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ROCCO

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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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 Porter

Lighting Designer/Technical Director Paul Beumer

Performed by Dereck Cayla, Quentin Dehaye, Edward Lloyd, Amaud Marquet

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, theatre and opera. Under its signature series Peak Performances, ACP has produced works such as: Divas: The Life of Clementine Hunter by Robert Wilson, Iannis Xenakis: Requiem, Toshi Reagon, and Jacqueline Woodson; Dog Day by David T. Little and Royce Vavrek; Harry Partch: Oedipus and Ridge Theater’s The Odyssey of Crossing a Field. In addition, ACP has commissioned works by William J. Brown, Kronos Quartet, Jan Fabre, Li-Lian, Wayne McGregor, Laurie Anderson, Romeo Castelliucci, 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
The New Jersey State Council on the Arts/Department of State,
The Prudential Insurance Company of America
The Prudential Insurance Company of America

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

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East Coast Premiere!

International Choreographic Arts Centre (ICKamsterdam)

ROCCO

February 12–15, 2015

Montclair State University

Alexander Kasser Theater

The 2014/15 Season is sponsored in part by funds from:
The Andrew W. Mellon Foundation
The New Jersey State Council of the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
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To view our complete season and for more information, visit peakperfs.org.
The boxer, the dancer, the body.

“Boxing is dancing, a duel is a duel.”
—Joyce Roodnat, NRC Handelsblad

Boxing and ballet may seem at first sight to have little in common, but nothing could be farther from the truth. Extreme body control and an iron discipline are indispensable in both domains. ROCCO illustrates how the sport inspires the dance. In ROCCO we see two men locked in close combat. The relationship between the dancers is defined differently in each round. Perceptions of masculinity become fluid. The men in the ring are brothers as well as lovers, friends as well as enemies.

A similar force is shown in the film Rocco e i suoi fratelli (Rocco and His Brothers) by Luchino Visconti, from which ROCCO has drawn inspiration. The film tells a story about brotherly love, the struggle for a better existence, and the inspiration. The film tells a story about brotherly love, the struggle for a better existence, and the inspiration. The film tells a story about brotherly love, the struggle for a better existence, and the inspiration. The film tells a story about brotherly love, the struggle for a better existence, and the inspiration.

As in Rocco e i suoi fratelli, a real battle unfolds in ROCCO—we are witness to a series of rounds (ding dong) in which lightning-fast footwork is paired with rough hooks. But just as the men in Visconti’s film is fighting for more than mere victory, the dancers’ bodies never just adopt poses on the stage or in the ring. The dance is like a lively discussion where everyone defends their 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 dancers. 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.

—Emio Greco and Pieter C. Scholten, Choreographers

International Choreographic Centre(ICE Amsterdam)

Emio Greco (Choreographer, Artistic and General Director, ICAmsterdam) (Italy) received his dance education at the Centre de Danse Internazionale Rostela Righetto in Cannes and danced with the Ballet Antibes in Côte d’Azur. From 1999 to 1996, Greco danced on historical character by Omar Wilc, Yuko Mishima, and Pier Paolo Pasolini. He also worked with several choreographers as a dance dramaturg. In 1995, he developed the Dance Instant, short “work-in-progress” projects for choreographers and dancers.

Since 1995, Emio Greco and Pieter C. Scholten have worked together in their joint search for new theatrical forms. They created their first joint work in 1996: the solo Blanco; which became the first part of the trilogy Fia Cervelo e Movimento (between brain and movement). That same year they wrote a manifesto setting out seven principles of dance and their embodiment on the body and the spectator. They founded company Emio Greco in 1996. From the beginning, they have been driven to be more than just a dance company: their company promises a broader attitude toward the consciousness of the body. In 2009 this ambition gave rise to ICAmsterdam, which they jointly lead. The Centre strives for a continuous development and enrichment of dance and the body on the BBO barriers, producing dance productions by the in-house company (Emio Greco and IC), supporting emerging artists, and maintaining educational and research programs.

In this partnership, Greco and Scholten have created 17 productions, 12 dance performances, 2 film dances, an installation, a theater production, and an opera. Apart from these works Great Expectations (2013), Passionate in Dusk (2012), Le Corps du Ballet (2011), Nardini Cascali (2011), You, Your, O/Dos (2010), Beyond Seoul(2009), Popporea (2008), (Pugnotico). In Visione (2008), The Assassin Tree (2006), Hel (2004), Orfeo ed Euridice (2004), Tezima (2003), Rimasuta Ortano (2002), and Conjunto de Nero (2001), to name a few. They have toured internationally to France, Italy, Spain, Germany, Finland, Russia, Hungary, Belgium, China, Korea, Australia, the United States, and Venezuela. Greco, Scholten, and ICAmsterdam’s body of work have consistently received numerous awards and accolades. The company and both directors are recognized around the world as leading voices in dance performance.

In 2013, ICAmsterdam was appointed as the City Dance Company of Amsterdam and is a major player in the international dance development of the city. In February 2014, Emio Greco and Scholten were appointed artistic directors of the Royal Dutch National Ballet in the famous Ministry of Culture Auslief Pilletti.

The Company

Clifford Porter (Costume Designer) graduated from the Fashion Academy Charles Montagus in Amsterdam. He specializes in making costumes and works as a costume designer and concept designer for various international fashion brands, including Mexx and Fakke. In 2009, the urge to make a transition to costume prompted him to develop his own line, Maison Porter. His ingenious design has become a hallmark of ICAmsterdam.

Paul Beumer (Lighting Designer/Technical Director) began working as a theater technician and lighting and stage designer in 1984 with several companies in The Netherlands. In 1991, he enrolled at the Utrecht School of the Arts to study production design, obtaining a bachelor’s degree in Performance Design in 1995 before finishing his studies. Beumer specialized in creating lighting designs for dance and puppetry. Throughout his career, he has collaborated with several groups and individuals, including Dutch, Weep, Pawa, and Sarah Wockey. In 2000, he worked as a 3D designer at the Theatre Studies Department of the University of Amsterdam. Beumer has been involved with Emio Greco and IC since 2006. Since 2008, he has been the company’s designer and technical coordinator. He created lighting designs for several of the company’s productions, including Beyond and ROCCO.

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

In 2009, Heijdema launched her own business, Maarten H, as a freelance theater technician. In 2010 he joined ICAmsterdam, becoming one of the core theater technicians and providing scenic roles, working exclusively for ROCCO, La Commedia, Adio ali Fine, Passione in Due, and Il Corpo del Ballet, Heijdema has toured with the company to Finland, Germany, Poland, Columbia, and Brazil.

Program Notes

Dancing a Film: A Conversation with the Choreographers February 17 | 6:30pm | Memorial Auditorium

Join Emio Greco, Pieter C. Scholten, and the ICAmsterdam dancers for a discussion with Dr. Teresa Fiore (Innsbruck Chair; Montclair State University) on the relationship between ROCCO and Luchino Visconti’s 1986 film Rocco and His Brothers.

RSVP at irinnya/DansoFilm.

Presented in collaboration with the Innsbruck Chair in Italian and Italian American Studies, Film Studies Program, and Amici Italian Club at Montclair State University.

International choreographic Center (ICE Amsterdam)

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