

Touchpoint

A collaboration between CCN/Aterballetto and Collezione Maramotti

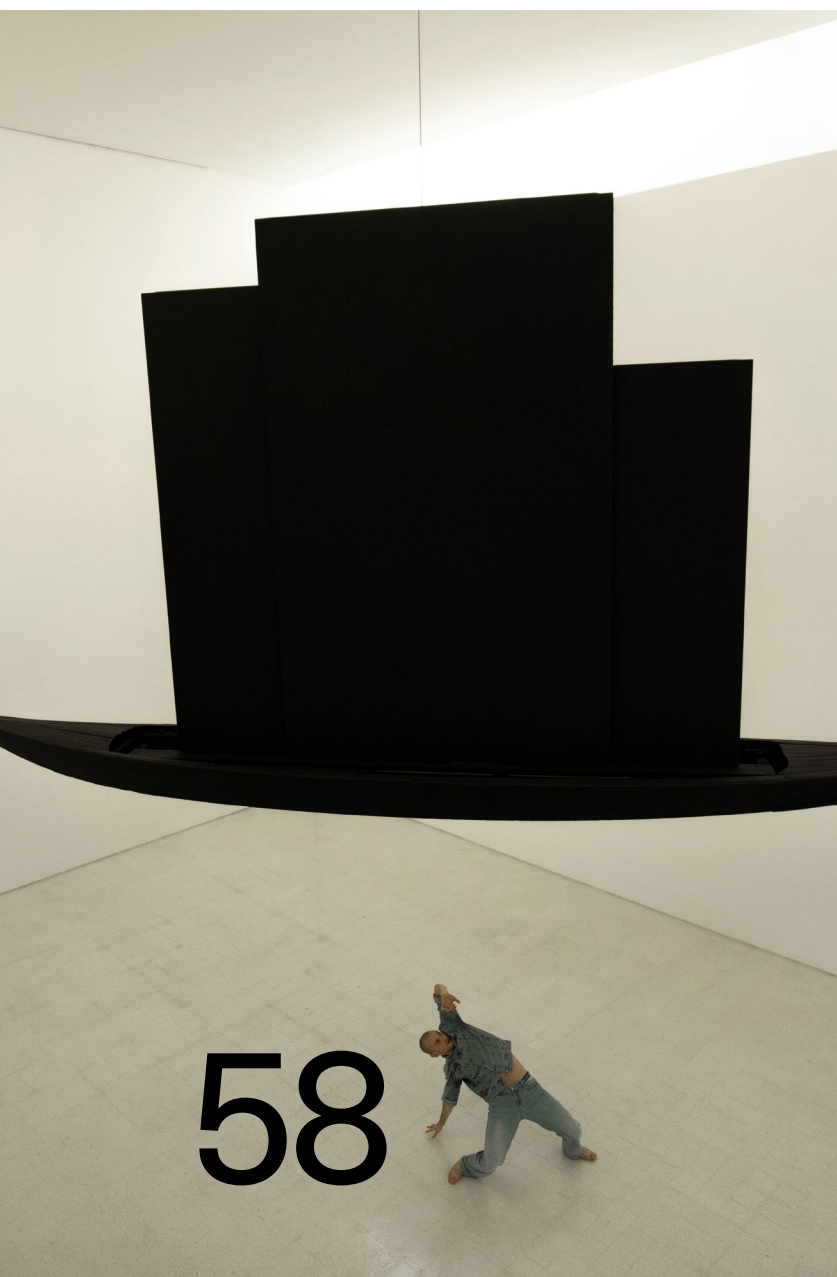
The performance “Touchpoint”, organized in collaboration between Collezione Maramotti and the CCN Aterballetto, offers a profound exploration of the relationship between the body, space, and art. Unlike traditional performances, Touchpoint allows the dancers to interact directly with artworks, transforming them into more than just visual backdrops. The dancers become interpreters, improvisers, and even choreographers of their own movements, leading to a truly experimental and immersive performance.

One of the standout aspects of Touchpoint is the way the dancers navigate the physical and symbolic spaces defined by the art. For Sara De Greef, the paintings of Chantal Joffe became a mirror to her expressive movements, allowing her to reflect the turbulence and emotion conveyed in the adolescent figures portrayed. De Greef explains, “Adolescence, the extent of the changes, the turbulence of that age, the contradictory energies and emotions, all that attracted me”. Here, the dancer’s improvisation becomes an emotional dialogue with the artwork, blurring the line between viewer and performer.

Arianna Ganassi’s interaction with Henry Moore’s *Three Part Object* brings forth another layer of exploration. The physicality of the sculpture evokes strong associations with the body, particularly the vertebrae, as Ganassi mentions: “The sculpture

• Giovanni Leone in conversation with Claudia Parmiggiani, *Caspar David Friedrich*, 1989 Collezione Maramotti, Reggio Emilia, 2024

• Estelle Bovary in conversation with Jason Dodge, *A permanently open window*, 2013 Collezione Maramotti, Reggio Emilia, 2024





gave me a feeling of density. I also saw vertebrae, and for a dancer, that's where the movements start, where you have to be strong.” Her improvisation with Moore's sculpture reflects an exploration of the body's connection to space—an attempt to become one with the art while conveying her own personal experience. The physical presence of the object shapes the performance, making the artwork a co-creator of the dance.

The spatial and symbolic journey of Giovanni Leone's performance around Claudio Parmiggiani's *Caspar David Friedrich* offers a distinct exploration of existential themes. Leone reflects on the “path, as of birth to death,” where the black, suspended boat within the light-filled room acts as a metaphor for life's transitions. This interaction invites the dancer to move beyond the limits of the body, allowing the space itself to guide his movements in a transcendent exploration of light, death, and divinity. Leone's instinctive approach to the performance underscores the idea of space not as a backdrop but as a transformative environment that alters the dancer's experience and the audience's perception.

The performative exploration of Eva Jospin's *Microclima* by Federica Lamonaca is yet another manifestation of this spatial immersion. Jospin's intricate cardboard work, described by Lamonaca as “a tropical greenhouse”, allows the dancer to embark on an introspective journey, where the art becomes a maze in which to get lost. Lamonaca emphasizes the importance of listening to the space and accepting the experience of being lost: “As dancers, we're used to generating movement, but this performance allowed me to be more attentive, to the surrounding, to myself”. Her performance refrains from traditional movement, shifting instead toward a meditative exploration of the olfactory and visual dimensions of the artwork. The space becomes a catalyst for reflection rather than just physical movement, emphasizing the experimental and sensorial nature of the performance.

Nolan Millioud's interaction with Margherita Moscardini's *La Fontana di Za'atari* further highlights the departure from conventional dance choreography. Millioud explains how he was moved by the installation's reference to makeshift refugee camps, connecting deeply with the feelings of displacement and exposure. “The museum is a bright, white space, so you feel very exposed” he notes, reflecting the vulnerability that comes with dancing in such an open, bright environment. This bare, unfiltered interaction with space provides a 'real' dimension to the performance, breaking down the theatrical artifice of a dark stage lit by spotlights.

Ivana Mastroviti's engagement with Krištof Kintera's *Postnaturalia* underscores the power of art to transform both movement and perception. Mastroviti describes the work's chaotic visual and aural landscape as both natural and disturbing. The lighting and soundscape altered the atmosphere, enabling her to “make one with the work”. Mastroviti's improvisational approach, allowing her movements to arise spontaneously, emphasizes the dancer's ability to adapt to the changing energy of the space.

The dancers' improvisations, informed by their own physical and emotional responses to the artworks, create a unique dialogue that challenges the boundaries of performance, making Touchpoint a compelling exploration of the fluidity between space, light, movement, and art.



Arianna Ganassi in conversation with Henry Moore, *Three Part Object*, 1960
Collezione Maramotti, Reggio Emilia, 2024