



PRODUCTIONS DOSSIER

2027/2028



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HUMANOS

Concept and direction **Vito Leone Cassano e Alberto Mocellin**

Choreography **Vito Leone Cassano**

Performers **Claudia Cavalli, Marco Curci, Erica Di Carlo,
Francesco Ayrton Lacatena, Antonella Piazzolla,
Roberto Vitelli, Samuel Puggioni**

Dark presences **Matilde Corni, Gaia Stanghellini**

Original music **Claudio Fedele**

Set design **Officina Chiodo Fisso**

Lighting design **Angelo Tauro**

Costumes **Junkie**

Production **Compagnia Eleina D.**

With the support of **Teatri di Bari**



SYNOPSIS

In an aseptic laboratory, a space stripped of identity turns into an observation chamber. The performers — like test subjects immersed in a social aquarium — move through a continuous experiment, driven by invisible forces that control, condition and redraw the relationships between bodies.

Transparent walls build and dissolve shifting boundaries, generating an unstable space in which every gesture becomes adaptation, survival, a chance for contact. What emerges is not open rebellion but a gradual anaesthesia: the individual negotiates their own space, allows themselves to be crossed, searches in the other for a possible threshold.

HUMANOS offers no answers, no comfort, no way out. It ignites a question: ***are we still capable of feeling, recognising, meeting the other?***

DIRECTOR'S NOTES

"This work is born of an urgency: to observe, from the inside, the mechanisms of contemporary social existence. Not to judge them, not to interpret them. Only to inhabit them with the body. HUMANOS is not a critique. It is an open question. A question that moves, that falls, that rises again. Like us. Like you."

Vito Leone Cassano

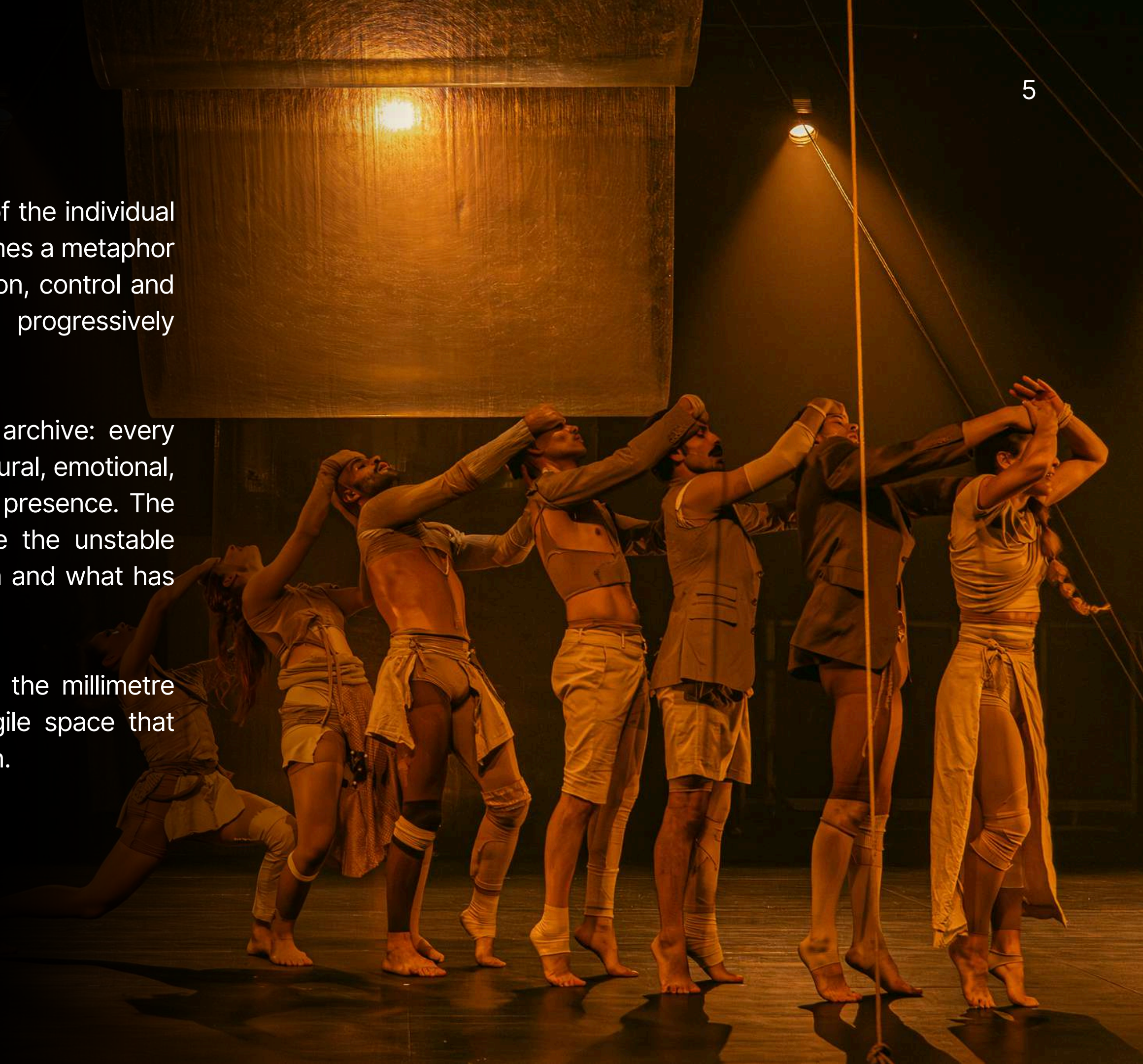


CONCEPT

HUMANOS emerges as a reflection on the condition of the individual in contemporary society. The aseptic laboratory becomes a metaphor for a present traversed by diffuse forms of observation, control and adaptation, in which the human being seems progressively anaesthetised.

At the heart of the work lies the body as a living archive: every identity is made of layers sedimented over time — cultural, emotional, social — that precede the individual and define their presence. The performers embody this stratification, making visible the unstable boundary between what belongs to the single person and what has been absorbed from the outside.

Dance arises at the minimal threshold of encounter: the millimetre between one skin and another. It is within this fragile space that identity can become a barrier, or a possibility of relation.



SCENIC LANGUAGE

Eleina D.'s research is founded on the development of a choreographic language that unites physical strength, athletic precision and the expressive value of gesture. In HUMANOS the body is called to inhabit an unstable space, in constant transformation, where every movement is born of a relationship between control, resistance, contact and suspension.

The set design becomes a fluid, three-dimensional environment: walls, diaphragms and transparent surfaces build shifting boundaries, crossed and redefined by the performers. Space is not a backdrop but a scenic organism: it observes, separates, contains, distorts.

Unconventional aerial apparatus enters the writing as a poetic device, opening new perceptions of the body and of space. Suspension is not only physical but symbolic: the image of a humanity in the balance, observing itself, adapting, and still attempting to meet.





TRAILER

FULL VIDEO
(PASS: HUMANOS26)

TOURING INFO HUMANOS

Available versions:

- HUMANOS — full version, 7 performers
- HUMANOS Duo — with Claudia Cavalli and Francesco Ayrton Lacatena

Running time: **60 minuti**

Genre: **Danza contemporanea, teatro fisico, danza aerea**

Recommended age: **14+**

A work for theatres, festivals and contemporary contexts, HUMANOS addresses theatres, festivals and programmes engaged with contemporary dance, physical theatre and hybrid performative languages.

The creation interweaves visual impact, choreographic research and reflection on the present, offering audiences an intense, accessible and layered experience.

The work can be presented in theatre spaces and festivals, both indoors and outdoors, and lends itself to audience-engagement activities, workshops and moments of exchange with the company.

AVAILABLE FOR TOURING



CNOSSO

Inspired by the myth of the Minotaur

A performance by Malombra and Compagnia Eleina D.

Conception and direction **Marco Guarrera**

Assistant director **Camila Chiozza**

Choreography **Vito Cassano**

Performer **Claudia Cavalli**

Original music **Lorenzo Danesin, Alessandro Innaro**

Shadow animation **Camila Chiozza, Marco Guarrera**

Mask construction **Fiammetta Mandich**

Production **Compagnia Eleina D. e Malombra**

in co-production with **Fattore K**

With production support from **TRAC - Centro di residenza teatrale pugliese** e **Luna nel letto - Centro di produzione Teatrale**

In collaboration with **Margine Operativo, Bluemotion Theatre e Angelo Mai - Roma**



MINISTERO
DELLA
CULTURA

CONCEPT AND SCENIC LANGUAGE

CNOSSO offers a reinterpretation of the **myth of the Minotaur through an intimate, contemporary lens**. The creation stages a figure that is no longer monstrous, but fragile, marginalised — a mirror of the fractured identities of our age.

The distinctive element of the project is Malombra's **"Theatre of Light"**: a handcrafted, analogue technique that merges shadow theatre with cinematic language. Through scenic models, moving light sources and continuously metamorphosing visual suggestions, the company builds three-dimensional landscapes in constant transformation.

The dramaturgy is entrusted to a single performer, while two shadow operators give body and dimension to the scenic space and its inner workings, taking on the function of deus ex machina within the narrative.

The Minotaur is portrayed as a woman: a body that holds fragility, rage and a desire for self-determination, imprisoned in a labyrinth of mirrors that multiply and fragment reality and identity. The performance unfolds through a visual and sonic apparatus in which light, shadow and evocative imagery are in constant dialogue with the performer's physicality.





TRAILER



FULL VIDEO

TOURING INFO CNOSSO

Suited to touring in theatres and festivals, indoors.
The project relies on a highly precise technique of image-making using light and shadow alone; the required technical apparatus is therefore essential and available on request.

Running time: **50 min.**

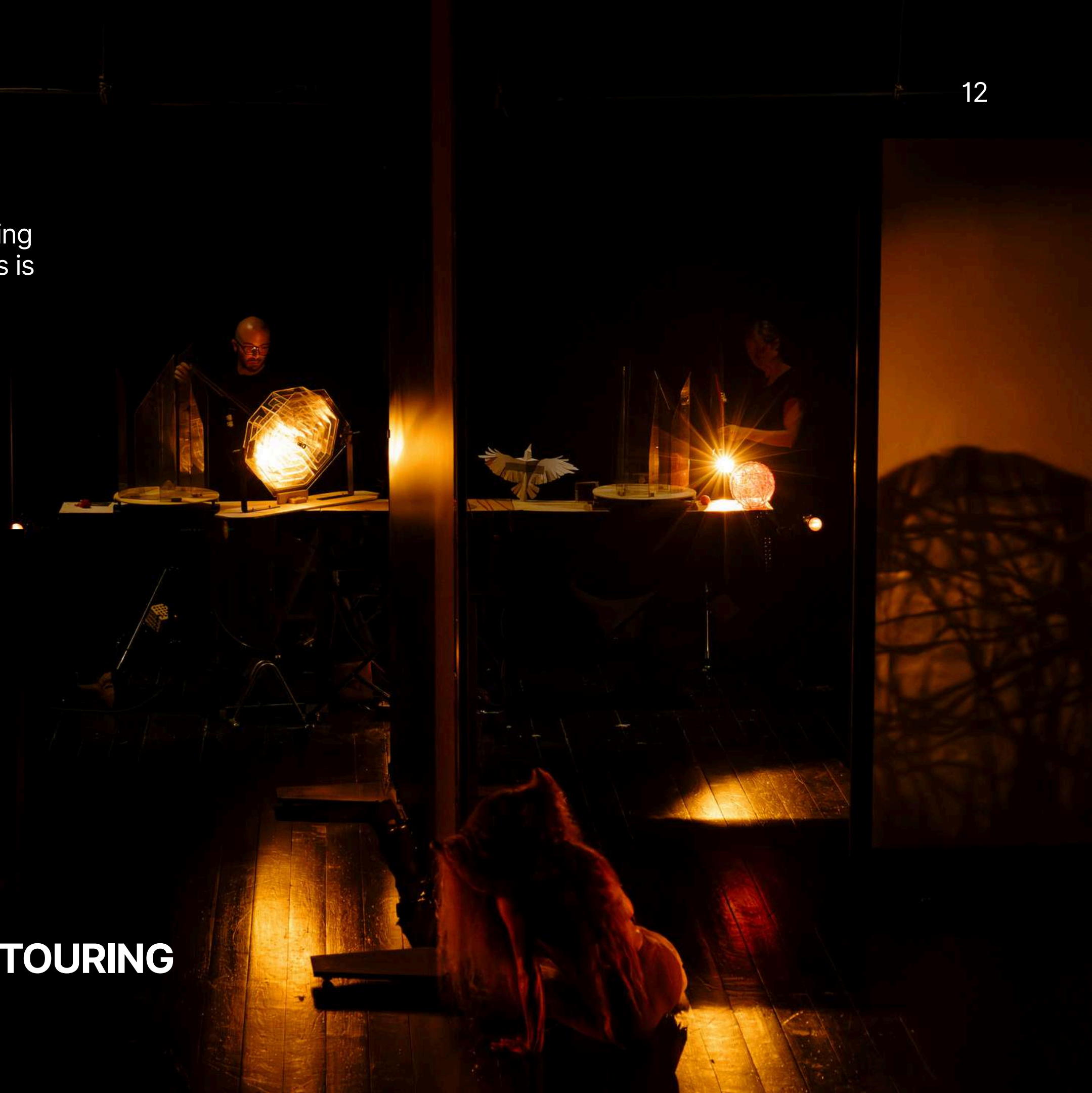
Genre: **danza contemporanea, teatro di figura**

Recommended age: **12+**

Related activities:

workshops and Q&A sessions available.

AVAILABLE FOR NATIONAL PREMIERE / TOURING



PHOBOS

Choreography **Vito Giotta, Angel Martinez Hernandez (Cie labotilar), Vito Cassano (Compagnia Eleina D.)**
 Dancers **Claudia Cavalli, Marco Curci, Erica Di Carlo, Beatrice Cardone, Francesco Lacatena, Antonella Piazzolla, Roberto Vitelli**
 Original music **Stefano Milella**
 Lighting design **Vito Cassano, Angel Martinez Hernandez & Vito Giotta**
 Assistant lighting design **Angelo Tauro & Alexandre Pago**
 Dramaturgy assistant **Marieke Buytenhuijs**
 Presentation text **Michel Kelemenis**
 Video and photography **Alberto Mocellin (Balto)**
 Production **Eleina D., Cie Labotilar**
 Co-production **Klap Maison pour la danse, CCN Ballet National de Marseille**
 With the support of **Accrorap Kader Attou, Teatri di Bari, Puglia Culture, Teatro Exfadda**



CONCEPT AND SCENIC LANGUAGE

The creative starting point is an **inquiry into the universal emotions of fear and hope**. The mythological figure of **Phobos, the Greek god of fear**, becomes a symbolic guide on this journey through the dark.

The **interplay of shadow and light** has become both a visual and a dramaturgical reference: bodies laid bare, exposed flesh, faces crossed by powerful emotions — terror, tenderness, despair.

The scene is built as a **mental landscape, taut and dreamlike**. Temporalities unravel and blend. The real and the unreal merge, through an alternation of visual and choreographic tableaux.

The intense, sincere physicality of the dancers gives body to an emotional narrative in which everyone can recognise themselves, between personal memories and collective reflections.





[TRAILER](#)

[FULL VIDEO](#)

TOURING INFO PHOBOS

Suited to touring in theatres and festivals, both indoors and outdoors; a site-specific, immersive and itinerant version is also available: ***PHOBOS Architecture beyond fear's boundaries*** ([TRAILER](#))

Minimum space required 7×9 m.
Technical rider available on request.

Running time: **60 minuti, senza intervallo**
Genre: **Danza contemporanea**
Recommended age: **16+**

Related activities: workshops and post-show Q&A sessions.
We are glad to work with venues to make the show adaptable to any space.

AVAILABLE FOR TOURING



MADRE _a study

A choreographic action born from the bodily writing of Claudia Cavalli, which does not merely inhabit the stage: it dissects it, millimetre by millimetre.

On stage, the bodies of Claudia Cavalli and Erica Di Carlo move like two forces driven by the same urgency — isolated particles stubbornly seeking a resonance. Everything begins from a pure absence. The work absorbs the echo of the Mothers of the Plaza de Mayo and transforms it into an abstract score that tests the endurance of exposed bodies.

Here the act of creating coincides with the activation of the creature itself: a living organism that takes shape and generates itself from that absence. What looks like organic weakness suddenly becomes impersonal impact-force, an impact that settles in the muscles, in the handling of weight, in the rhythm of a shared breath.

The two performers strip the gesture to the bone, cancel out every narrative intent, and let only the solidarity of contact and biological tension speak. A mineral memory that stubbornly persists. A duo of flesh that resists the friction of time.

CHORUS FOR A WOMAN ALONE

Choreography **Vito Giotta, Angel Martinez Hernandez, Vito Cassano**

Direction **Teresa Ludovico**

Dramaturgy **Gianni Forte**

Production **Teatri di Bari, Eleina D., Cie Labotilar**

PROJECT OUTLINE

Format: **Theatre and dance performance with a participatory device**

Distinctive element: **Involvement of a chorus made up of people from the host territory**

Research themes

- **Medea and the contemporary world**
- **Loss and transformation**
- **Motherhood and conflict**
- **The individual body and the collective body**
- **Belonging and exclusion**
- **Community and participation**



Project status: *research and development / seeking co-producers*

A WOMAN ALONE. A MULTITUDE OF VOICES.

The project is born from the encounter between Medea and Isadora Duncan. Not a figure and its commentary, but two forces that call to each other across centuries.

Medea is the foreigner: the female body observed and judged, the threshold between belonging and exclusion, where the desire for self-determination, motherhood, loss, and conflict all coexist.

Isadora is the answer that body gives itself — no longer judged or sacrificed, but exposed, free, able to pass through pain and make it gesture. Both speak of motherhood, loss, conflict, self-determination. But where Medea brings the fracture to the stage, Isadora seeks rebirth.

To bring them into relation today means to question the present through two radical female figures, who keep asking us what a body can do when it refuses silence, the norm, exclusion.



DADDY

Concept, choreography, creation **Marco Curci**
Artistic supervision **Vito Cassano, Claudia Cavalli, Alberto Mocellin**
Dramaturgy, text **Angelo Curci, Marco Curci**
Dramaturgical supervision **Gianni Forte**
Production **Compagnia Eleina D.**
With the support of **Ministero della Cultura, Regione Puglia, Teatri di Bari**

Presented by Tangente Danse
January 20th–23rd 2028

5-min extract from CCOV residency (Montréal).
content warning: nudity

PROJECT OUTLINE

Format: **physical theatre and dance performance integrating text, voice, and aerial movement (hybrid language)**

Distinctive element: **the figure of the father as an unstable archetype** — authority, protection, and absence — **investigated through the body as a living archive, suspension systems (ropes and harnesses), and the reinterpretation of Mediterranean myths (Telemachus and Odysseus, Aeneas and Anchises, Cronus and Zeus)**

Research themes

- **Fatherhood, authority, and submission**
- **Inherited models of masculinity and emotional repression**
- **Queerness as emotional disobedience**
- **The desire for protection, belonging, and intimacy**
- **The Mediterranean male body as an archive of memory**
- **Intergenerational transmission of desire, shame, and vulnerability**
- **Freedom, dependence, and agency**

Project status: *research and development — active phase between Italy and Montréal | seeking technical-artistic residencies and co-producers*

COMPAGNIA ELEINA D.

Recognised in 2025 as a **Dance Production Organisation by the Ministry of Culture** — first three-year term — Compagnia Eleina D., founded in 2011 by Vito Cassano and Claudia Cavalli, stands out for the originality of its choreographic language and for a multidisciplinary, international approach open to cross-contamination between the arts.

Directed by Vito Cassano and Claudia Cavalli, the company brings together **contemporary dance, aerial acrobatics, physical theatre and site-specific performance**, working in high-profile artistic contexts: from festivals to the museum stage and archaeological sites (among them the Oriental Metropolitan Museum in Nanjing and the Medici Fortress in Arezzo). Cassano is also artistic director of the World Dance Movement Festival, which each year draws choreographers and dancers from over 40 countries to Puglia.

From its earliest days, Eleina D. has forcefully explored the relationship between **body, space and new languages**: in 2011 it won the Audience Award at GD'A Puglia, while in 2013 it took part in the Hong Kong International Circus Arts Festival, where Claudia Cavalli won the Absolute Prize and the Critics' Prize at the Sheung Wan Civic Centre in the discipline of aerial silks.

The desire to take dance beyond traditional stages has guided the company through a rich output of **site-specific works**, including the choreographic direction of the aerial show "Hell in the Cave", staged 60 metres below ground in the Castellana Caves (Bari). Its multidisciplinary experiences also include a contribution to the docu-fiction ERMA by Luciano Toriello (Repubblica.it) and the visual project for Nikon Master Director, presented at the National Cinema Museum in Turin.

Eleina D. is also active in creating **work for younger generations**. Little Red Riding Hood (2018), directed by Michelangelo Campanale, earned significant recognition — the Eolo Award, the FIT Festival in Lugano and the Festebà Festival in Ferrara — and was selected for tours in China and Japan, including the National Theatre in Beijing and the Ricca Ricca Festival in Okinawa.

COMPAGNIA ELEINA D.

Alongside its artistic activity, Eleina D. promotes **training, mentoring and cultural exchange** through Sine-Metu, its dance residency centre in Puglia (realised in 2022/23 within the HERMES_INCREASE project, part of the Interreg IPA CBC Greece–Italy 2014–2020 Programme), collaborating with international academies (Broadway Dance Center and Peridance in New York), prestigious brands (Dior, Givenchy), and developing educational projects dedicated to passing on technical and managerial skills to new generations.

The company has to its credit numerous **collaborations with public bodies, foundations and international brands** (Ferrari, IBM, Alfa Romeo, Lexus, Calzedonia) and is distinguished by its solid organisational capacity, cooperative management model and diversification of public and private funding sources.

Through a **broad network of international partners** — including Teatri di Bari, Fattore K., La Luna nel Letto, KLAP Maison pour la Danse (France), ARC for Dance (Greece), Fringe Festival (Romania), IDACO NYC (USA), Ricca Ricca Festival (Japan), University of Foggia (Italy) and Fondazione Guido D'Arezzo (Italy) — Eleina D. continues to foster cultural exchange, championing Italian talent abroad.

Thanks to an artistic vision that is dynamic, inclusive and rooted in the present, Compagnia Eleina D. stands today as a benchmark in contemporary dance, able to combine innovation, tradition and internationalisation within a cultural ecosystem open to dialogue.



VITO CASSANO

Vito Leone Cassano is a choreographer, teacher and artistic director from Castellana Grotte (Bari). With a twenty-year career in contemporary dance and physical theatre, in 2011 he founded Compagnia Eleina D., which he still directs, specialising in a scenic language that fuses **contemporary dance, aerial performance, physical theatre and site-specific creation**.

After early years as a solo dancer with Compagnia **Mvula Sungani**, he took part in international tours and galas (Teatro La Fenice, Spoleto, Opera di Roma) and deepened his research across **France, Asia and the United States**. With Eleina D. he has signed site-specific shows and performances, including **Hell in the Cave** in the Castellana Caves, the **immersive production for the Oriental Metropolitan Museum in Nanjing**, and choreography for **major events across Europe, Africa and China** (Ferrari, X-Factor, Dior). He is the author of productions presented at leading international festivals: **Co-Esistenza (IDACO NYC)**, **Humans (Fringe Bucharest)**, **Anima Mundi (Teatri di Bari)**, **Phobos (Ballet National de Marseille)**.

Since 2021 he has been **artistic director of World Dance Movement** — WDM Italy and a **guest teacher at Move-it London, Broadway Dance Center and Peridance NY**, as well as a trainer for companies and cultural institutions. Since 2020 he has been involved in **corporate team-building through dance** for Polis-Lombardia, while in 2022–2023 he conceived and directed **Sine-Metu**, an artistic residency project supported by the **European HERMES Increase programme**, in collaboration with Equilibrio Dinamico and Teatro Pubblico Pugliese.



CLAUDIA CAVALLI

Claudia Cavalli is **co-founder and dancer** of Compagnia Eleina D., with a **twenty-year career in contemporary and acrobatic dance**. She trained and worked with major Italian and international companies, including **Mvula Sungani's CRDL**, **Giulia Staccioli's Katakò** and Compagnia **La Luna nel Letto**, specialising in aerial dance.

She represented Italy at the **P.P.S. Aerial Performance Tournament in Hong Kong**, winning numerous prizes, including **Absolute Winner**. Since 2011, with Eleina D., she has taken part in **international tours** (Brazil, Turkey, the Netherlands, USA), **festivals and multidisciplinary projects** such as **Little Red Riding Hood (Eolo Award 2019)**, **Co-Esistenza (IDACO NYC)**, **Hooked**, **Anima Mundi**, **Phobos** and **Cnosso**.

A **guest teacher for Move-it London, Broadway Dance Center and Peridance Capezio Center in New York**, since 2020 she has been **head of acrobatic disciplines at the Katakò Academy**. She works alongside the **creative direction of Eleina D.** and curates aerial performances for international and media events.

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