

## 2022 October - January report Erasmus Traineeship

I attend a program in Bologna, Italy from the 12th of October 2022 and ongoing. Week by week we have the excellent opportunity to have different teachers who are highly qualified in dance and have outstanding pasts. I've had classes ranging in need from high technical physicality to mental awareness in the focus.

First two weeks we had our recurring teacher Vincenzo Capezzuto coming and giving classical ballet technique with a focus on the basics. How to be effective at the pirouette with giving less force. Sharp spotting of the head to determine the direction.

He is very demanding of us to be better and excel at our own ways. I enjoy his work most of the time. Late mornings and afternoons we spent with Martina La Ragione's contemporary class with a focus on spirals in the body. She explained the difference between experimental improvisation and on-stage improvisation. In her view, it's all about intention and what you focus on meanwhile moving. We also explored performativity with her. How intention and knowing what you want to represent is the most important tool you will ever need in your career. A smart dancer is a good dancer, but they also have to be confident about their intentions. I've always enjoyed working with her. The presence that she brings to the studio is out of this world. Time just flew away.

We had six days with Brigel Gjoka. He taught us Forsythe repertory from DUO2015. It was a very detailed work we had with him on the choreography. Our focus was on smart repetition. We also deep-dived into strength and stamina training with a focused approach on how to do a basic movement as a squat, absolutely right and in alignment. He delved into a ballet in the morning. In my opinion, it was the most enjoyable ballet class I've ever taken. The focus was on fast legs with a sharp finish. Most importantly he taught us discipline. The classes with him were frustrating at times because of the constant repetition of the repertory work, but then he grew on me. The stamina classes brought me back the feeling I loved when I learned parkour for the first time, I will always cherish that.

The week after was shared between two teachers Gioia Morisco and Maria Martinez. Their work is nothing alike, while Gioia is teaching little from everything from Limon-based dance through acting to composition, Maria is very focused on Body Mind Centering somatic practice. Maria went through the body with such detail and attention, it was nothing but educational and exciting to learn from her. Hands-on exercise with bone-to-bone touch as a baseline to tell the muscle it's okay to relax.

Gioia was as all over the place for me as her work, I didn't necessarily enjoy her attitude at times. Her explanation of the exercise could have been more understandable. I had a feeling she didn't come prepared to classes.

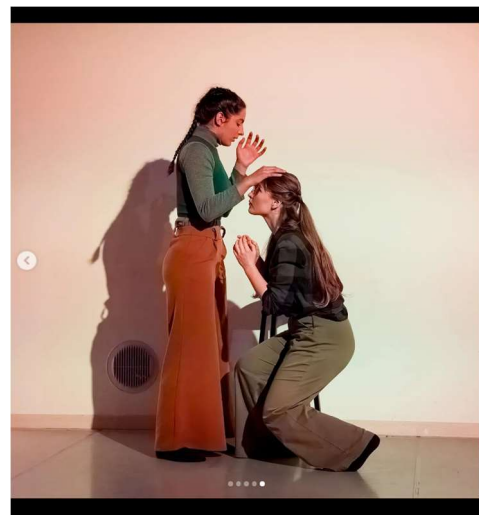
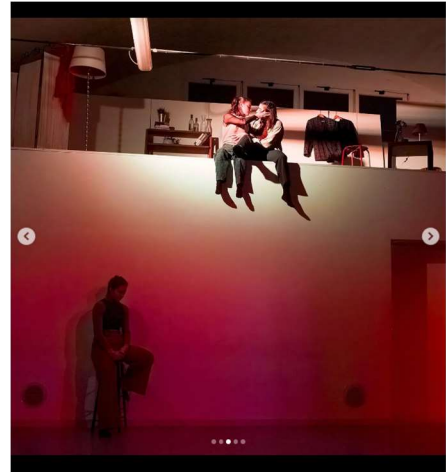
Then came the big creation with Jos Baker. His approach was different compared to Emanuele's -who I will talk about in detail later- he didn't come with a crystalized concept about what we will create in the two weeks. Naturally, the first week was getting to know the student's capability and improvising through his ideas. He likes when it remains human and natural but with a twist. Unpredictability. That's his weapon in creating choreographic pieces. Stopping in the middle of a movement or sentence, but its a very fragile way to create and move. It was very intensive work. Such sensitive work with him and so delicate finished product.

I loved working with him although there could be times of stress - due to the shortness of time and my sickness. He was very professional and open to suggestions when we started cleaning up the piece.

[Jos Baker - Midnight snippet of performance](#)

[Jos Baker - Midnight snippet of performance no.2](#)

[Jos Baker - Midnight full performance](#)

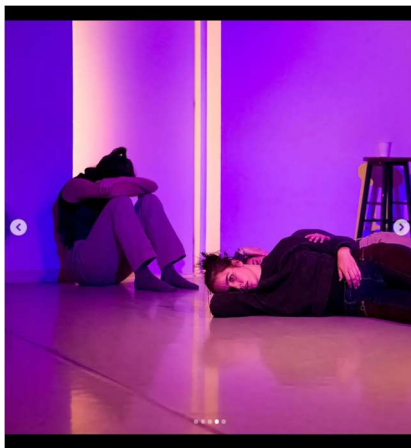




Emanuele Rosa's work was sledged in half which was challenging but the only way to make the work possible for him. First week we had a bit of a derailing because of another work that we got proposed from Carlo Massari to work with scientists from the University of Bologna who work in the field of Artificial Intelligence Robots.

When we dived into the work it was very focused on the feeling of loneliness and solitude. We explored and brainstormed around the idea. Then later created solos on the underlined words, we had to create the letters of the words with our body each of us with their own interpretation. Then we moved on to the 8 counts arms techno party. We all can feel alone and misunderstand in a crowd. It's such enjoyable and beautiful work he did with us.

Probably out of all work this is the one that I will remember most vividly. His way of working is immaculate. He's honest and playful while creating so we never feel stuck at something. He has an aura that can light up a whole room. I'm sure I will miss him terribly when all of this is over.



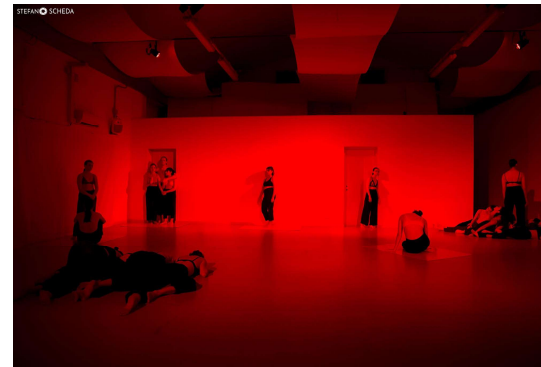
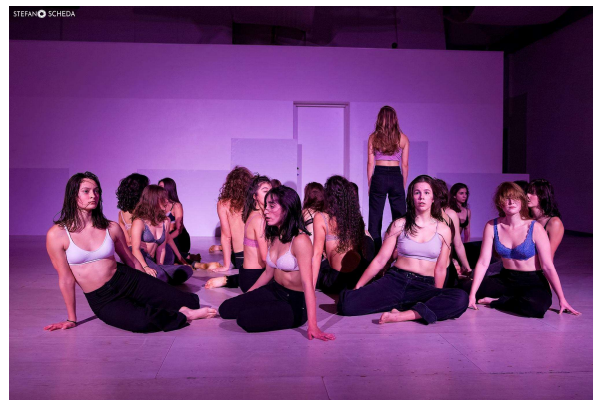
Thierry Guiderdoni is the rehearsal director of The Forsythe Company and he gave us a week of studying how to improvise with known repertory material. Some people had injuries that week including me, but still, we could find a part for us in the improvisation. For example, we only used arms and stayed static with the rest of the body. That week was very much lacking in detail and definitely not because of Thierry but because of the class. Loads of people were sick and missing so we had half days twice the week. He said he wishes to

come back cause the information should be passed on to the new generation.

In the last week, we work again with Emanuele Rosa. He was very attentive about how he putted together the piece.

I liked that it came together quite quickly and there was space for details to grow. He works super intensively but you never feel that the whole day has flown by. The piece we did was 25 minutes but in the moment it felt 5 minutes maximum.

[Emanuele Rosa - one too many concepts](#)



In january we had classes with Jiri Pokorny who shared with us the repertory of The Second Person from Crystal Pite and had practiced skills from Kidd Pivot improvisation

technique. I loved working with him, he is very hard working and inspirational character, he always called us dancers instead of guys or people, which was kind of refreshing perspective.

Mattia Gandini taught us balett in the mornings while Lara Russo led improvisation and composition classes for us. It was super educational two weeks with those teachers. Every week once we have Capoeira with Renato “Primo” Scarpelini. He’s classes are brutally physical but the most fun I had this year above all the of the mentioned classes. I think Capoeira for me is so natural and I wish to continue doing it in my free time. We had ballet class with Mauro Carboni. He did Vaganova style classes. For my taste it was really good and helped feeling compact. Martina La Regione taught us partnering and floorwork. Her classes are always extremely enjoyable.

2023. January 31. Bologna, Italy