

**LUGANO
DANCE
PROJECT
2024**

REPORT



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DANCE
PROJECT
2024**

REPORT

An expanded Festival

by Michel Gagnon,
Carmelo Rifici,
Lorenzo Conti,
festival curators

We are writing this brief reflection a few days after the conclusion of the second *Lugano Dance Project*, which took place from Tuesday 11 to Sunday 16 June, 2024.

Established as a platform dedicated to professionals in the sector, the festival drew on echoes and influences from when it was first held in 2022 (25–29 May), and thanks to careful curatorial work, we were able to create a new “expanded” version spread across numerous sites in the Ticino region.

This project, which we thought of in a unitary way, was the result of the synergy of our management, artistic, and curatorial skills and was made possible by the generous contribution of patrons such as Kevin, Rosemary, and Hannah Rose McNeely, members of The KHR McNeely Family Fund, who, taking note of the success of the first festival, confirmed their continued support.

While in 2022, we invited three young artists to express their choreographic talent by drawing inspiration from the experience of Monte Verità in Ascona, for the second iteration we commissioned five works from as many internationally renowned choreographers, inviting them to take their inspiration from the relationship between the human body and the architectural body. This is an inescapable theme in a region where the talent of a group of architects from Ticino, working especially in the seventies and eighties, paved the way for the foundation of the Academy of Architecture of the Università della Svizzera italiana (USI) based in Mendrisio, which has earned worldwide fame in just thirty years of activity.

Designed to run every two years, precisely in order to allow the project to be prepared for and curated down to every last detail, the *Lugano Dance Project* has consolidated the success of its first year, replicating the format. Thanks to a packed, but not overloaded schedule with a wide range of shows on offer, many of which were making their very first debut as productions, and works created specifically for the places where they were put on, as well as meetings, workshops, and master classes, we believe we can say with satisfaction that the festival was able to achieve a good balance between opportunities for listening, reflection, comparison, and vision. A special evening was attended by Édouard Lock, the famous Canadian choreographer known to the general public for founding the company La La La Human Steps. Lock presented two of his short films: *Amelia* (2003) and *ÉCHO* (2023).

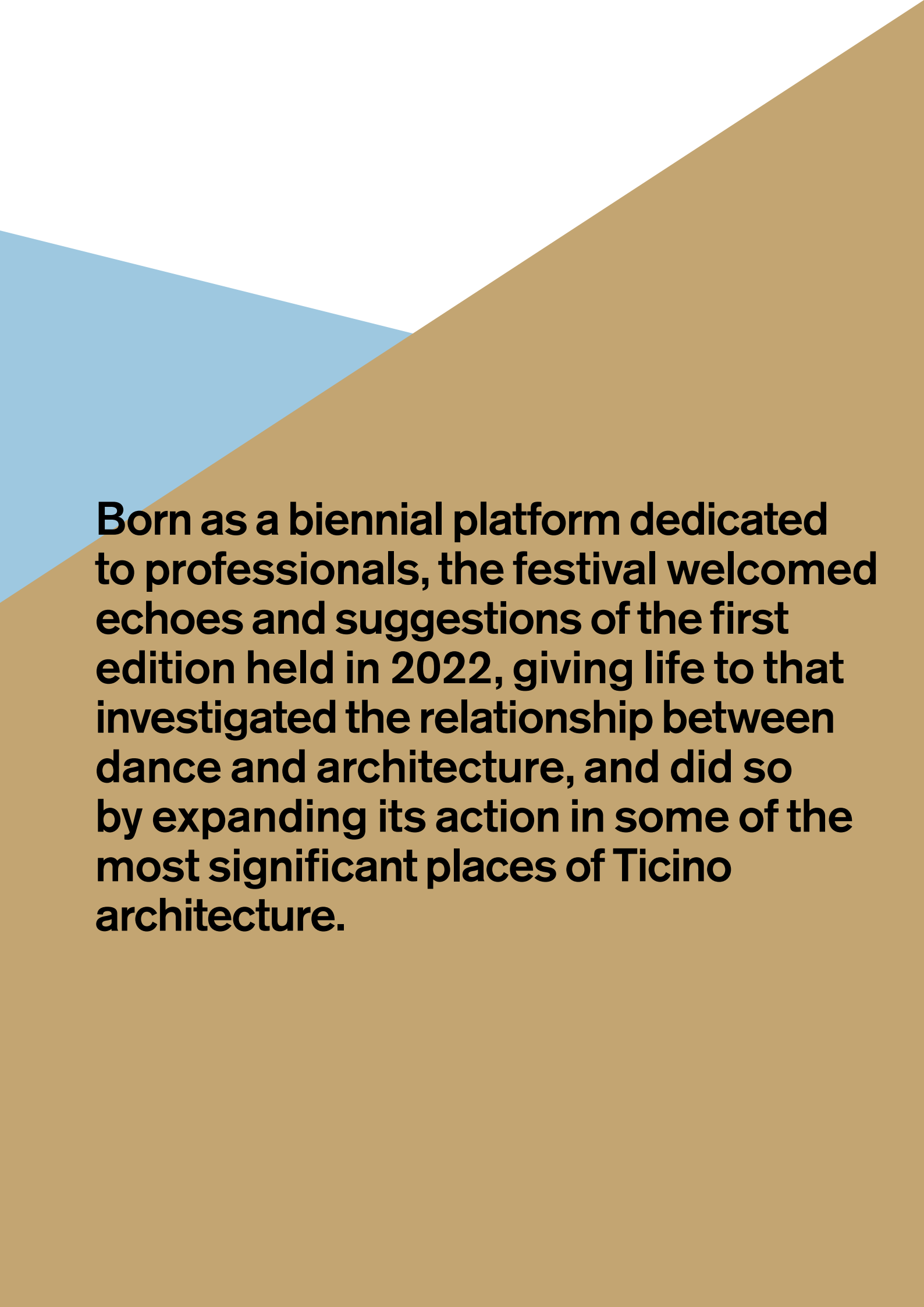
The program was rounded out with workshops conducted by artists with different backgrounds and poetics with high profile careers, such as Marc Brew, an international renowned disabled dancer; Maria Hassabi, an artist who works right at the boundary between the arts – in fact, one of her works was exhibited at Art Basel during the festival itself; and Michele Di Stefano, a former winner of the Silver Lion at the Venice Dance Biennale. This series of workshops entailed numerous days of intense work followed by moments of recovery and was attended by an attentive and participatory audience.

Enriched by the presence of dozens of operators from the sector who came to Lugano from all over the world, the festival expanded its activities to sites not intended for putting on shows: the former Diantus watch factory in Castel San Pietro, the lush garden of Villa Heleneum, the current headquarters of the Bally Foundation, and the freshly renovated Asilo Ciani all opened their doors to the festival with great generosity, thanks to the collaboration of their managers. Unusual weather conditions for the month of June forced Nicola Galli to rethink his *Cosmorama*, which was originally conceived of for the evocative Church of Santa Maria degli Angeli on Monte Tamaro, designed by the architect Mario Botta, instead adapting the show to the Hall of the LAC. The premises of a precious architectural gem such as the Teatro San Materno in Ascona and the halls and spaces of the LAC hosted dozens of events for the *Lugano Dance Project*, as well as DJ sets that enlivened the evenings. Just like the first year it was held, the festival opened with works by the five TanzFaktor companies, a biennial project promoted by Reso – Dance Network Switzerland to support young contemporary dance companies.

The students of the Canton's schools of excellence contributed to the success of the project in line with their own competencies. The students from the Franklin University Switzerland in Lugano supported the LAC production and guest management teams, those from the CISA Film Academy documented the festival activities, and the future architects from the Academy in Mendrisio, thanks to Riccardo Blumer's atelier, got involved as performers in *Mobiles Homes – Album degli abitanti del nuovo mondo* ("Album of the inhabitants of the new world"), a site-specific performance created by Michele Di Stefano in the industrial archaeology space of Castel San Pietro.

This year's festival fully lived up to our expectations, paving the way for the third one, which will take place from Wednesday 10 to Sunday 14 June, 2026.

**WHERE/
WHEN/ WHO**



Born as a biennial platform dedicated to professionals, the festival welcomed echoes and suggestions of the first edition held in 2022, giving life to that investigated the relationship between dance and architecture, and did so by expanding its action in some of the most significant places of Ticino architecture.

① LAC LUGANO



Ⓐ June 15th

The artist and choreographer Maria Hassabi meets the public.

Ⓑ June 11th

Michel Gagnon, Carmelo Rifici, Lorenzo Conti welcome the guests of the second edition of *Lugano Dance Project*.

Ⓒ June 13th

A moment of *Stories We Perform/ Own/Share/Space* round table organized in collaboration with Reso – Dance Network Switzerland.

Ⓓ June 15th

A sequence of *Atmospherology – View>Lugano*, by mk, which the public saw looking out from the panoramic window of Room 1 of the LAC.

Ⓔ June 15th

Maria Hassabi plays *White Out* solo for which she also designs and directs.



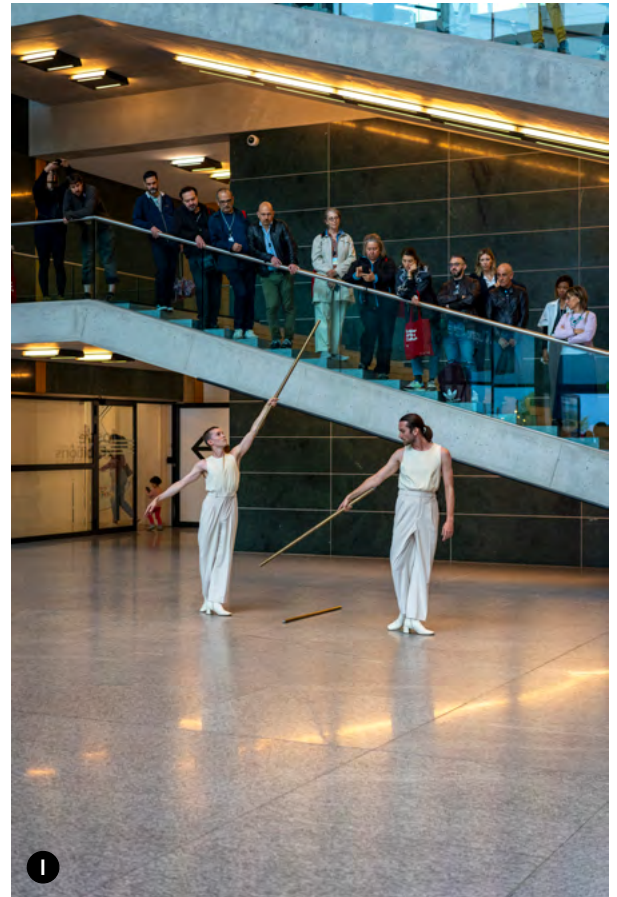
F



H



G



I

F June 14th

The Arch. Pol Esteve Castelló holds the conference *Discodura: Architecture and Social Dance in Dictatorial Spain*.

G June 13th

Cindy Van Acker directs Stéphanie Bayle and Daniela Zaghini in *Quiet Light* – LAC co-production –, duet in an empty space that reveals the theater in its essentiality.

H June 15th

The dancers of RD Créations with *Symphony of hearts*, created by the choreographer-documentarian Rhodie Désir, transform the theater into a large beating heart.

I June 15th

Nicola Galli and Giulio Petrucci present *Cosmorama*. Originally conceived for the evocative Church of Santa Maria degli Angeli on Monte Tamaro, *Cosmorama* was set up in the spaces of the LAC due to bad weather conditions.

② LUINI 6 BISTROT



Ⓐ Ⓑ June 13th

The festival audience witnesses the dialogue between the choreographer Christos Papadopoulos and the Arch. Pol Esteve Castelló.

Ⓒ June 13th

The choreographer Ioannis Mandafounis talks with the Arch. Harald K. Foss, co-founder and curator of Færderbiennalen, a Norwegian international festival of dance and site-specific architecture.

③ CINEMA IRIDE



Ⓐ June 12th

Édouard Lock, choreographer and founding director of the Canadian company La La La Human Steps, introduces his two short films *Amelia/Écho*.

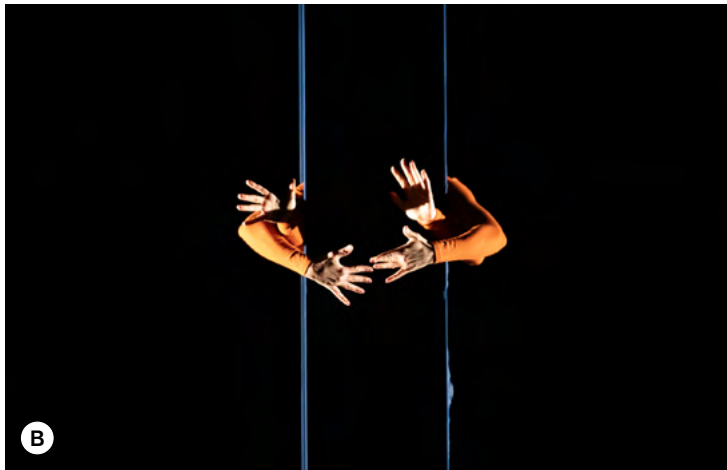
④ TEATRO FOCE



Ⓐ June 14th

Christos Papadopoulos conceived and directed *Landless*, a solo by Georgios Kotsifakis, a dancer who has accompanied his artistic journey for years.

5 PALAZZO CONGRESSI



A B C June 11th

Five young Swiss companies present their contemporary dance creations as part of Tanzfaktor, a two-year project by Reso – Dance Network Switzerland.

6 ASILO CIANI



A B June 13th

Sequences of *Autour du corps*, a work in which the Ticino dancer and choreographer Tiziana Arnaboldi pays homage to the Bauhaus.

C June 12th

The choreographer Marc Brew and Emanuel Rosenberg, artistic director of the Compagnia Teatro Danzabile, discuss the topic of accessibility.

D E June 12th

Marc Brew, one of the pioneers of Mixed Abilities, presents the outcome of the residential atelier in which fifteen young dancers participated.



7 BALLY FOUNDATION / VILLA HELENEUM



A B E June 16th

Return of the workshop conducted by Maria Hassabi which took place between 11 and 16 June in which six dancers took part.



© D June 14th

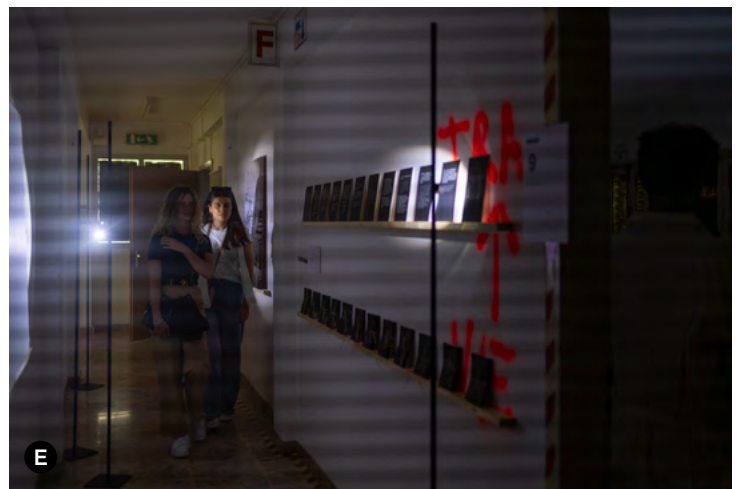
Riccardo Blumer and the choreographer Michele Di Stefano, founder of mk, discuss the themes suggested by their project, *Mobiles Homes – Album of the inhabitants of the New World*.

⑧ EX DIANTUS WATCH FACTORY



Ⓐ Ⓑ June 12–13th

Outcome of a four-monthly workshop curated by the choreographer Michele Di Stefano and the architect Riccardo Blumer, *Mobiles Homes – Album of the inhabitants of the New World*, was staged in the former watch factory performed by the members of mk and the students of the Academy of Architecture (USI).



© D E June 12–13th

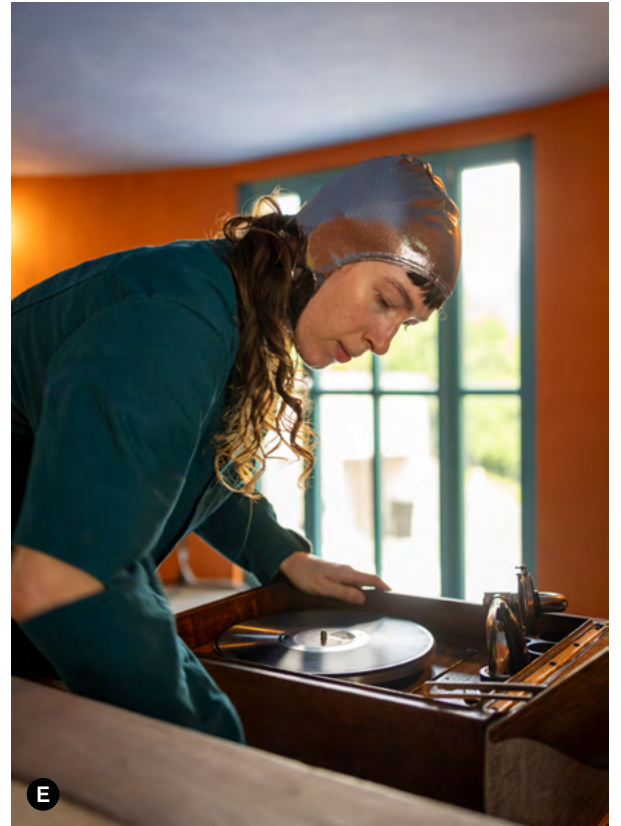
The students of the Academy of Architecture (USI) illustrate the mobile 'machines' of *Mobiles Homes*, a prelude to the performance of the same name, set up in the abandoned spaces of the watch factory.

⑨ TEATRO SAN MATERNO





C



E



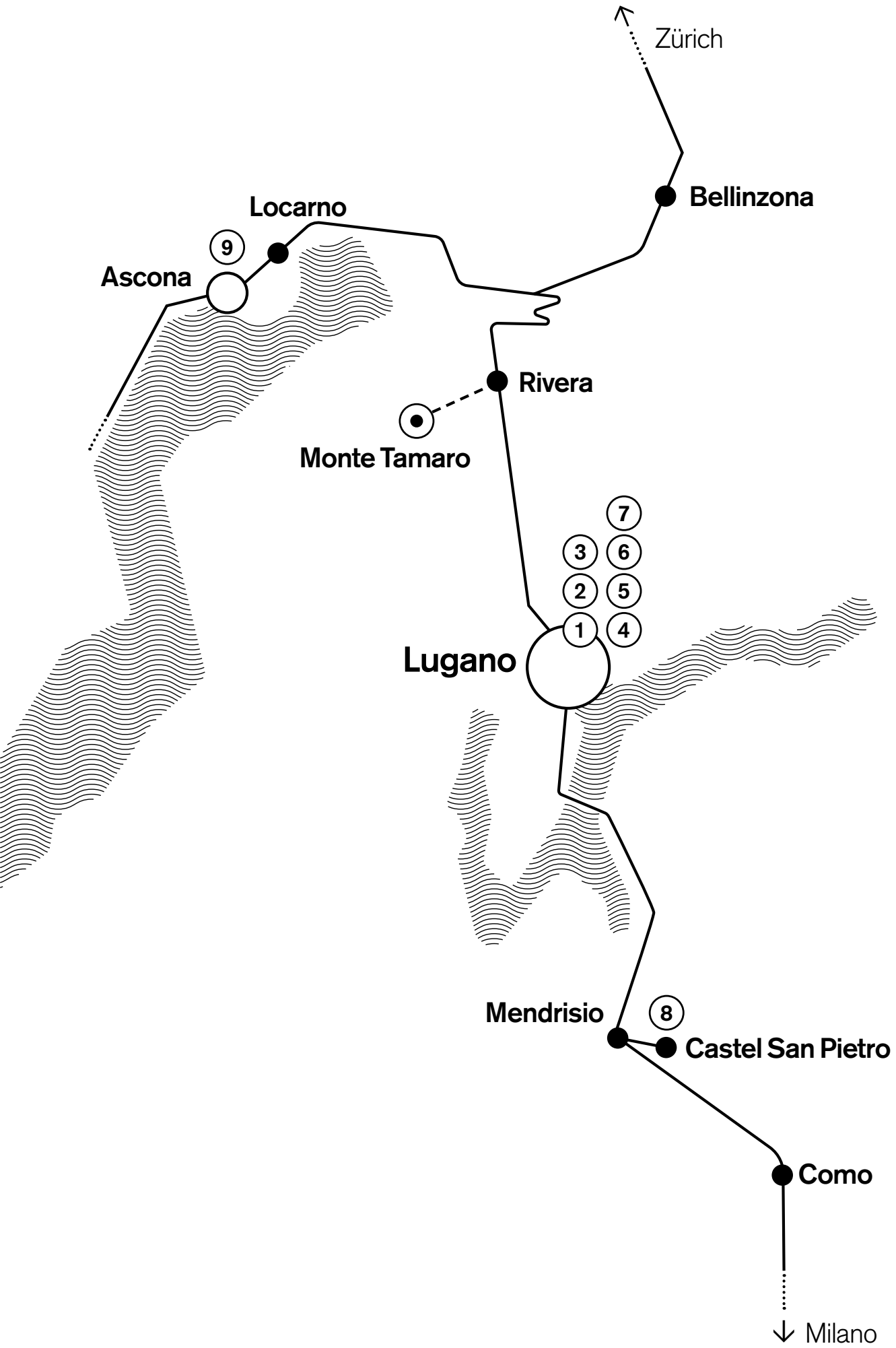
D

A B C June 16th

A sequence of Mandafounis' creation, suggested by the extraordinary Bauhaus architecture of the Teatro San Materno in Ascona.

D E June 16th

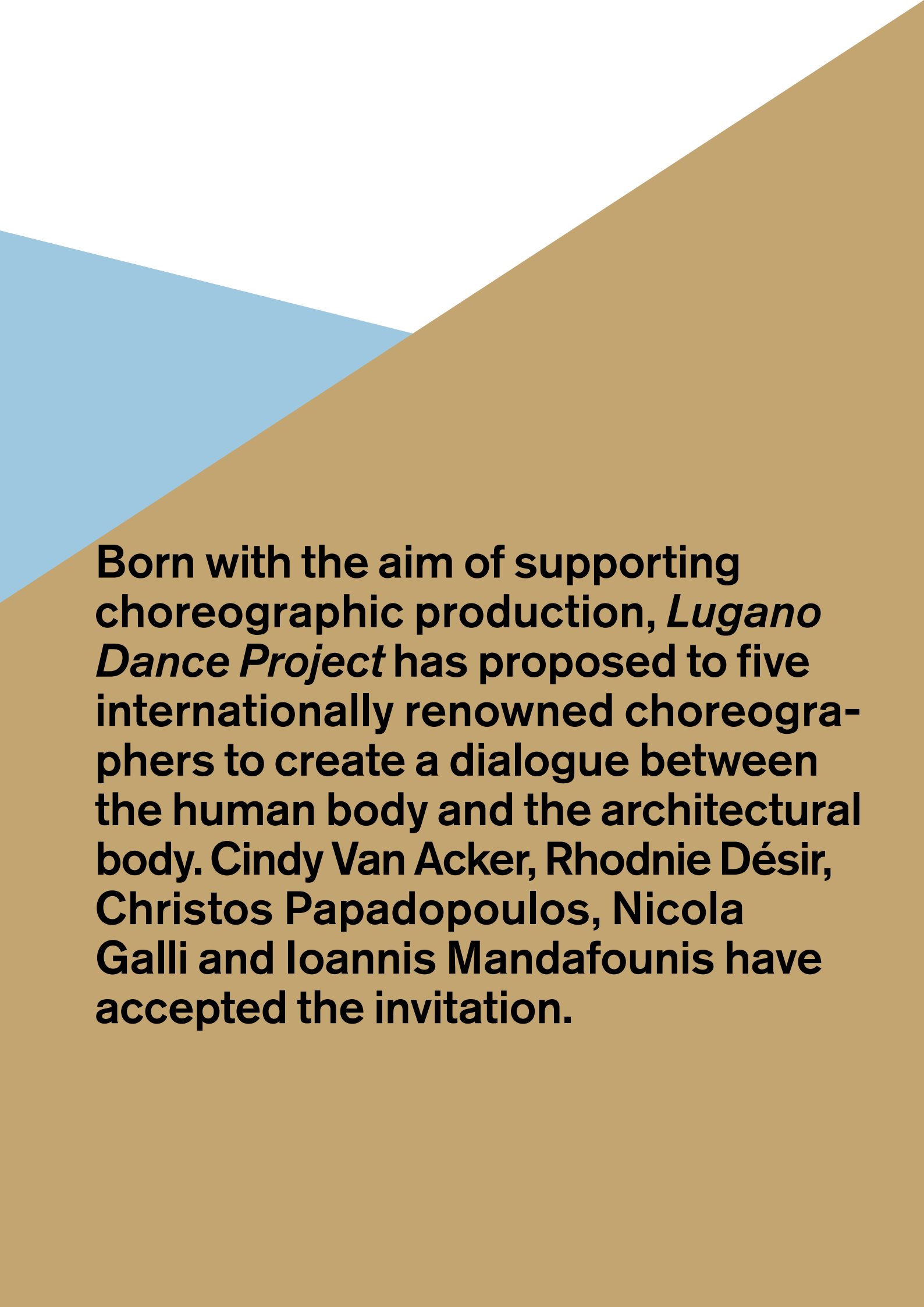
Following a path that develops between the internal and external spaces of the Teatro San Materno, the public participates in *Released* by Ioannis Mandafounis, performed by nine dancers from the Dresden Frankfurt Dance Company.



- 1 LAC Lugano**
- 2 Luini 6 Bistrot**
- 3 Cinema Iride**
- 4 Teatro Foce**
- 5 Palazzo
dei Congressi**
- 6 Asilo Ciani**
- 7 Bally Foundation /
Villa Heleneum**
- 8 Ex Diantus Watch
Factory**
- 9 Teatro San Materno**



COMMISSIONED PRODUCTIONS



Born with the aim of supporting choreographic production, *Lugano Dance Project* has proposed to five internationally renowned choreographers to create a dialogue between the human body and the architectural body. Cindy Van Acker, Rhodnie Désir, Christos Papadopoulos, Nicola Galli and Ioannis Mandafounis have accepted the invitation.

Landless

Christos Papadopoulos
Georgios Kotsifakis



The aim of the new creation by the Greek choreographer Christos Papadopoulos, a solo piece performed by Georgios Kotsifakis, is to explore uncharted areas by consciously pursuing the loss of the sense of surety that acquired art provides: areas that, despite being unknown, are still founded on personal questions and quests.

Up to now, Papadopoulos' work has approached movement like a hidden secret, with its essential, everyday characteristics. Through extensive research, he immerses his "gaze" and the audience's "gaze" into the movement, seeking the point where movement itself finds its charm and freedom.

In his new work, the choreographer returns to the study of the body as an unknown territory, taking modern and postmodern architecture as his starting point to construct a new perspective on its basic functions. Is it possible to perceive the body as space and treat it as such? Is it possible to reinvent its coordination the way that architecture frames space, creating a new, idiosyncratic approach to it? How can we construct an artificial, yet still organic, way of moving in space?

concept and choreography
Christos Papadopoulos
Georgios Kotsifakis

dancer
Georgios Kotsifakis

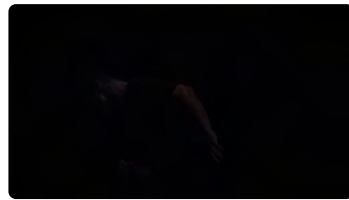
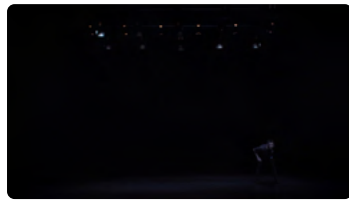
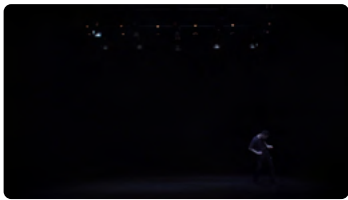
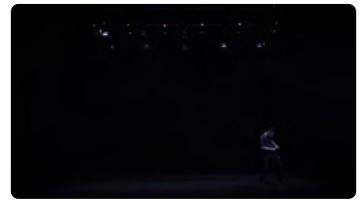
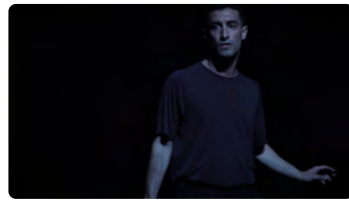
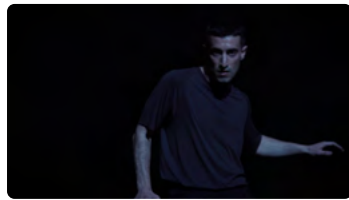
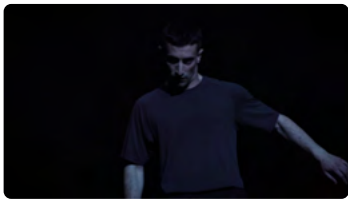
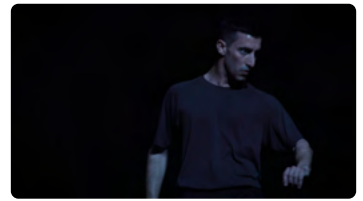
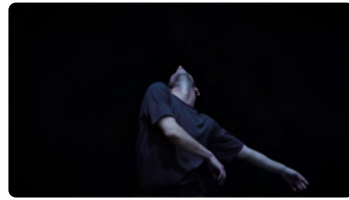
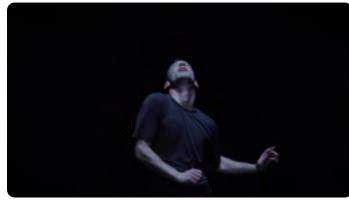
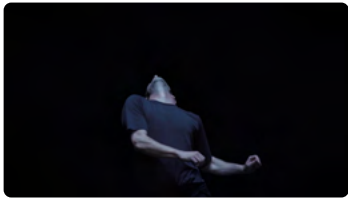
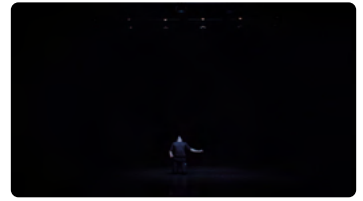
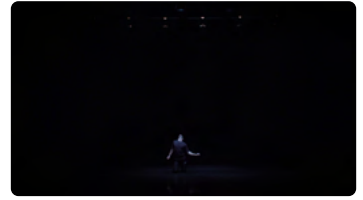
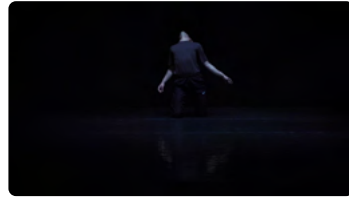
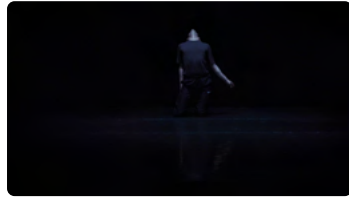
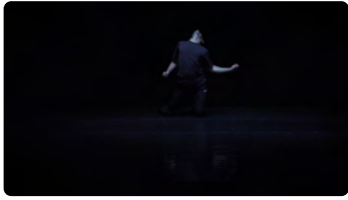
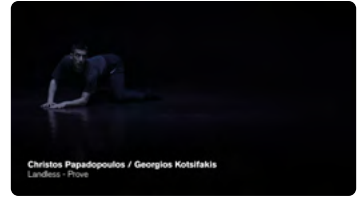
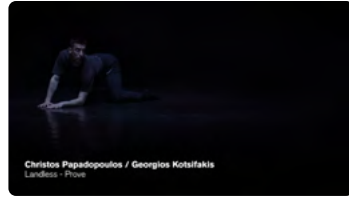
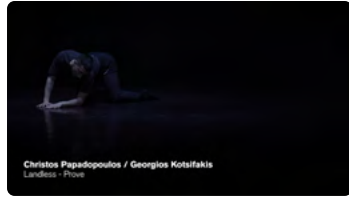
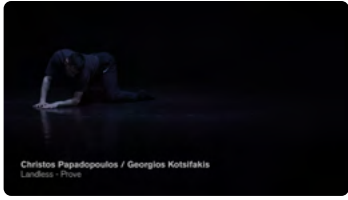
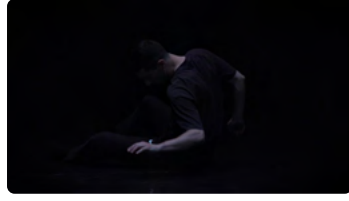
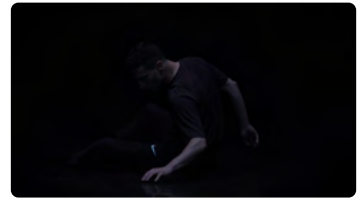
music
Jeph Vanger

lights
Eliza Alexandropoulou

production
LAC Lugano Arte e Cultura

World Premiere

14.06.24
Lugano Dance Project
LAC, Lugano





go to video

Quiet Light

Cindy Van Acker



One of Switzerland's most talented choreographers, winner of the 2023 Swiss Grand Award for Performing Arts / Hans Reinhart Ring, Cindy Van Acker presents her new creation, a duet in an empty space that reveals the bare theatre.

Cindy Van Acker entered *Quiet Light* inspired by the works of the Flemish painter Leon Spilliaert. From his canvases, she retains the abyss of vaporous horizons, the ink of the night, the restrained power of seascapes and unusual appearances. Stéphanie Bayle and Daniela Zaghini evolve in a space where things weave with evanescence. Underlying this work is the idea of the unfinished, the feeling of the irrelevant, and the serene acceptance that everything is in vain: a sort of search for an apogee of the ephemeral, which is the true power of a live performance.

The Swiss choreographer finds in the words of Paul Auster a state of being that resonates with the poetic tone of the piece: "Something happens and from the moment it begins to happen, nothing can ever be the same again. Something happens, or else something does not happen. A body moves, or else it does not move. And if it moves something begins to happen. And even if it does not move, something begins to happen. It comes from my voice and yet these words will never be what happens. It comes and goes. If I happen to be speaking at this moment, it is only because I hope to find a way of going alone. Of running parallel to everything else that is going along and so begin to find a way of filling the silence without breaking it."

concept and choreography
Cindy Van Acker

movement creation and interpretation
Stéphanie Bayle
Daniela Zaghini

music
existing pieces by Lea Bertucci and
Mary Jane Leach

dramaturgical consultant
Maud Blandel

stage and lighting design
Victor Roy

sound engineer
Denis Rollet

costumes
Marie Artamonoff

production director
Pauline Coppée

production manager
Anna Piroud

communication
Sophie Lugon-Moulin

diffusion
Astrid Takche de Toledo

production
Cie Greffe – Tutu Production

in co-production with
LAC Lugano Arte e Cultura,
Pavillon-ADC, Geneva
Théâtre Vidy – Lausanne

with the support of
City of Geneva
Republic and Canton of Geneva
Pro Helvetia – Swiss Arts Council
Ernst Göhner Foundation

World Premiere

13.06.24
Lugano Dance Project
LAC, Lugano

Cosmorama

Nicola Galli



Focused on the close relationship between dance and the landscape, Nicola Galli's new creation is a site-specific performance conceived specifically for the evocative Church of Santa Maria degli Angeli on Monte Tamaro, designed by the architect Mario Botta.

Cosmorama is a gestural universe that opens up in an itinerant and diffuse journey, guided by two dancers that create an invisible and mimetic dance becoming a crossroad between the reliefs and the natural and artificial elements of the landscape.

Between far and close views, physical proximity and panoramic distance, lines, vanishing points and counterpoints, *Cosmorama* welcomes the audience into a dance experience in nature, overturning the hierarchy of the gaze and accompanying in a collective ascent to rediscover living, observing, constructing and dancing together in the landscape.

concept and choreography
Nicola Galli

dance
Nicola Galli
Giulio Petrucci

dramaturg
Giulia Melandri

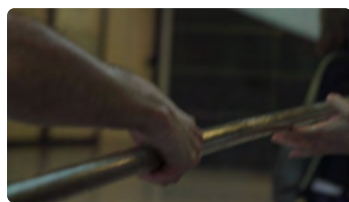
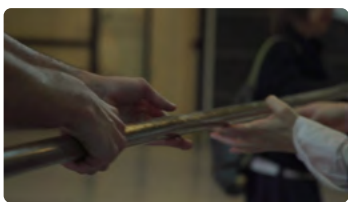
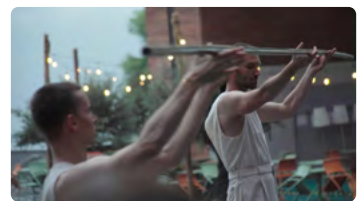
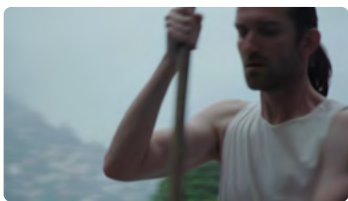
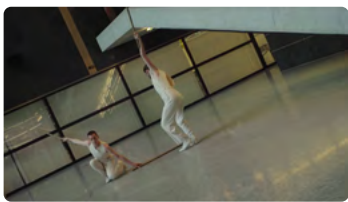
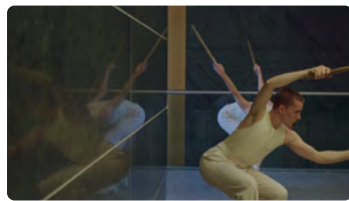
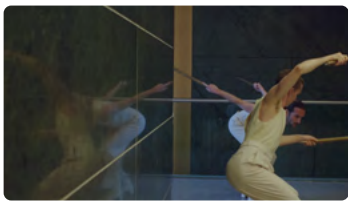
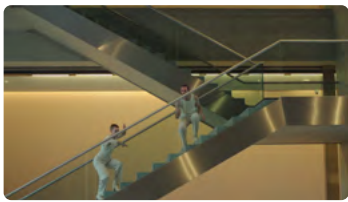
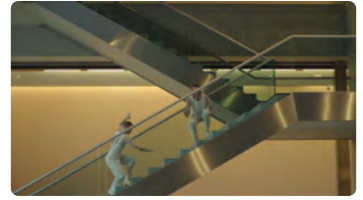
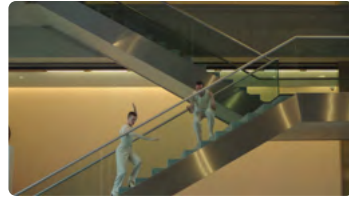
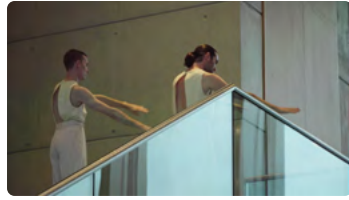
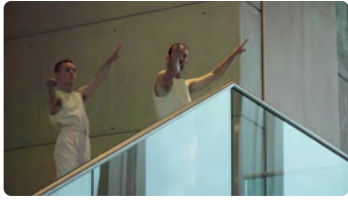
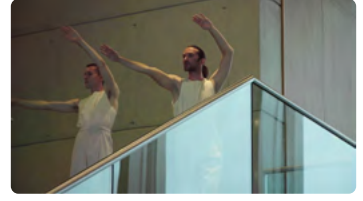
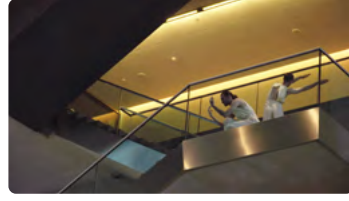
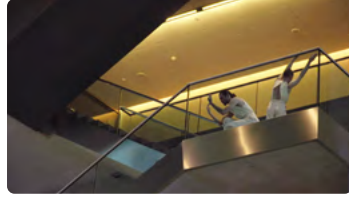
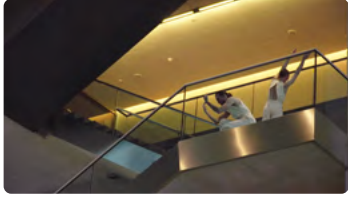
cura e promozione
Margherita Dotta

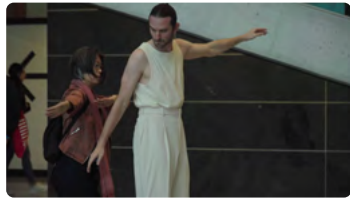
production
LAC Lugano Arte e Cultura,
TIR Danza

artistic residency
Margine Operativo, supported by Network Ecoritmi, Fondazione Roma Tre Teatro Palladium, Eticae, Margine Operativo, with the contribution of the Italian Ministry of Culture – Next Generation EU

World Premiere

15.06.24
Lugano Dance Project
LAC, Lugano





go to video

Symphony of hearts

Rhodnie Désir



The new creation by Canadian choreographer-documentalist Rhodnie Désir is a social symphony in constant evolution, a work that proposes a tempest of bodies, sound compositions and immersive installations inspired by data culled from citizens and scientists.

In *Symphony of hearts*, the musicians and dancers transform the stage of the Sala Teatro into a great heart pulsing humanity. Tensions in a dance-music duet, a decagon of violins combining the impressive physicality of plural bodies, and even songs in invented language: the sum of all these flows forth like an ode to the poly-rhythmic power of the heart.

The work features original music by the French-Canadian singer/cellist Jorane, performed live by the Orchestra della Svizzera italiana conducted by Naomi Woo, and accompanied by the beatmaker and sound designer Engone Endong and the percussionist and flautist Lasso Sanou

Resulting from a documentary research at two institutions specialising in heart health and the testimony of more than forty people, *Symphony of hearts* combines arts and sciences to address the beauty and flaws of the heart and the cardiovascular system.

Special thanks to all the heart health specialists, patient-partners at the Montreal Heart Institute and the Istituto Cardiocentro Ticino in Lugano.

creative director (choreographer, documentalist, artistic director, vocal composer)
Rhodnie Désir

conductor
Naomi Woo

dancers
Mara Dupas
Camille Gendron
Aly Keita
Luce Lainé
Emmanuelle Martin
Mya Metellus
Carlos-Alexis Mendoza-Bustinza
Ernesto Quesada Perez
Greg "Krypto" Selinger
Abe Simon Mijnheer

musicians
Orchestra della Svizzera italiana
House Band of RD Créations:
Engone Endong
Lasso Sanou

musical composition
Jorane
Engone Endong
Rhodnie Désir
Aly Keita

beatmaker and sound designer
Engone Endong

percussion arrangements
Rhodnie Désir
Jahsun

orchestration
François Vallières
scenographer
Olivier Landreville

costume designer
Mélanie Ferrero

lighting designer
Chantal Labonté

video and digital designer
Chélanie Beaudin-Quintin

creative support
Isabelle Poirier

artistic consultant
Philip Szporer

researcher
Pascale Bilodeau (ONF)

production
RD Créations

in co-production with
LAC Lugano Arte e Cultura,
Danse Danse, National Arts Centre
staging in Lugano in collaboration with
Orchestra della Svizzera italiana

majors partners
National Arts Centre's National Creation
Fund, Canada Council for the Arts

principal partner
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creative partners
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Conseil des Arts de Montréal

artistic associate
Orchestre Métropolitain

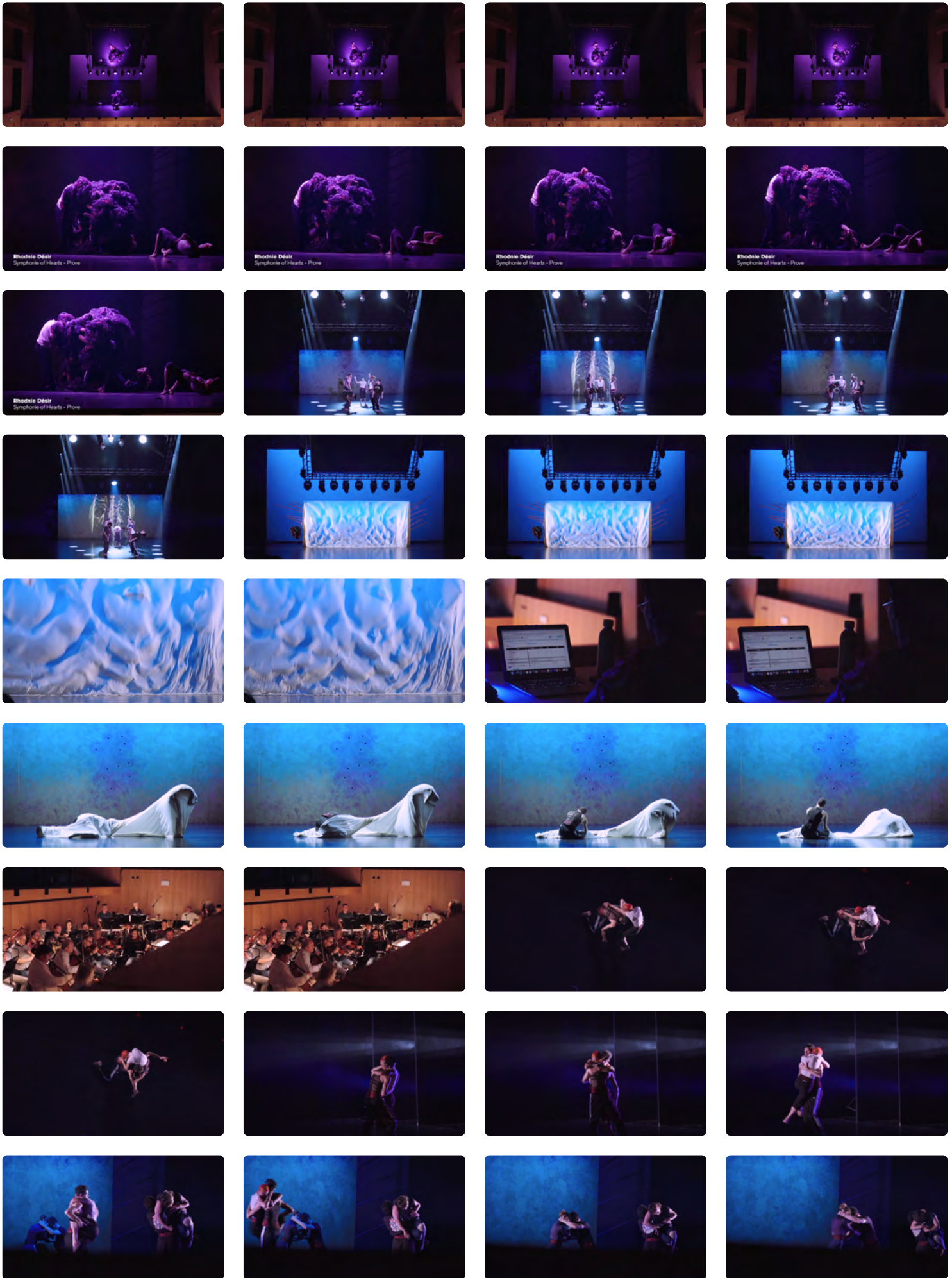
developed with the support from
the NAC's National Creation Fund

World Premiere

04-06.04.24
Place des Arts (Salle Wilfrid-Pelletier),
Montreal

National Premiere

15.06.24
Lugano Dance Project
LAC, Lugano





go to video

Released

Ioannis Mandafounis

Dresden Frankfurt Dance Company



Ioannis Mandafounis' new creation is a site-specific performance inspired by the extraordinary Bauhaus architecture of the Teatro San Materno in Ascona.

Due to its multipurpose use and the way it is situated in the landscape, the architectural structure of the theatre itself creates vastly different situations between intimacy and publicity.

The audience is taken on a ride through the location from the quiet indoors to the loud and overexposed outdoors. Divided into smaller groups, the spectators consecutively experience the sequence of scenes each from their own starting point.

In line with the heritage of the Teatro San Materno as a place of research and experimentation, the performance utilises Ioannis Mandafounis' method of live-choreography which makes each show unique and unrepeatable.

choreography
Ioannis Mandafounis

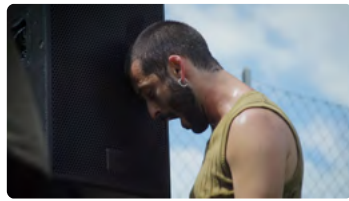
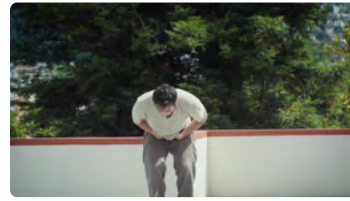
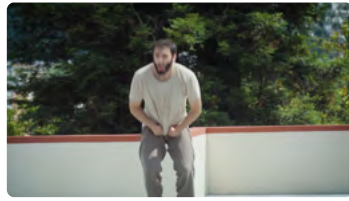
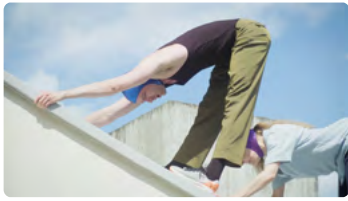
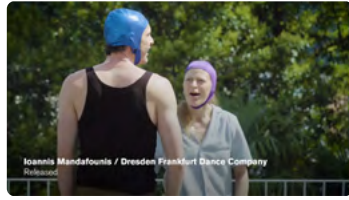
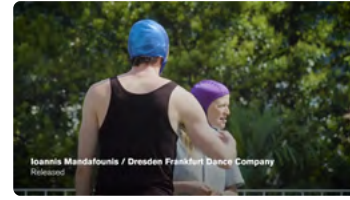
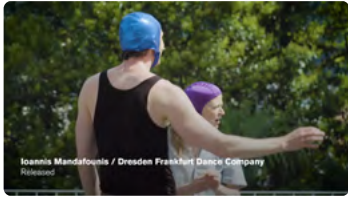
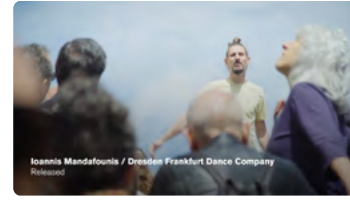
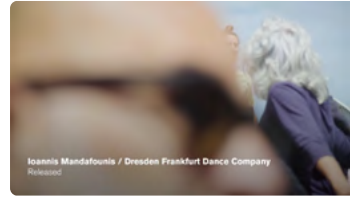
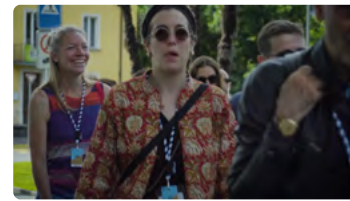
dancers
Audrey Dionis
Solène Schnüriger
Thomas Bradley
Nastia Ivanonva
Louella May Hogan
Emanuele Piras
Yan Leiva
Ido Toledano
Sam Young-Wright

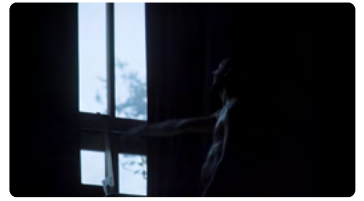
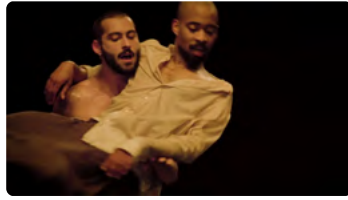
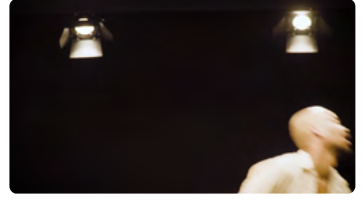
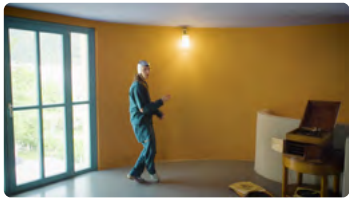
production
Dresden Frankfurt Dance Company

in co-production with
LAC Lugano Arte e Cultura

event sponsor
Gruppo Ospedaliero Moncucco –
Clinica Moncucco e Clinica Santa
Chiara

World Premiere
16.06.24
Lugano Dance Project
Teatro San Materno, Ascona






go to video



**LEARN
AND PERFORM**



In addition to opportunities for meetings and sharing with participants, the festival was fertile ground for an investigation project between dance and design, which, starting in February 2024, involved students from the Academy of Architecture (USI).

Between dance and architectural design

MOBILE HOMES –
Album degli abitanti
del Nuovo Mondo

a project by
LAC
Lugano Arte e Cultura,
mk,
Academy
of Architecture (USI)

curated by
Michele Di Stefano,
choreographer
and founder of mk
Riccardo Blumer,
architect
and head of
Atelier Blumer (USI)

coordinated by
Isabella Lenzo Massei,
head of
educational dept (LAC)

dancers
Sebastiano Geronimo
Luciano Ariel Lanza
Flora Orciari
Laura Scarpini
Francesca Ugolini

students from the
Academy of Architecture (USI)
Francesca Arnaboldi **(FA)**
Francesco Bianchi
Michele Christoph Blaser
Simone Bressi **(SB)**
Ruggero Costamagna **(RC)**
Jonas Georg Domeisen
Edoardo Gabriele Frigerio
Joella Gatambara
Matilde Greci
Angelo Marzocchi
Carolina Massa
Alice Mazzolo
Giulia Virginia Mirabella
Giorgia Agnese Muscionico
Chiara Pavanello **(CP)**
Andrey Pavlov
Maria Stella Pinto
Alberto Pusinelli
Emanuele Varalli
Chiara Vicuna Narvaez
Lea Laura Zanetti
Yuxuan Zhang



LAC mission is to be a place of culture for all that has a significant social impact in the community. Through the LAC edu project, the educational department creates and proposes numerous projects and activities every year to establish synergies with local training institutions, deepen its connections with the social fabric, and create opportunities for growth, education, and cohesion through art, in particular for young people.

At the beginning of 2024, the LAC suggested a meeting between Michele Di Stefano, the choreographer and artistic director of the mk company, and the architect Riccardo Blumer, the former director of the Academy of Architecture of the University of Lugano (USI) in Mendrisio. The aim of the meeting was to create a project that would explore



dance and design, which students of the Academy would participate in during the spring semester, and which would take place in the premises of the former watchmaker's factory Diantus Watch in Castel San Pietro. *MOBILE HOMES – Album degli abitanti del Nuovo Mondo* (“Album of the inhabitants of the New World”) is a project that draws connections between different, yet complementary specialist skills related to the theme of corporeality and living: an exploration of the relationships between bodies and things, understood as a possibility of reinventing space.

The workshop combined choreographic systems and machine design to generate unpredictable events thanks to a dynamic and procedural approach: anatomies and objects entered dialogue within a single moving landscape, which the audience traversed over the course of the durational performance at the *Lugano Dance Project*. A shared environment that arose from the

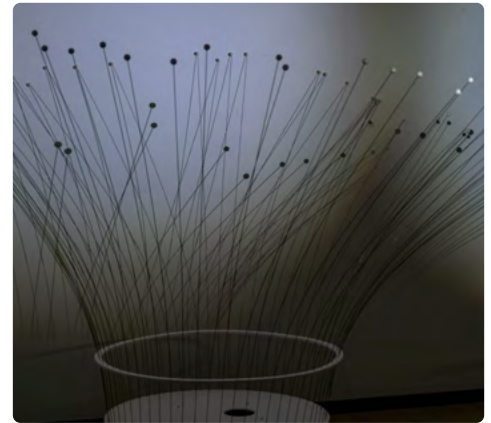
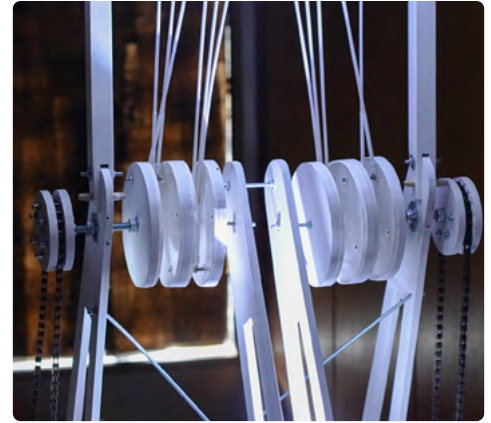
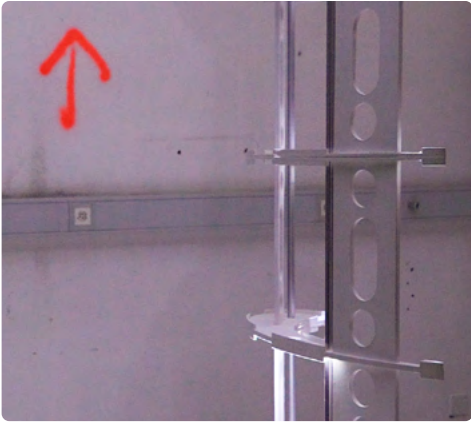
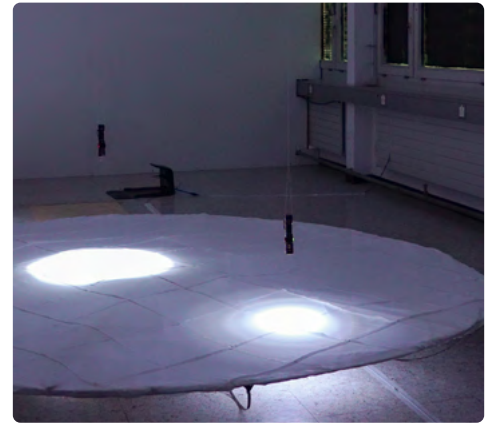
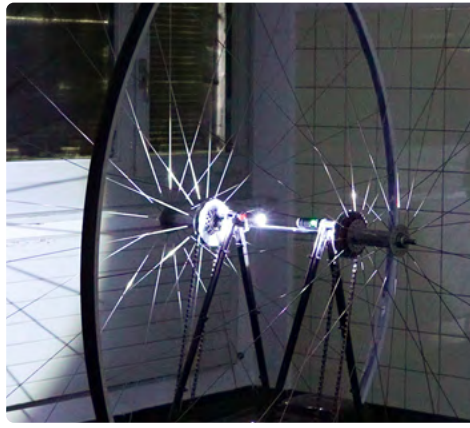
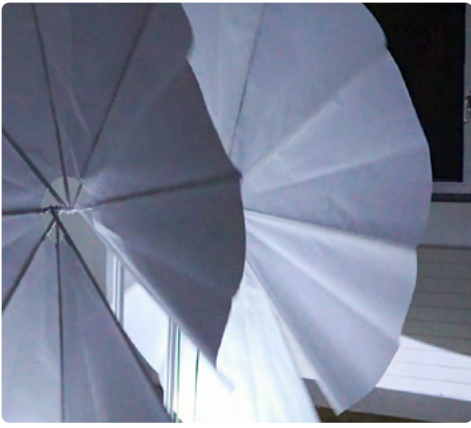
relationship between anatomies and constructions, different atmospheric densities, permeable qualities of bodies and objects, waste, entropy, thawing, the materiality of sound, structural tangents, and soft collapses.

Architect and editor, Francesca Serrazanetti writes about the project: “*Emblematic of intentions and curatorial approach (of the festival) [...] The encounter between architects and dancers seems to tell us about the potential of movement for space and vice versa: space does not exist without bodies, just as the relationship between them is made possible by spatial relationships. Thus, architecture is not static but is also in motion: the relationship with the existing building, similarly, is not understood in terms of historicity, but rather temporality, a dimension that includes the future and the dynamism of reinvention.*”



Michele Di Stefano's work is enriched by an exhibition curated by the Atelier Blumer that presents the history of the former watchmaker's shop and its urban and production development from a point of view that goes beyond just the architectural. One of the goals of the exhibition was to communicate the importance of artefacts and architecture, to commemorate the history of places, promoting their preservation and reuse, with the aim of transforming them into incubators of culture.

“It was a truly remarkable experience, which was also exceptional for the imaginative nature of the proposal for collaboration with Blumer and the Academy in Mendrisio,” - said Michele Di Stefano – “and which led us to coexist creatively in an unprecedented space - the former Diantus watchmaker's shop in Castel San Pietro. This desire to refound a place and transform it into a laboratory of invention was able to be made a reality thanks to a joint effort, including logistical and technical cooperation, which testifies to a rare and precious synergy of intentions. The result went beyond our expectations in all respects and for this I thank you yet again. I think things have gone in the right direction precisely because the working atmosphere has been nourished by mutual resonance and availability, by a desire for vision, by a founding impulse, by great professionalism, by a trust that is not taken for granted, and by the ability to mobilise local institutions, restoring the grip of live art on the region without any demagoguery when it comes to the content. We also enjoyed the same complicity for the Atmospherology project, with a supportive and effective organisational staff at all levels. It was a restorative experience and we felt we shared this enthusiasm with the management of the LAC and the Lugano Dance Project.”



Some testimonies from the students themselves collected during the event

Tell us about the project you have created for *Mobile Homes*

SB-RC The project we've created for *Mobile Homes* starts with the idea of the fan and is called *mai ogi*, which is the name of the typical Japanese fan used for dance performances. We started from this and developed it, confronting its materiality and structure. This traditional fan has been combined with some robotic lawnmowers to take advantage of the mechanism and make the fan perform movements, rotations, and jerks that make them dance along with Di Stefano and his dancers. In fact, the concepts we have experimented with when dancing with Di Stefano fall within the theme of fluid visibility, such as the jerk or the rotation, the twirl. The repetitiveness, the seriality of the elements that develop, also create the movement. All these elements come together in our project and, in this case, in the 'fan' that we have created.

FA-CP During the workshop, I drew on the teachings of Michele Di Stefano, who made us practise a performance in which four basic movements that the body can perform are dictated in a time span of about ten minutes. Referring to these four movements, we tried to transpose them to the hypothetical movement our robot had to replicate.

What is your personal definition of dance? How has it changed after the journey you have been on with Michele Di Stefano and mk?

SB-RC I have to admit that my idea of dance has completely changed after working with Di Stefano, because I had never had anything to do with this world. Over the years of study, Professor Blumer has familiarised us with the world of dance by introducing us to various styles. I've realised that dance has a mysterious side that, in my opinion, you cannot feel and understand until you dance, until you experience it first-hand.

FA-CP Our idea of dance referred to classical dance, so to a more organised world, full of rules, because there are so many rules, a world of steps and codified sounds; a very deterministic world. Our idea has changed a bit as a result of this workshop; it is different from the one we were used to because it is very focused on improvisation, with a view to creating dynamics that can give rise to opportunities for exchange. This experience has given us a much broader and freer idea of dance. As Di Stefano says, you don't have to think about proper movements to dance, you just have to move your body in space.





go to video

FESTIVAL IN NUMBERS





9

talks

2

workshop for dance profes

7 days of workshop

21 participants

100 applications

13

professionals

17

performances

8

stages

5
days



24
artists





22

technicians

35

days of residency
at LAC

5

commissioned
production

500

festival catalogues distributed

35

video produced
(plus hundreds of photos...)

1

website

1

multichan
1 television
32 social media
1 print (newspaper)
3 billboards

2.4M

social media user reach

25% organic

75% sponsored

491

social media content published

391 stories

100 posts

channel advertising campaign

(a
per and magazines)



2,500

audience

22
journalist
14 international
8 national

49

students involved

Franklin University Switzerland

CISA Academy of Audiovisual Science

USI Academy of Architecture

65

professionals

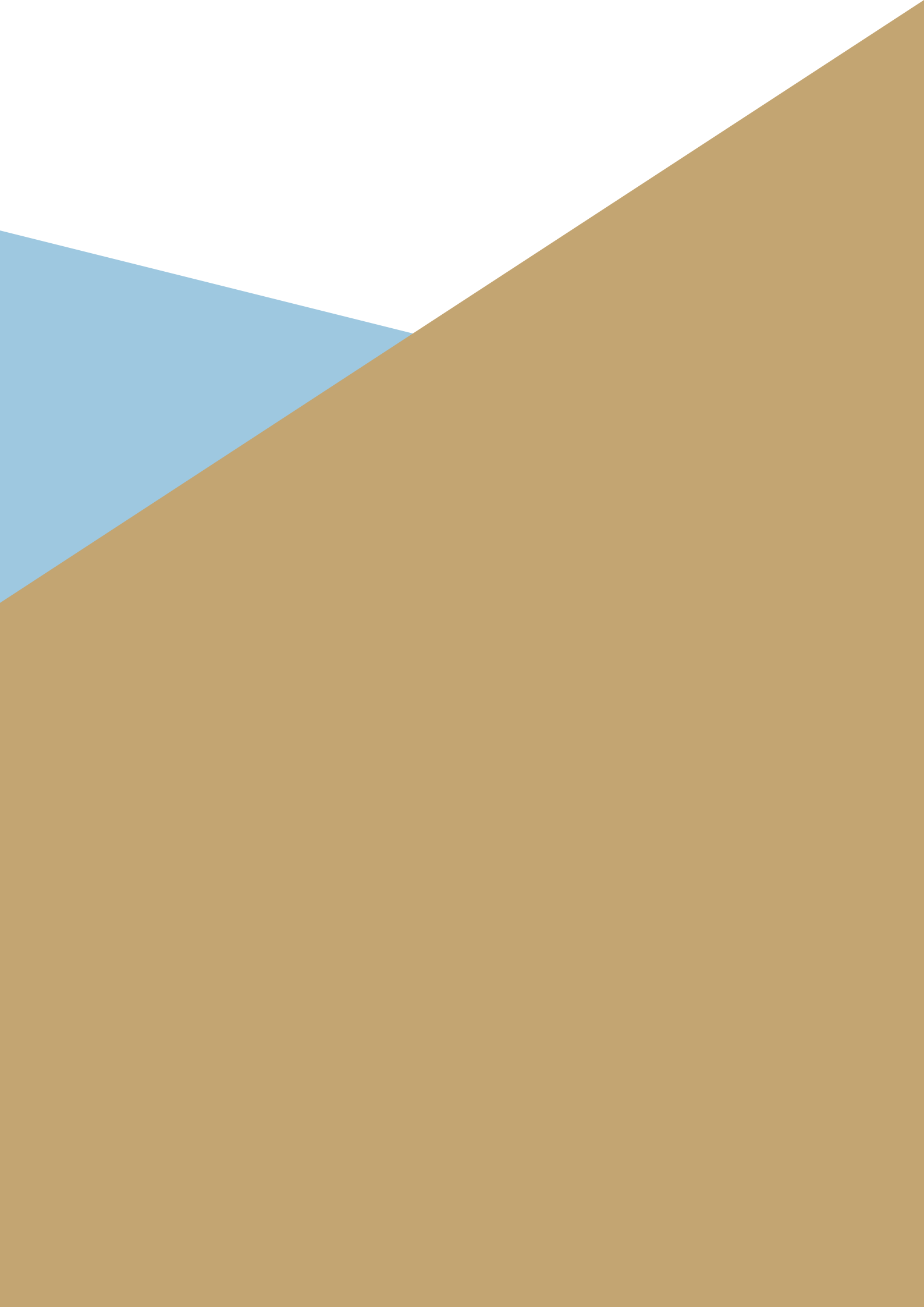
41 international

24 national

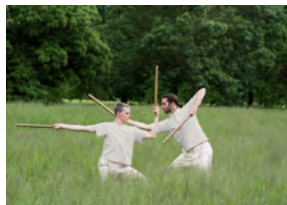
2

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national
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PRESS EXTRACTS



In coppia con Giulio Petrucci, Galli realizza un duetto nutrito di ancestrale bellezza, enfatizzato dal collage musicale meditativo sospeso tra suoni profondi e madrigali latini (composto dallo stesso Galli), portando così per mano il pubblico in un viaggio sospeso e affascinante, conclusosi con sviluppo partecipativo stil mantra *carpe diem*.



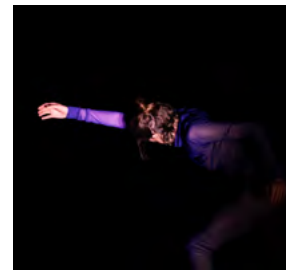
Danza&Danza Maria Luisa Buzzi
1st August 2024

Costretti dal maltempo a ripensare la performance site-specific *Cosmorama*, ideata originariamente per la suggestiva Chiesa Santa Maria degli Angeli progettata dall'architetto Mario Botta sita sul Monte Tamaro [...], Nicola Galli ha optato, giocoforza, per lo spazio chiuso del LAC, luogo che naturalmente ha modificato il concetto di danza e paesaggio, generando però altre suggestioni. [...] Puntando le aste come sonde, quale strumento di misurazione che dal piccolo si va ad aggiungere allungandosi, creando distanza e vicinanza si genera una danza invisibile e mimetica, un rito affascinante che coinvolge lo sguardo e le posture dello spettatore nell'osservare e nel seguire il loro incedere.



Exibart.com Giuseppe Distefano
3rd July 2024

Fresca di debutto, *Quiet Light* è un affascinante incontro tra lo spazio vuoto del palcoscenico e il corpo. Un respiro architettonico suggestivo dove i movimenti di Stéphanie Bayle e Daniela Zaghini, fra le più fedeli danzatrici di Van Acker, trascinano gli spettatori in un poetico incontro con l'anima, la materia, la luce.



Azione Giorgio Thoeni
24th June 2024

Corriere del Ticino Giorgio Thoeni
17th June 2024



Ciò nonostante la formula di LDP, nel suo insieme, è risultata ancora una volta indovinata fra esperienze di laboratorio, incontri con nomi prestigiosi, spettacoli inediti: appuntamenti pensati per attirare l'interesse verso nuove produzioni. E se quest'anno il festival ha dovuto particolarmente confrontarsi con i capricci meteorologici ha potuto ugualmente contare su un folto pubblico, fra operatori e spettatori, che ha seguito il denso cartellone decretandone il successo.

Danza&Danza Maria Luisa Buzzi
1st August 2024



Dentro lo Studio Foce, come da programma, l'ultimo lavoro di Christos Papadopoulos per un interprete eccezionale, con lui sin dalle origini del suo percorso, apprezzato in *Opus*, *Ion*, *Larsen C*: Georgios Kotsifakis. [...] La sua proiezione nello spazio tempo diviene pura luce, un fascio in movimento nella nebbia. Bellissimo, plauso doppio all'interprete.

RSI Rete Due – Charlot Monica Bonetti
9th June 2024



Si intitolava *Utopia* e inaugurava nel 2022 il *Lugano Dance Project* e il sogno di rendere Lugano un centro internazionale di danza contemporanea. Un sogno che nel frattempo si è consolidato insieme alla programmazione nella stagione del LAC di spettacoli importanti ma anche innovativi, capaci di avvicinare il pubblico a quanto di meglio la danza contemporanea offre. Insomma l'humus appare oggi coltivato al meglio e arrivato alla seconda edizione il *Lugano Dance Project* è un festival a tutto tondo che prevede cinque nuove produzioni realizzate in collaborazione con teatri importanti, performance site-specific in luoghi inaspettati che portano la danza al di fuori dei teatri, e poi tavole rotonde, workshop, incontri, proiezioni e tanto altro.

Le minimalisme de *Landless* – « sans terre » – n'est pourtant qu'un leurre. Outre le dépouillement apparent de la scénographie, les micromouvements qui affleurent à la surface du corps de Georgios Kotsifakis sous la direction de Christos Papadopoulos n'est que la partie émergée d'un iceberg sensoriel. Repéré sur le circuit européen pour ses créations de groupe d'une obscurité ténébreuse, le chorégraphe grec donne ici à voir sa signature dans le détail. Certains de ses pas rappellent des danses urbaines comme le popping, mais son écriture se renouvelle toujours d'une séquence à l'autre. D'une précision horlogère, sa synchronisation en vient même à atteindre un point de perméabilité entre corps et sons. Mais c'est au niveau du visage que se lisent le plus de nuances. D'abord impassible, un regard à l'horizon passe d'ahuri à inquiet, perplexe puis espiègle, accentué par la contraction des muscles mimétiques.



Mouvement *Callysta Croizer*
18th June 2024

With *Quiet Light*, which had its world premiere at LAC for *Lugano Dance Project*, Swiss choreographer Cindy Van Acker has crafted a tiny masterpiece of dance.[...] A masterful architecture of sound, music and lighting creates an ethereal atmosphere in which the bodies are multiplied by beams of light, creating shadows that seem to dance to their own inner logic. [...] At the end, a cloud obscures the stage: its troubling beauty closes a remarkably rigorous, understated show which seems to be trying to capture what now remains of images and gestures that are on the verge of disappearing altogether.



Danza&Danza International
Roberto Giambrone
1st August 2024

E come un automa mosso da impulsi generati da un misterioso meccanismo interiore si muove lo straordinario danzatore Georgios Kotsifakis nell'ipnotico *Landless* di Christos Papadopoulos, spettacolo affascinante e inquietante, che esplora i territori liminari tra vita organica e creature artificiali. Ma senza dubbio l'opera l'opera più affascinante del festival è sembrata *Quiet Light* di Cindy Van Acker, per la bellezza formale, ispirata ai dipinti del pittore belga Léon Spilliaert, e per il rigoroso disegno coreografico affidato alle danzatrici Stéphanie Bayle e Daniela Zaghini, uno studio biomeccanico alla Muybridge, un dialogo tra luci e ombre che sembra voler catturare quel che resta di immagini e gesti sul punto di scomparire.



Il Sole 24 Ore *Roberto Giambrone*
30th June 2024

springbackmagazine.com
Ariadne Mikou
20th August 2024



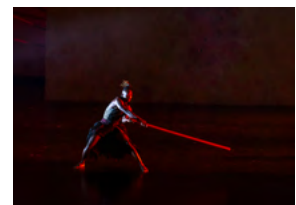
The constituent parts of *Lugano Dance Project 2024* were woven together to reveal the variety of the latest artistic expressions – mainly from Italy, Greece, Switzerland and Canada – that are in dialogue with our present, and provoke healthy and necessary debates around ideas that will definitely linger in time. Surrounded by emblematic architectural sites and followed and supported by a growing community of architects interested in performing arts, the festival has the potential to make a difference at an international level to the curation of interdisciplinary creation that valorises architectural heritage.

Flyinpaper.com *Elisa Guzzo Vaccarino*
18th July 2024



Il progetto luganese di intrecci tra danze e architetture si è rivelato vincente, nel fare il punto su una nuova concezione della coreografia e una nuova concezione dell'uso di edifici di speciale pregio storico, densi di vita vissuta, o di incisiva e splendente attualità.

Corriere del Ticino *Giorgio Thoeni*
17th June 2024



Silenzio e movimenti millimetrici per sei giovani danzatori hanno restituito il workshop di Maria Hassabi sul bordo lago della Villa Heleneum: un esercizio di precisione e concentrazione, un elogio della lentezza del divenire che l'artista cipriota ha poi messo in scena con *White Out*, un assolo assolutamente perfetto.

Videos

All *Lugano Dance Project 2024* videos
are available at the following playlist



Thanks

Festival Donor	The KHR McNeely Family Fund Kevin, Rosemary, and Hannah Rose McNeely
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10–14 June 2026