in Italian) is certainly a place of stay and a shelter but not necessarily a house: it can be a temporary dwelling, a place where to stop, or in the case of the Gondolas of the Squero, a place for repairs and restoring. Within the area of the Squero of San Trovaso, Büan develops practices of temporary inhabitation where the dancer immerses herself as if she were an integral part of it. Passages, roads, and routes are traced, discovering an allure that would otherwise be difficult to foresee. All of this in a continuous reference between the outside, which is nowadays fast and continuously changing, and the inside, which is indeed a dwelling for echoes and memories that are ancestral.

Büan has been created after the Virgilio Sieni's invitation to participate in the Biennale College Danza 2015.

Concept Annamaria Ajmone.

Musical consultancy Federica Zamboni.

Organized and curated by Giulia Basaglia.

Production Biennale di Venezia.



NOBODY'S INDISCIPLINE

Nessuno

Nobody's Business is an open-source platform for the sharing of artistic practices in the performing arts. The ambition is to facilitate non-exclusive and collective production and distribution of knowledge by regular doing-together. It exists to create space for lateral exchange, outside of the economies of workshops (wherein the information is generally unidirectional) and creations (which are usually supported via single authors and pieces).

Organized in Italy by Annamaria Ajmone and Sara Leghissa, it has been re-defined as **Nobody's Indiscipline**: a macro-practice per se, open to artists, scholars, curators, and producers. More like an animal, it has its own hybrid, inclusive, perceptive, and mutable body. Taking its shape from previous steps and experiences of the project, it transforms itself through expanded times: the time of non-encounter, between one edition and the others, and the time of partying. In the dead of night, Nobody's becomes Nessuno, a party, a form of self-financing, a space of freedom, and a fluid gathering of artistic practices.

The event is signed significantly "Nobody's": neither authorship nor something "new" demanded. Nobody's can provide the creation of a time and space instead of taking place in a given time and space, where and when performing arts, movement, speech, dance, action are all things that belong to Nobody, but rather are activated by and pass through each of us.

*Nobody's Business is a concept by Eleanor Bauer, Alice Chauchat, Ellen Söderhult.
Organized and re-imagined in Italy by Annamaria Ajmone, Sara Leghissa.*



CHI SONO
IO CHE MI
SEGUITE?
•AN



A VOYAGE AROUND THE ISLAND OF SALINA

From June 26 to July 3, 2023, the artistic residency **Alla luce del sole sono di un nero brillante** took place on the island of Salina. The residency included a meeting between artists Natalia Trejbalova and Annamaria Ajmone, and botanist Manlio Speciale.

The residency is part of Clacson's project **A voyage around the island of Salina** curated by and in dialog with Edizioni Brigantino.



Curated by and in dialog with Edizioni Brigantino.

Artistic collaboration in the framework of the innovative “EMPACT – Empathy and Sustainability: The Art of Thinking Like A Mountain” Creative Europe project.

Curated by Fondazione Lamberto Puggelli in collaboration with Palazzo Marchetti.

Images by Natália Trejbalová.

LA TANA

MAY 7 2024

6:30 PM

TRIENNALE MILANO

La Tana is a carte blanche entrusted by Triennale Milano Teatro to two artists, Annamaria Ajmone and Silvia Costa, who independently curated the artistic program.

For one night, the entrance of the Triennale Teatro transforms into the dark and warm interior of a den, marked by immense, distant, and indistinguishable temporalities. Its corridors are labyrinthine tunnels, where collective rituals are animated by diverse and extreme species that find refuge in it, and that make the depth of its walls resonate with an echo of voices, sounds, and bodies. With Soukaine Abrou, Benni Bosetto, Lara Dâmaso, Francesca Flora e nobile, Heith, Sara Leghissa, Giulia Polenta, Nicolò Porcelluzzi, Nicola Ratti, Michele Rizzo, Thyself Agency, Ultimabaret., **La Tana** invites those who are outside to enter, to gather and inhabit together the darkness.

Tàna, s. f. “spazio buio scavato per perdersi, spec. terra o cielo”. Fig. “gabbia di respiri”. Casa radice, impronta negativa. Cfr: “Il linguaggio, tana della mente” [assenza di luce, luce ovunque].

curated by Annamaria Ajmone e Silvia Costa

with Soukaine Abrou, Annamaria Ajmone, Benni Bosetto, Lara Dâmaso, Silvia Costa, Francesca Flora e nobile, Heith, Sara Leghissa, Giulia Polenta, Nicolò Porcelluzzi, Nicola Ratti, Michele Rizzo, Thyself Agency, Ultimabaret.

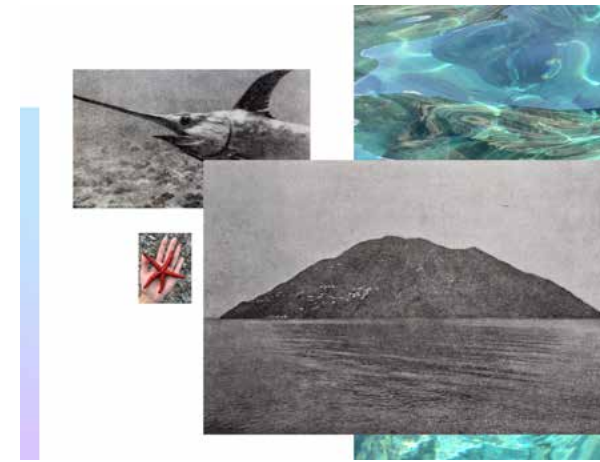
Production: l'Altra Associazione, Triennale Milano Teatro.



DANZA MODERNA

Danza Moderna is a bimonthly newsletter, in Italian and English, of notes, stories, music, voices and recommendations. In this space of non-chronological in-depth exploration, we tell the constellation of words, images and people from which our performances come to life. In each issue the newsletter presents a piece of artistic research, often developed in a choral and collaborative form, that brings the curators into dialogue with people, places and experiences that share a similar sensibility and perspective.

Alongside it, two regular columns appear: Assonanze and Compilation fossile. The first is dedicated to sharing experiences that resonate with our projects; the second offers a sound track that, issue after issue, layer by layer, contributes to composing a fossil playlist.



THANK YOU!

ANNAMARIA AJMONE
annamaria.org@gmail.com
www.annamariaajmone.com

