

UJO
BALLET

VIVO Ballet's mission, through the ability to see and interpret the dance of its artistic director Enzo Celli, is to integrate and translate Italian inspiration with the vision of dance in the American culture.

Go beyond the concept of "Made in Italy" as a sterile import product, to codify a system that knows how to make the best of two experiences, the one peculiar to Italian talent with that of mastery of American dance.

Making that Italian, almost biological, ability to see beauty, art and style as an integrated opportunity in the fabric of American art.

To develop a new capacity for artistic experience based no longer on the contamination of styles but on the coexistence of them.

VIVO wants to represent an integrated experience of art, where various languages work together towards a single objective: the search for beauty expressed in the context of human experiences.

In the near future VIVO wants to conquer a solid connotation in the field of contemporary American dance, not only as an Italian company, driven by a strong identity connotation, but as a company that has taken the tradition of Italian inspiration and style. he translated it and integrated it into an American contemporary dance reality.

MISSION

VIVO Ballet, founded in 2015, forges the common thread between Enzo Celli's movement technique and artistic design. Celli's work, focusing on man, seeks to create an uncommon poetic language able to deal with sociological topics. VIVO Ballet collects the artistic legacy of the first company founded and directed by Enzo Celli, Botega Dance Company. Thanks to the vision of Enzo Celli and his method of work, the dancers are integrated into the work without distorted results in the human aspect. VIVO Ballet dancers come together from different backgrounds, with a vast understanding of contemporary dance and united by a strong tendency for research and examination. Since inception, VIVO Ballet has been featured in various international festivals in the USA, France, Portugal, Switzerland, and Italy. In 2016, in order to create a more permanent role and further foster Enzo Celli's special relationship with the US, the company employed Amy Elizabeth as Company Manager. After two years of preparation, 2018 is the year in which the company presents itself on American territory with a new cast of 10 dancers. While his direction is enriched by the collaboration of Kalinda Santor as Executive Director.

HISTORY





ENZO
CELLI



I believe that art is universal because the needs of humans are universal. The noise of the streets, the language of the people, and the value of things can all change. Everything can change except the human need for beauty and tenderness. Starting from this assumption, I develop my artistic process constantly looking to offer the audience a path that interrogates four points. These four points are the cardinal points of the artistic compass and, therefore, the task of the artist to provide the audience an opportunity to recover from these points.

First: Get back to listening. Listen as an exercise of the mind and heart. Listening is a difficult thing in our time and many times one cannot even hear him/her self. We should return to the effort of understanding others and then to the effort of understanding ourselves through this key point.

Second: Return to sensitivity. Our time has killed sensitivity. I think that we need to know how much living truly costs. When we are human, we are more sensitive. We must rediscover our sensitivity because it is our prerogative as humans.

Third: The breath. The task of an artist is to give the breath of life to people. People already have the breath of life but today it is stifled. The best service you can do is create art in a time of crisis to return this breath of life.

Fourth: Go back to the prophecy. We need to return to conceiving art as a prophetic activity, as an activity of light.

I try to return to the world this notion filtered through my own personality, translating it into the field precisely. In dance, the body - or rather the human being - is the subject matter. The translation in material, then, passes through the being obliged to be present in the moment in which this translation occurs. This generates a mutable materialization of living art and grants me the greatest possibility of being present. We often underestimate the concept of "being there" or "being." I think, as artists, we must have the courage to materialize through the present. Being immersed in our time, living our art, always looking for new ideas that help people to rediscover themselves, if only for a moment. We must have the "courage to be." We have to stand on the negative scene to be able to announce a resurrection message.

Art, in my case dance, is a battle with the ugly and the battle against ugliness is always a moral battle. As an Italian, it has always struck me how Sicily is a marvelous land, but at the same time there are ugly towns in regards to the care of streets, houses, and urban planning. They are shabby, disordered ... and it is precisely in these countries where mafia is rooted, as if the ugliness tragically reveals the "desire for violation" that is in the heart of the mafia. Opposing this neglect is the first point to oppose, in some way, the neglect of the mafia. Therefore, make war on ugliness and this war against ugliness becomes a metropolitan battle and a moral battle.

Enzo Celli, Founder and Artistic Director of VIVO Ballet, is an acclaimed dancer, educator, and choreographer. Born in Sora, Italy, Celli received formal training as a breakdancer at the age of 19, and continued his studies as a self-taught artist. Celli's eagerness to learn later earned him a Bachelor's Degree in Human Movement Sciences from the Faculty of Psychology eCampus of Novedrate in Milan, Italy.

Celli's artistic abilities and choreographic visions were supported and encouraged by renowned Italian arts critic, Vittoria Ottolenghi. Ottolenghi's interest in Celli was justified in 1995 when Celli founded, Botega, a rome-based dance company. Establishing himself as a dance educator and choreographer at the age of 26, Celli became the youngest choreographer funded by the Italian Government.

From 1996-2015, Celli and Botega toured internationally and performed works on theaters including: Alvin Ailey Citigroup Theatre in New York, La Cigale in Paris, Na Strastnom Theatre in Moscow, National Theatre of Belgrade in Serbia and Teatro Guaíra in Brazil. His studies and interests in contemporary dance intensified and kept bringing him back to New York City throughout the years. Teaching as a guest choreographer at places such as Sarah Lawrence College, Sam Houston State University, and Peridance Capezio Center. In 2013, Igal Perry commissioned Celli, Ohad Naharin, Dwight Rhoden and Sidra Bell to create a new work for Peridance Contemporary Dance Company.

His international engagements include: Bashkortostan State Academy in Russia, Universidade Federal de Minas Gerais in Brazil, National Choreographic Centre of Montpellier in Les Orsoline, France, Erfurt Opera House in Germany, Centro ADAV in Ibiritè in Brazil, Espace Robert Hossein in Lourdes in France, La Versiliana Festival 2010 in Italy, and Expo 2012 in Yeosu, Korea.

In 2015, Celli founded his New York based company VIVO Ballet, and helped launch the VIVO Ballet Training Center along with Elisabetta Minutoli, Associated Artistic Director of VIVO Ballet and wife of Enzo Celli. The VIVO Ballet Professional Training Center became a place of growth for what was becoming the VIVO Ballet Company.

In 2018, Enzo Celli officially moved to New York to become an established American choreographer with his wife, and company dancer, Elisabetta Minutoli, and their son Emanuele. In May 2018 he was invited to be part of the INSPIRE ITALY roundtable at LaMaMa Culture hub and to hold a masterclass at the American Academy of Dramatic Arts during the European Month of Culture series in NYC.

Celli currently is on faculty teaching classes at Peridance Capezio Center, Gibney, Steps on Broadway, and Broadway Dance Center.

Below are some of the choreographer's most important works and collaborations:

June 2006 Celli was a collaborating choreographer for the event "L'amour et son amour, l'uomo che danza e la sua aspirazione" directed by Vittoria Ottolenghi and performed by the soloists Roberto Bolle, Vladimir Derevianko and Viviana Durante at Todi Festival. Also in June 2006, Botega Dance Company, together with Alvin Ailey Company, Bèjart Ballet, Bolshoi Ballet and Staatsballet München, joined the Dance Gala Amores as a guest company under the direction of Vittoria Ottolenghi. 2008 brought Celli to the Bashkir State Academy in the Republic of Bashkortostan (Ufa, Russia) to teach and collaborate with the Russian Drama Theatre. That was also the year that Botega performed Subway at La Cigale Theatre in Paris. In 2011, Botega Dance Company performed Fragile at the Russian Drama Theatre and at the Na Strastnom Theatre in Moscow. In September 2009, Enzo Celli debuted at Versiliana Festival in August 2010 with his remake of Giselle to great reviews and success. He was also a guest at the Erfurt Opera House (Germany) that same year. In 2012, his Company was a guest at Yesou (Korea) for Expo 2012.

Enzo Celli's works have been set on prestigious theaters including:

La Cigale (Parigi)
 Teatro dell'Opera di Erfurt (Germania)
 Na Strastnom Theatre (Mosca)
 Teatro Guaria (Curitiba, Brasile)
 Belgrade National Theater (Serbia)
 Teatro Municipal Joaquim Benite (Lisbon - Portugal)
 Alvin Ailey Citigroup Theatre (New York)
 Espace Robert Hossein (Lourdes - France)
 Auditorium Conciliazione (Roma - Italy)
 James and Nancy Gaertner Performing Art Center (Huntsville - Texas)
 Russia Drama Theatre (Ufa, Russia)
 Teatro Sao Pedro (Porto Alegre, Brasile)

Enzo Celli's international engagements include:

Peridance Contemporary Dance Company (New York)
 Sam Houston State University (Huntsville - Texas)
 Bashkortostan State Academy (Russia)
 EBA-UFMG University (Belo Horizonte - Brasil)
 Russian Drama Theatre (Ufa - Russia)
 Na Strastnom Theatre (Moscow - Russia)
 National Choreographic Centre of Montpellier- Les Orsoline (France)
 Battery Dance Company (New York)
 Zakharif In Motion Dance Festival, (Giordania)
 International Dance Festival (Bangkok)
 Compagnia Zappalà Danza (Catania - Italy)
 Modulo Project (Milan - Italy)
 DanceStar (Croazia)







"Enzo Celli prioritizes emotional messages over particular steps or movements. He works for the souls [of the audience], not for individual people". **Wall Street Journal**

"(Enzo Celli) this is real revolution" **La Repubblica**

"An absolute novelty." **Il Tempo**

"Enzo Celli's parable is that of a being fated". **Il Sole 24 ore**

"An investigation into an increasingly significant movement". **L'Avvenire**

"Fifteen minutes of applause from an audience warm should be a great satisfaction for Enzo Celli and his company and the absolute proof of a great success." **Dance & Culture**

"The right mix between dance-maker and dance could be found in *Après-midi d'un Faun*, choreographed by Enzo Celli. *Après-midi d'un Faun* played with the lushness of Debussy's iconic score and the dancers' subtle animalistic qualities, seamlessly traveling from floor to standing. Dancers moved with the lightness of air, adding to the dreaminess of the dance. Taking a less is more approach Celli let the dancers' rare qualities take center stage, allowing us to fill in the familiar narrative". **Nancy Wozny**

"Enzo Celli entered the stage and engaged the audience by making clear eye contact and simply demonstrating the hilarity of the power of minimalism. Suddenly, he began a series of sliding *rond de jambs* that turned into a duet with Elisabetta Minutoli. The intertwining movement told a beautiful story of the quest between people to be noticed by one another. The arc of the piece was excellently executed and, in the end, they returned to humor. Comedy cannot exist without darkness, and Celli's work demonstrated this superbly". **diydancer.com**

"Enzo Celli believes in the group – the swooping form of a flock of birds as they navigate through thick air. He also believes in the individual; a dancer should be recognized as a person first, a part of the company second. In this, Celli is complicated. In his deep love for dance, Celli is clear". **PeridanceBlogSpot**

"We're infatuated with Enzo Celli's expressive style and beautiful accent". **@dna_dance**

VIVO Ballet is a brand new structure born in 2015, which is made up of two distinct realities: a professional training center based in Rome, where dancers selected from all over the world attend for professional training and a performance company based in the USA.

The VIVO Ballet Training Center is located in Rome, a unique background of beauty, history and culture.

VIVO trainings are dedicated exclusively to professional dancers who have already completed a training course or who have a degree and who want to spend an intensive period in Europe.

VIVO trainings are strongly connected with VIVO Ballet and its professional network. The trainings are marked by a 20-hours weekly plan consisting of professional ballet classes, modern dance classes, choreography work, company repertory studies and constant advice by VIVO Ballet artistic direction. Students selected are involved in VIVO Ballet training: rehearsal sessions with VIVO Ballet are part of the weekly training plan.

Over the past three years, the VIVO Ballet Professional Training Center has welcomed dancers from Italy, the United States, Russia, Canada, Brazil, Mexico and Argentina.

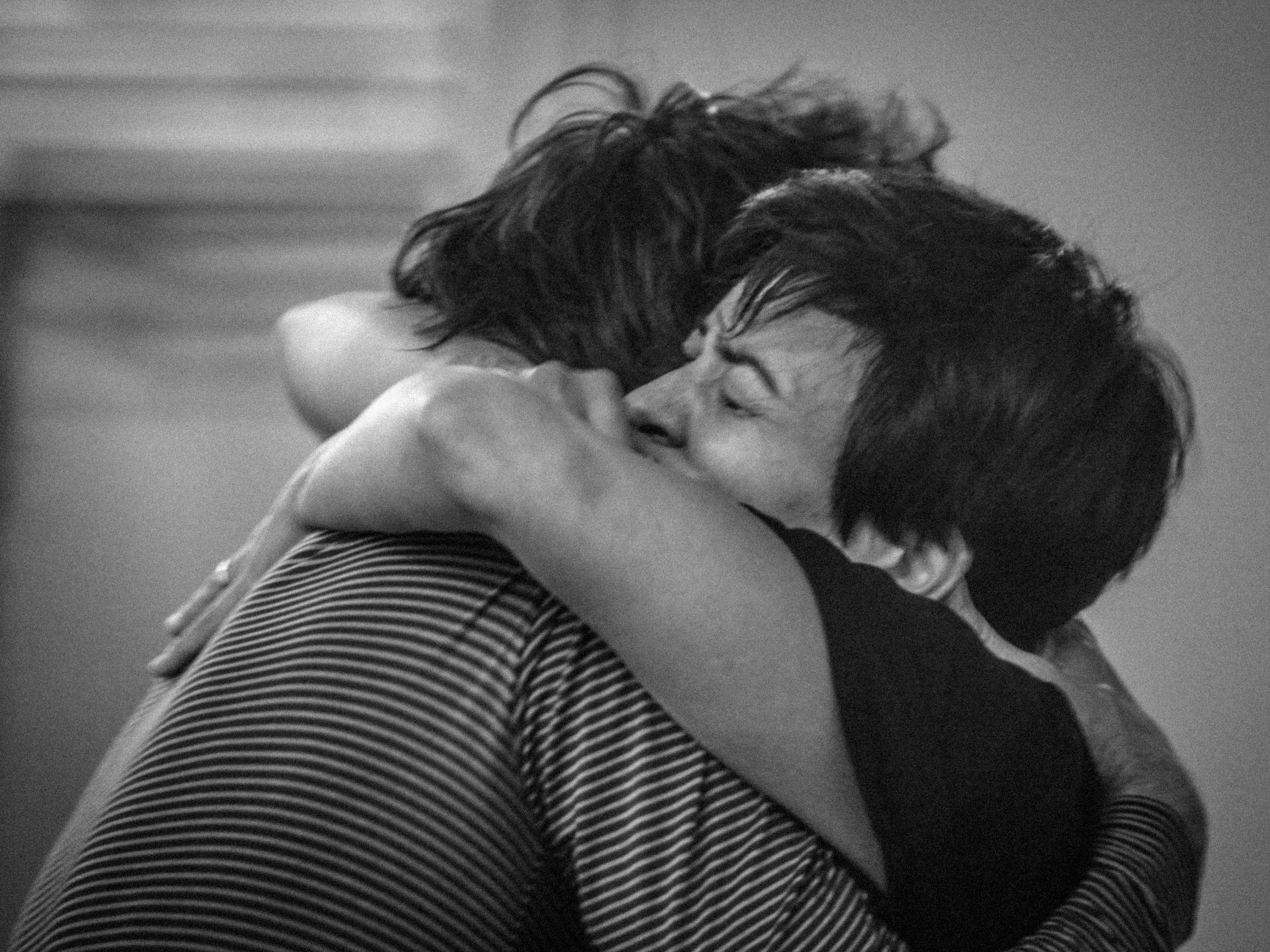
Many dancers who have finished their training have reached the company, both as artists and also in the management staff.





















GABBATHA

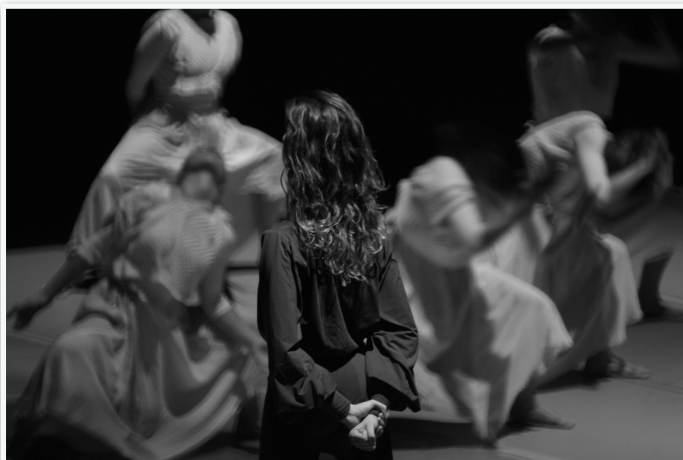
Gabbatha (Gabbatha) is an Aramaic name, as the Greek Lithostrōtos, indicating a place in Jerusalem, a high platform covered with pavement, the place where Pilate had his judicial seat. In Gabbatha, Pilate washed his hands, telling to the crowd "I am innocent of this man's blood." Gabbatha represents the place where humanity decided not to take responsibility, to turn its head away.

The problem and the drama of the migrants become the ground on which to investigate the assumption from which the performance starts.

Choreography: Enzo Celli

Music: VVAA

Number of dancers: 9



GISELLE

This remake of Giselle is set by a space strongly dream that represents the memory of the story of Albrecht, is set in a place so skinny, hairless.

The colors to gray represent the memory, which sometimes distorts over time. That's how the dance is full of symbolism, sometimes also distorted by the memory, the choreography comes charging, mannerist, full of rides that represent almost Albrecht attempt to rewind the tape of memory.

The distortion of reality becomes even more evident in the second act set in a women's prison. While Villi are dressed as prisoners, Giselle always appears in an elegant dress that changes iridescent colors more and more until you get to the red, a symbol of martyrdom. This is because as the protagonist approaches the sad ending of the story, in the mind of Albrecht, Giselle is becoming more supernatural connotations, indicating as she herself becomes the redemptive via of our prince (politician) decayed, that through it learns the deeper meaning of life.

Choreography: Enzo Celli

Music: Adolphe Adam

Number of dancers: 11



FRAGILE

Fragile is a show that is freely inspired to Nijinsky's diary. Strongly fantastic, it is situated in an imaginary scenery that represents the mind of the great dancer at the peak of his insanity.

The artists on the set are nothing else than the projection of Nijinsky's mind. With various moments of cheerfulness, the show merges into poetry that often naturally becomes all one with insanity.

Choreography: Enzo Celli

Music: VVAA

Number of dancers: 9



PARACASÓSCIA

It is a witty and self-ironic dance play which revisits our splendid lyrical patrimony, principally that of Giuseppe Verdi and Gioacchino Rossini, by means of a young, piquant language at the same time so energetic and strong as much as subtle and delicate, like the male and female lyrical voices can be.

A new and extremely modern way to approach Opera, both on the part of the choreographer Enzo Celli itself that have to interpret the Opera language in order to make young people willing to approach the Italian Lyrical Repertoire. Paracasoscia (translated from the dialect "It looks like a whiff" is a carousel of the most famous melodies which from lyrical world "are whiffing" towards the audience overwhelming it by means of a language contaminated by dance, break-dance, acrobatic and circensian arts, blended together in a semi-serious play. Paracasoscia wants to play with the Italian traditions language by "whiffing away" the burden of time.

Choreography: Enzo Celli

Music: Verdi, Rossini, Donizetti

Number of dancers: 9



CRISALIDI

The CRISALIDI (chrysalis or pupa) precedes the adult state of the butterfly. The shell of the chrysalis cleaves and the butterfly begins to laboriously come out.

Butterflies live an average of one month, but some species die after only a few hours. The chrysalis can live up to 30 years before emerging as an adult.

The condition of the dancer is similar. He spends his whole life in a chrysalis condition, during which he forms, struggles with himself, tries to grow and improve. Sometimes he loses this battle, sometimes he succumbs. It is a hard, incorrect battle, constantly fought with a sense of inadequacy that sometimes results in a very strong sense of solitude. Loneliness that sometimes makes us forget that we are not the chrysalis, but the butterflies within.

Yes, the dancer prepares for a lifetime to become the butterfly, then beauty, then poetry, which will last, hopefully, a month.

Choreography: Enzo Celli

Music: VVAA

Number of dancers: 11 (possible reduction to 9)



SORA

Sora (from the Japanese sky) is a naked and raw act of dance, it is a primary and primitive action of pure dance in which to try to catch a glimpse of this "carnal soul" that lives in each of us. It is also a tribute by Enzo Celli to his roots, because if it is true that we start from the Japanese translation of the word Sora, it is also towards which is the name of my birthplace in Italy of Enzo Celli.

Choreography: Enzo Celli

Music: Adolphe Adam

Number of dancers: 11



IRRITANTE

"Irritante" (Vexatious) is one of Enzo Celli's most beloved performances. To use an Italian term we would say "un lazzo" (a lump) which means sour taste and astringent. In the comedy of art, the lazzo is defined as a short mimic and buffoon-like action, intertwined in dialogue to give life to the scene: the lazzi of Pulcinella and Arlecchino are remembered. Stage dancers bring us into a dimension of deep feeling, sacrificing it for performance.

"Vexatious" compose, or rather breaks down, in two versions: 10 minutes duration, which develops through a duet and the second of the duration of 30 minutes is made by five dancers.

Choreography: Enzo Celli
Music: VVAA
Number of dancers: 2 - 5



ZONTON

Zonton celebrates life with the deepest and profound meaning celebrating that life which stubbornly proceeds to the disadvantage of human witticism, of mediocracy, and the wretchedness of man. Zonton celebrates his weaknesses that often transform into necessities, celebrating those people who know how to forge from love, abandoning themselves to life, enriched by the past and never left unconsolated by melancholy. Zonton is the total abandonment to the beauty that will save the world. So the dance becomes a metaphor to life in itself. Beauty just like passion, sacrifice as a gift, pain just like joy are nothing else but a translation of life into the dancing act.

"Zonton", from the ancient Greek Living, is the new performance choreographed by Enzo Celli for VIVO Ballet.

Choreography: Enzo Celli
Music: Verdi, Rossini, Donizetti
Number of dancers: 5

REPERTOIRE

VIVO
BALLET



FORMA ITALIANA

The performance is composed of three parts: Parce, Exaudi, Miserere. "Forma Italiana" is the state of mind of man in continuous relationship with the Love and the Divine. "Forma Italiana" is an intimate journey, a journey never easy, which places the human being in front of deep existential questions.

Choreography: Enzo Celli

Music: VVAA

Number of dancers: 8



APRÈS-MIDI D'UN FAUN

"The right mix between dance-maker and dance could be found in Après-midi d'un Faun, choreographed by Enzo Celli. Après-midi d'un Faun played with the lushness of Debussy's iconic score and the dancers' subtle animalistic qualities, seamlessly traveling from floor to standing. Dancers moved with the lightness of air, adding to the dreaminess of the dance. Taking a less is more approach Celli let the dancers' rare qualities take center stage, allowing us to fill in the familiar narrative". Nancy Wozny

Prélude à l'après-midi d'un faune, known in English as Prelude to the Afternoon of a Faun, is a symphonic poem for orchestra by Claude Debussy.

Choreography: Enzo Celli

Music: Claude Debussy

Number of dancers: 2

REPERTOIRE

LUJO
BALLET

MANAGEMENT



ENZO CELLI
Founder
and Artistic Director



ELISABETTA MINUTOLI
Founder and
Associate Artistic Director



FULVIO PALLISCO
Founder



KALINDA SANTOR
VIVO Ballet
Executive Director



NIKKI HOLCK
VIVO Ballet
Artist Associate



MICHAEL WRIGHT
VIVO Ballet
Artist Associate



ZOE ALEXANDRA THOMAS
VIVO Ballet
Company Manager



MENGXIAN ZHANG
VIVO Ballet
Public Relations



ALICE JOHNSTON
VIVO Ballet
Production



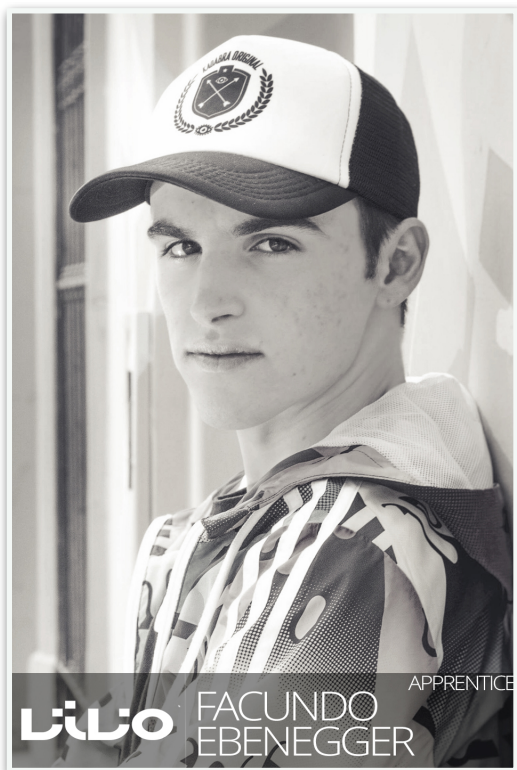
GIULIA MANCINI
VIVO Training Center
Director

MANAGEMENT

VIVO
BALLET



DANCERS



DANCERS

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