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ROCCO

Office of Arts + Cultural Programming

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East Coast Premiere!
International Choreographic Arts Centre (ICKamsterdam)

ROCCO

Choreographers/Artistic and General Directors, ICKamsterdam: Enio Greco and Pieter C. Scholten

Costume Designer: Clifford Potato
Lighting Designer/Technical Director: Paul Beumer

Performed by: Dereck Cayla, Quentin Dehaye, Edward Lloyd, Arnaud Macquet, Maarten Heijdra, Hugo van der Veldt

Technical Crew: Maarten Heijdra, Hugo van der Veldt

Montclair State’s Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as Oedipus; The Life of Clementine Hunter by Robert Wilson, Itempson Johnson Reagon, Toshi Reagin, and Jacqueline Woodson; Dog Story by David T. Little and Royce Vavrek; Harry Partch: Oedipus; and Ridge Theater’s The Dybbuk of Crossing a Polarity by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronie Guest, Jan Fabre, Li Linman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

The 2014/15 season is made possible in part by funds from:

The Andrew W. Mellon Foundation
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Discover Jersey Arts
National Dance Project (NDP) of the New England Foundation for the Arts
Alton and James T. Cirenza
Jill Dombrowski

Peak Performances
THE 2014-15 SEASON

February 12 – 15, 2015
Alexander Kasser Theater

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To view our complete season and for more information, visit peakperfs.org

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Photo by W. de Rosa
Rocco e i suoi fratelli portrays reaches farther than just their physical family apart, with all its consequences. As in Rocco e i suoi fratelli, a real battle unfolds in ROCCO—we are witness to a series of rounds (ring dorji) in which lightning-fast footwork is paired with tough right hooks. But just as the men in Visconti’s film are fighting for more than mere victory, the dancers’ bodies never just adopt poses on the stage or in the ring. The dance is a like a lively discussion where everyone defends his own point of view. The body leads the way. The dancers are forced to try out different ways of relating to one another in a very short time, not just to their opponent but also to third parties, the audience, the spectators. In this way, ROCCO—like Visconti’s film, deals with opinions about people, about bodies, about men in our society today.

Ultimately, Visconti did not answer the question of whether Rocco and his brothers made the right choices. We also like to leave it up to you to decide how you regard the choices of our characters. After all, is that not the difference between sports and the art of dance? Whereas in the boxing ring the fight goes on until a winner emerges, the dance is not expected to produce a winner. When one fighter is knocked out, all movement ceases.

—Emo Greco and Piet C. Scholten, Choreographers

Dancing a Film: A Conversation with the Choreographers
February 17 | 6:30pm | Memorial Auditorium
Join Emo Greco, Piet C. Scholten, and the ICKamsterdam dancers for a discussion with Dr. Teresa Fiore (Inserra Chair, Montclair State) on the relationship between ROCCO and the films of Luchino Visconti. From which, ROCCO has drawn inspiration. The film tells a story about brotherly love, the struggle for a better existence, and the search for identity. The film shows five men who cling to each other in life and love. Right after the fight, Widow Rosario Paroniti moves from Lucania to Milan with her five sons. One of her boys, boxer Simone, begins a love affair with Nadia, a real battle unfolds in ROCCO—we are witness to a series of rounds (ring dorji) in which lightning-fast footwork is paired with tough right hooks. But just as the men in Visconti’s film are fighting for more than mere victory, the dancers’ bodies never just adopt poses on the stage or in the ring. The dance is a like a lively discussion where everyone defends his own point of view. The body leads the way. The dancers are forced to try out different ways of relating to one another in a very short time, not just to their opponent but also to third parties, the audience, the spectators. In this way, ROCCO—like Visconti’s film, deals with opinions about people, about bodies, about men in our society today.

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—Emo Greco and Piet C. Scholten, Choreographers

International Choreographic Arts Centre (ICKamsterdam)

Emo Greco (Choreographer/Artistic and General Director, ICKamsterdam) (Italy) received his dance education at the Centre de Danse Internationale Rosella Hightower in Cannes and danced with the Ballet Ambies in Côte d’Azur. From 1987 to 1996, Greco danced in historical roles by visual artist and director Jan Fabre and from 1996 to 1998 collaborated with Japanese choreographer Saburo Teshigawa in various productions.

Piet C. Scholten (Choreographer/Artistic and General Director, ICKamsterdam) (The Netherlands) studied drama and initially directed theatre productions and historical character roles like Oscar Wilde, Yukio Mishima, and Pier Paolo Pasolini. He also worked with several choreographers as a dance dramaturg. In 1995, he developed the Dance Instants, short “work-in-progress” projects for choreographers and dancers.

Since 1995, Emo Greco and Piet C. Scholten have worked together in their joint search for new forms. They created their first joint work in 1996: the solo Blanco, which became the first part of the trilogy Fa Cevello e Movimento (between brain and movement). That same year they wrote a manifesto setting out seven principles of dance and their impact on the body and the spectator. They founded dance company Emo Greco | PC in 1996. From the beginning, they have been driven to be more than just a dance company: their company promotes a broader attitude toward the consciousness of the body. In 2009 this ambition gave rise to ICKamsterdam, which they jointly lead. The Centre strives for a continuous development and enrichment of dance and its cultural heritage, producing dance productions by the in-house company (Emo Greco I PC), supporting emerging artists, and maintaining educational and research programs.

In this partnership, Greco and Scholten have created 17 productions, 12 dance performances, 2 dance films, an installation, a theater production, and an opera. Some of their past works include Great Expectations (2013), Passion in Due (2012), Le Corps du Ballet (2011), Nardini Cascate (2011), You Pasa I Diso (2010), Beyond Seoul (2009).}

About the Artists

Derek Cayda (Dancer) studied at the Conservatoire National Supérieur de Musique et danse de Paris, graduating in 2004. From 2002 through 2004, Hejdra managed lighting design at Het Muziektheater and was manager of theater operations through 2009, working on several of the company’s productions, including Carmen, Tamerlaine, Alcina, Rage d’Amour, Il barbiere di Siviglia, and many others.

In 2009, Hejdra launched his own business, Maarten H, as a freelance theater technician. In 2010 he joined ICKamsterdam, becoming one of the core theater technicians and providing pivotal roles production, including Popopera, Rocco, and Rocco and His Brothers. In 2017, he managed lighting design at Het Muziektheater and was manager of theater operations through 2009, working on several of the company’s productions, including Carmen, Tamerlaine, Alcina, Rage d’Amour, Il barbiere di Siviglia, and many others.

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