

[Athletes, ph. Benedict Johnson]



**riccardo buscarini : works**

**works for the stage**



## requiem for juliet

*After work I cross the streets of fair Verona... where I lay my scene* (Lady Capulet)

Who is Lady Capulet, and how was she in the aftermath of those tragic events? Like a shattered mirror, this work reflects on the power of individual choice and its many influences. Dance and theatre come together in *Requiem for Juliet*, Riccardo Buscarini's take on William Shakespeare's 1597 play, *Romeo and Juliet*. Commissioned for ŻfinMalta, *Requiem for Juliet* is the story of a mother coming to terms with the loss of her daughter. In this work, Lady Capulet, who is represented by the actress Charlotte Grech, lays bare the scattered memories she has kept hidden for years, all in a letter to Juliet. As she writes, she questions the life choices taken by her daughter and herself.

Love and grief, gender roles, religion, and power, are central themes in the play and in this adaptation. Buscarini's choreography is intertwined with voice-over text written for this work and inspired by the original play, while composer Alessandro Baldessari combines electronic music with Prokofiev's original score for the ballet *Romeo and Juliet*. A work for 10 dancers.

**trailer**  
**full video (password: RequiemForJuliet)**



## trois pièces françaises

Conceived and created jointly by Benedetto Bocuzzi and Riccardo Buscarini, *Trois Pièces Françaises* is a duet tribute to the Paris of the early 1900s, a historical and cultural period of great innovation and fruitful collaborations which irreversibly conditioned the development of art history. The three composers on the programme were contemporaries, colleagues and friends. Inspired by an ever-changing historical context, each of them explored the new expressive possibilities that the new century had to offer and transfigured their reality into music by creating original and pioneering works. *Trois Pièces Françaises* starts from the concept of transfiguration: the Schubertian waltzes of Vienna in the 1800s are transfigured with sensuality by Ravel; the social and worldly activities of Paris at the beginning of the century are evoked in music, with exquisitely Dada irony, by Satie; and finally the archaic, between light and shadow, re-emerges in modern Debussian writing. Each of the three tableaux is characterised by the use and interaction of media - movement, light, costume, object - precisely to pay homage to the multifaceted artistic collaborations of the early 1900s. Buscarini's multifaceted movement and Benedetto Bocuzzi's piano, with a vague queer nuance, transfigure the *Trois Pièces Françaises* bringing them to a new present in an original version made up of intangible and playful suggestions that become more and more luminous as a true tribute - rather than metaphorical - to the brilliance of the ideas of the *ville lumière* in the early 1900s.

[trailer](#)  
[full video](#)



## **silk**

*Silk is dedicated to all the encounters that have brought me back to the Silk Road in the past three years and that made my life intertwine to the ones of my Russian friends. A piece about travelling, communicating and hovering in space inspired by Siberia's great cold and exquisite hospitality.*  
Riccardo Buscarini.

*Silk* (2017) a piece for Chelyabinsk Dance Theater, artistic director Olga Pona, Chelyabinsk/RU, premiere 13 Feb 2017. Nominated as Best Production and Best Choreographer (Contemporary Dance) at Golden Mask Festival, Bolshoi Theatre, Moscow. The work will be restaged for ZfinMalta, the National Dance Company of Malta, in autumn 2019. A work for 10 dancers.

**trailer**  
**full video (password: siberia)**



## nocturne

Created as the black counterpart of *Silk*, Buscarini's 2017 work on Chelyabinsk Contemporary Dance Theater, *Nocturne* (2019) explores darkness, blindness, the feeling of something hiding in the shadow, or the fear of something we have to hide ourselves from. The central theme is the night as a moment of mystery and ambiguity, a place of the unsaid and of the unknown shaken by the haunting score of Tchaikovsky's String Quartet 3 Andante Sostenuto - Allegro Moderato. A work for seven dancers.

Premiered in a double bill with *Silk* on 21 May 2019, Chelyabinsk Drama Theatre, Chelyabinsk/RU

[trailer](#)  
[teaser](#)  
[interview](#)  
[full video \(password: siberia\)](#)



## **suite escape**

Commissioned by Equilibrio Dance Company in Bari/IT, *Suite Escape* is a full-length quartet based on the selection of several pas de deux from classical ballet. Their musical and choreographic scores are revisited and juxtaposed in a unique way. The work does not aim to use the single plots of the ballet but to question the genre of the pas de deux itself and its choreographic language. On a twisted square stage, four dancers meet and clash through an intricate partner work which pushes them to escape from the others rather than inviting them to complete a harmonic gesture.

Movement becomes in *Suite Escape* a medium of negotiation and the pas de deux a symbol of conflict between individual and group identity, between male and female components. The work stands as reflection on escaping and on the void generated by absence, which can be interpreted as a volume which might be filled by desire or as a space where the individual can reconfigure his or her own independence.

**trailer**  
**full video (password: passoadue)**

[ph. Camilla Greenwell]



## **charade**

Commissioned by EDGE 2020, the postgraduate company of The Place, London, *Charade* is a piece for seven dancers, a tribute to the impressionist era set to the eight *Valses Nobles et Sentimentales* by Maurice Ravel. UK and international tour in spring 2020 (Portugal, Austria, Sweden). Costumes by Frances Morris, lighting by Lucy Hansom.





## **l'età dell'horror**

A project born at the end of 2015, *L'età dell'horror / The Age of Horror* has found its origin and development in a series of polarities visible in the title. *L'età dell'horror* in fact sounds like "l'età dell'oro", which in Italian means The Golden Age. The mythical period of primordial harmony and prosperity here is juxtaposed to horror, a mix of disgust and fear, the primary emotion responsible to make us escape. Opposite and equal to the title, the choreography of this duet stems from the instinct to escape from the other, and, at the same time, from the desire to merge with the other. The structure of the work is found in a cyclical repetition of a single phrase and in its progressive variation, as the counterpoints from Johann Sebastian Bach's *The Art of Fugue* suggest. With which weapon can we fight the separation fear (inevitably) brings along and how can we make this distance a space of trust, if not choosing to hold on to each other? *L'età dell'horror* is a reflection on escaping and on staying together. The hostile landscape where it takes place is transformed in a space of listening and negotiation through the bodies' plasticity and endurance challenged by Bach's music ticking like an unavoidable countdown.

A production by Riccardo Buscarini/TIR Danza with the support of PimOff (Milan), Centro Danza Canal (Madrid), The Place (London), CSC - Centro per la Scena Contemporanea (Bassano del Grappa), Mediterranean Dance Center (Sanvicenti, Croatia). Winner of two residencies at 31° Certamen Coreográfico de Madrid (2018).

**teaser**  
**full video (password: horror)**



## no lander

Both a tribute to the choreographer's classical studies and a melancholic and subtle meditation on the themes of Homer's *Odyssey*, *No Lander* is a discourse on longing and belonging. Five dancers exposed to an unrelenting space, play heroes lost at sea... nothing to hang onto, no roots, no light and no land. Falling in and out of intricate partner work as they grapple to hold on to something, their flesh emerges from the darkness in waving and sculptural torsions. Stark industrial lighting and live captured sound collide and transform the stage into a deserted wreck.

*No Lander* was commissioned by The Place with support from ResCen at Middlesex University, TIR Danza Italy and using public funding by the National Lottery through Arts Council England. Originally developed in the frame of ArtsCross London 2013, a research project by ResCen/Middlesex University. Tour: Bath, Preston, Crewe, London, Gender Bender Festival, Bologna, Piacenza (Teatro Municipale). A piece for 5 dancers.

**trailer**  
**full video (password: ulysses)**

[ph. Veronica Billi]



## athletes

Commissioned by and winner of The Place Prize 2013, *Athletes* is a trio on competition viewed as tension between man and machine. The work features three enigmatic figures dressed by fashion designer Brooke Roberts, shifting from solidarity to cruelty in a sparsely beautiful futuristic landscape created by the atmospheric, eye-slitting lights of Lucy Hansom and Michael Mannion. A

*I wanted to create a dark piece using brightness, to build an engine using bodies, to show hate using love. Here things constantly transform into their opposite.* Riccardo Buscarini

**trailer**  
**full video**  
**feature on Vogue**

**installations / events**

[ph. Fausto Mazza Studio]



## invisible labyrinth

Second collaboration between Riccardo Buscarini and Francesca Lando of Immuto Collective, *Invisible Labyrinth* (2021) is an installation seemingly re-emerging from the past to be explored again and to offer a new interpretation of the challenges faced by our social relations. In the installation our desire to reconnect plays a game of entrances and exits, of closeness and distance. The labyrinth takes an ambiguous meaning: it is a physical, social and spiritual space we could both lose and find ourselves in. Like in a mirror maze without walls, in the *Invisible Labyrinth* one's reflection can be found in the other. Through meanders and the individual's gaze, identities gradually become collectivity. A concept originally thought for outdoor congregation spaces is extended in this occasion to the changing sociality of working spaces, between social distancing and smart working. The installation is coupled with a video by Riccardo Buscarini in collaboration with Matteo Rapalli and Fausto Mazza, in which dancers Melania Pallini and Laura Gazzani activate the labyrinth through a choreography inspired by its forms. Curated by UNA Galleria at Spazio Leonardo, Milan, Italy.

**documentary  
exhibition video**



## allegory of the five senses

What trace has the pandemic left on the way we relate to each other and towards the work of art? How can the artist and the artistic experience adapt to these changes? What reflections do we need to make about our sociality? How can we rethink "making culture" and in what spaces, in what ways, in which contexts? If art is an experience of the senses, how can we renew its perception if the present prevents us from living it by precluding us from using the senses and imposing on us a series of filters - masks, plexiglass, physical and virtual distancing through technologies - that separate us from the more physical and material aspect of feeling? Through *Allegory of the Five Senses*, Riccardo Buscarini imagines a return to feeling made up of *tableaux vivants* inspired by the classic iconography of the senses in art history. The final installation, produced in collaboration with EXTRABIG Festival (Bari), includes five different durational performances happening at once in the courtyard of the Palazzo di Città, at sunset.

[ph. Stefano Sampeolo]



## sipario

*Sipario* (2021), is a durational performance with body and costume Riccardo Buscarini has conceived for Festival della Città di Velluto and dedicated to Ala, the city of velvet in Trentino, Italy. Inspired by portrait iconography from Renaissance to Modernity, the choreographer, for this occasion also dancer, crosses the costume created by designer Mara Pieri and transforms the red velvet in a series of images set to Arcangelo Corelli's *Concerto Grosso*.

*Sipario* *homages the art of velvet through dance. Both arts have the ambition to intertwine ephemeral architectures in space and time.*  
Riccardo Buscarini, 2021

**full video**



## **io vorrei che questo ballo non finisse mai**

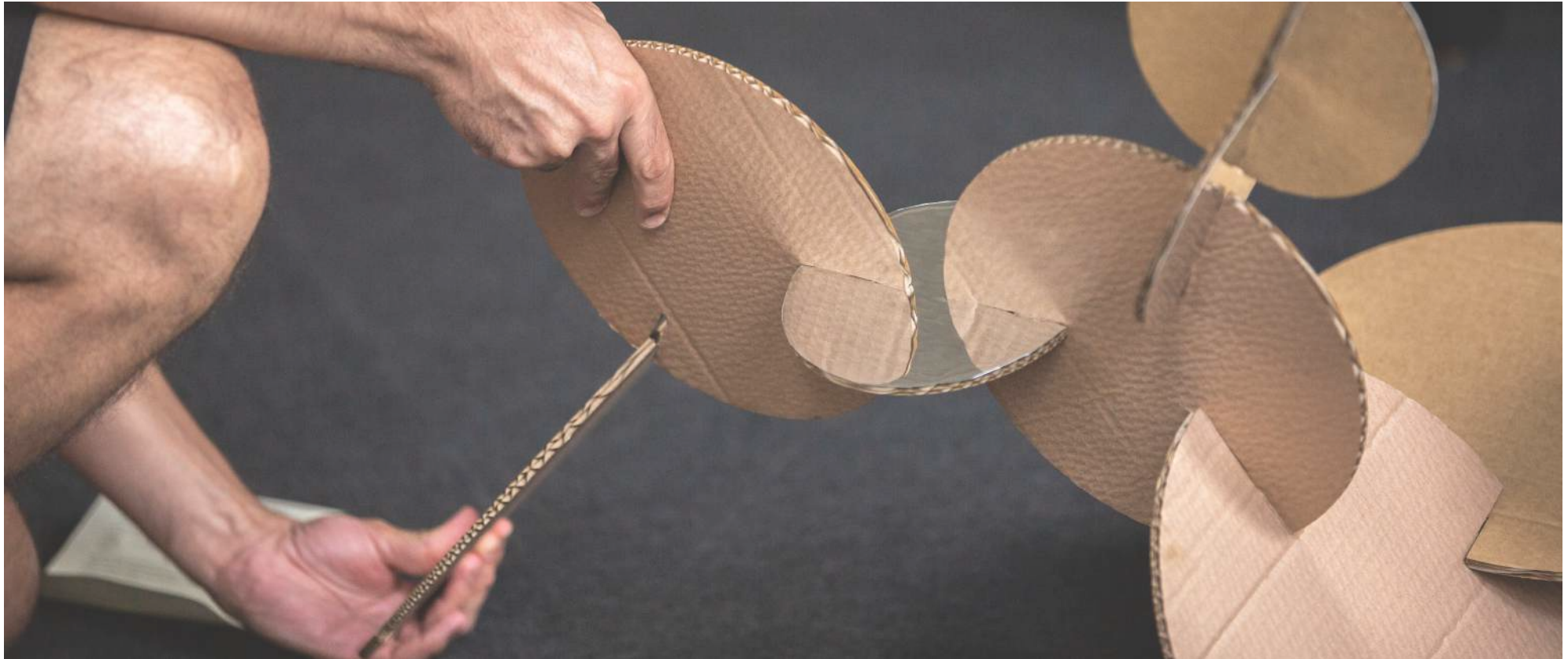
A project in collaboration with and produced by Teatro Gioco Vita in Piacenza/IT, *io vorrei che questo ballo non finisse mai* (*I wish this dance would never end*) is an event mixing drama, cinema and dance as a tribute to the great directors of the Neorealist era. During a monologue telling of the attraction between two people in a ballroom, dance scenes from famous movies by Federico Fellini, Vittorio De Sica, Dino Risi, Luchino Visconti are screened, taught to and danced by the audience in an immersive party experience filled with nostalgia, desire and fun.

*io vorrei che questo ballo non finisse mai* means in fact one thing: a dream-like image. Because each of us would love to be the protagonist of one of those masterpieces. Riccardo Buscarini

Premiere: 20-21 Apr 2018, Teatro Gioia, Piacenza/IT. Presented as opening event of Teatro PimOff's 18/19 season, Milan.

**trailer**  
**full video (password: gattopardo)**





## once upon us

The third chapter of *Once Upon Us* was a participatory installation devised by Riccardo Buscarini and Immuto Collective that took place at Queen Mary University of London during London Festival of Architecture 2019. Inspired by the latest medical research on how our environment influences our genetic expression and how memories could move across generations through DNA coding, *Once Upon Us* explored the blurring boundaries of our individuality across space and time.

[ph. Studio NAARO]



## **intertwined**

Selected as one of the Performance and Screening highlights of the London Festival of Architecture 2016, *INTERTWINED* is a site-specific installation designed for the building site of the COURTYARD HOUSE, a large family home currently under extensive renovation in Kensington. *INTERTWINED* explores the powerful relationship between architectural design and the experience of space through the collaboration of a multidisciplinary team with backgrounds in architecture and dance. A collaboration between Zaha Hadid Architects Annarita Papeschi and Vincent Nowak (FLOW Architecture) and choreographer Riccardo Buscarini.

**documentary**

[ph. Benedict Johnson]



## **we series**

Part of Nahmad Project's inaugural exhibition *i'm NOT tino seghal*, a concept by Francesco Bonami, *We All Need Fairytales* is an installation reflecting on the connection between performer and audience and the power of creating intimacy and magic through words. Inspired by the "bed-time story" setting, the installation invites spectators to lie on a bed with the artist and to listen to tales specifically created for them.

Selected as one of the four highlights of at miart, Milan's contemporary art fair 2017 on Artnet, *We, Dreaming* a new iteration of this *work*, featured metaphysical paintings by Giorgio De Chirico and surrealist works by Max Ernst.

**interview**

[ph. Rhona Mühlebach]



## **in parting glass**

Choreographer Riccardo Buscarini and visual artist Richard Taylor work together for the first time, transforming the glass cabinets in Summerhall's Laboratory Gallery into living archives to explore memory, intimacy and exposure. Paired by curator Holly Knox Yeoman, the duo use a magpie approach to draw from their personal experiences and cultural identities to mix ready-made objects, sculpture and sound to partner live and recorded performances.

The exhibition, preceded by an intensive period of collaboration, was bookended by live iterations of the work on display – both at the private view and during a closing event in March 2016. Part dissection of their personalities and part history of their individual routes to Summerhall itself, the results are tactile, immersive and narrative-led.

**exhibition video**  
**video interview**

[ph. Vernica Billi]



## **blur**

*Blur* is a dance installation developed in the frame of the European project Performing Gender on gender differences and sexual orientation. It was presented at MAMbo, the Museum of Modern Art of Bologna/IT in November 2014 and March 2015.

*My first reaction, when I was invited to take part in Performing Gender, was that of confusion: I had never reflected on my gender identity or my sexual orientation through my work. With Blur, I want to transmit this same sense of uncertainty and ambiguity: A meditative space, undefined, where gender is the echo of a chimera which fluctuates in the shadows.* Riccardo Buscarini

**trailer**

**opera / music**



## **madama butterfly**

Insects, animals, flowers and trees fill the fairytale-like Japanese imagery of Madama Butterfly, making this opera a real Liberty masterpiece. Inspired by the exotic, floral iconography the composer and librettist depict, costume and set designer Luke Azzopardi and Riccardo Buscarini imagined to place the tragedy on a majestic set representing two islands facing each other on a shiny ocean. Characters confront one another emerging from and blending in the background through costumes made of organza. Transparency in this staging is not only an aesthetic choice but also an ambiguous, metaphorical tool for mystery, mimesis, potential sameness and transformation - the butterfly protective chrysalis... and the deathly trap she is gradually sinking into. Commissioned by and presented at Teatru Aurora, Victoria/Malta, October 2023.





[ph. Francesca Ferrari]



## **goldberg variations**

A show in collaboration with violinist Gian Maria Lodigiani and video maker Martino Chiti about dreams set on and inspired by J.S. Bach's *Goldberg Variations*, played live by string trio and featuring one dancer and video projections.  
Winner of Bando ERT under 40. Produced by Concorso Film Festival, premiered during VerdiOFF 2020 at Borgo delle Colonne, Parma/IT.

**trailer**  
**full video (password: jsbach)**



## **falstaff**

Assistant to director M° Leonardo Lidi for G. Verdi *Falstaff*, new production by Teatro Municipale (Piacenza), Teatro Valli (Reggio Emilia) and Teatro Comunale (Modena).

Premiere: 24 January 2020 at Teatro Municipale, Piacenza.

**full video**

[ph. Gianni Cravedi]



**la forza  
del  
destino**

Choreographer and assistant to director M° Italo Nunziata for G. Verdi *La Forza del Destino*, new production by Teatro Municipale (Piacenza), Teatro Valli (Reggio Emilia) and Teatro Comunale (Modena).

Premiere: 18 January 2019 at Teatro Municipale, Piacenza.

**review and gallery**

[ph. Matteo Zangrandi]



## **dialoghi dalla boutique**

A multimedia concert including contemporary devised by Riccardo Buscarini in collaboration with contemporary music ensemble Collettivo\_21 and composer Alessandro Baldessari. *Dialoghi dalla Boutique* is a tribute to the dark and unsettling atmospheres of Dino Buzzati's short stories contained in the collection *La Boutique del Mistero* (1968).

Music by Thomas Adès, Alessandro Baldessari, Christophe Bertrand, Robert Muczynski, Jean-Claude Risset, Frederic Rzewski, Torū Takemitsu.

Premiered at Teatro Municipale (Piacenza/IT) on 24th November 2018 as part of Festival Incontemporanea.

**teaser**  
**full video (password: buzzati)**



## madama butterfly

From naive girl, to sensual lover, to betrayed wife, to desperate mother... Cio-Cio San transforms through the whole spectrum of femininity, just like a butterfly. The character finds evolution and death as the only way to escape from a cage she has built around herself after rejecting her own culture, family and religion. Just like in a Greek tragedy, order can be re-established only through the hero's suicide.

A minimalist, linear set with a Japanese house and a white bonsai garden framed by the gigantic architecture of Palazzo Farnese's armoury square, is where Puccini's tragedy takes place. The production is embellished by original 19th-century imperial kimonos belonging to costume designer Artemio Cabassi's private collection.

A production by Associazione Amici della Lirica Piacenza, conducted by M<sup>o</sup> Jacopo Rivani, directed by Giuseppina Campolonghi and Riccardo Buscarini. 9th Sep 2018, Palazzo Farnese, Piacenza/IT.

[more photos](#)

[ph. Marcin Sz]



## the cry of the double bass

Composed by Sebastiano Dessanay, *The Cry of The Double Bass* is a contemporary chamber opera presented at Tête à Tête opera festival 2017 in London. Writer and theatre director Mike Carter worked on its libretto while M<sup>o</sup> Daniel Rosina conducted the premiere performance while Riccardo Buscarini directed its staging.

*The Cry of the Double Bass* tells the story of an unnamed artist, charting his journey from childhood to being an accomplished musician. The work explores his changing relationship to music and the double bass, as he battles to fulfil his soul's desire. Richly symbolic and told as a mythic 'folk tale', it blends comedy and pathos.

Music and musical experience, creativity, the artist's inner and spiritual search, and the way society perceives musicians are the crucial themes of this opera.

[opera website](#)



## **il barbiere di siviglia**

Directed alongside Giuseppina Campolonghi for Associazione Amici della Lirica Piacenza and presented on 10th September 2017 at Teatro Municipale, Piacenza/IT, this production of Gioachino Rossini's *Il barbiere di Siviglia* was conducted by M<sup>o</sup> Jacopo Rivani and featured the characters in XVIII century costumes by Artemio Cabassi and framed by big doors shaping a labyrinth around them.

*Giuseppina Campolonghi and Riccardo Buscarini have directed with simplicity and elegance... clarity and irony. (G. Landini, L'Opera)*

**fashion**



[ph. SS20 Campaign ]



**fratelli rossetti**

Choreographer collaborator for the SS20 *Love Each Side of You* campaign video of shoes brand Fratelli Rossetti, Italy.

**video**



## **(wo)man + machine**

*(Wo)Man + Machine* was the name of knitwear designer Brooke Roberts's SS12 collection.

A cohort of fifteen dancers 'perform' the collection in a routine especially choreographed by Riccardo Buscarini. A striking performance combining warm humanity with strong, decisive geometric shapes reflecting Brooke's designs in a unique dance expression of the mechanism of the human machine.

The Hospital Club, London, 20th Sep 2011.

**trailer**

**bio**



Award-winning choreographer Riccardo Buscarini is an artist focused on constantly changing his creative approach to choreography and exploring its possible interactions with other art forms.

Riccardo trained at Accademia Domenichino da Piacenza/IT and London Contemporary Dance School where he graduated in 2009. Highlights of his career as an independent artist so far include winning The Place Prize 2013 with the piece *Athletes*, the participation in the international research projects danceWEB (Impulstanz, Vienna), Creatives in Residence at The Hospital Club (London), ArtsCross London 2013 (UK, Taiwan and China), Performing Gender (Italy, Croatia, Spain, the Netherlands), MAM-Maroc Artist Meeting in Marrakech. His work in the visual arts field include collaborations with Summerhall (Edinburgh), London Festival of Architecture (2016 and 2019), and with London gallery Nahmad Projects during the exhibition *i'm NOT tino sehgal* curated by Francesco Bonami and miart - fiera di arte moderna e contemporanea di Milano 2017.

Riccardo was commissioned to create original works on international dance companies. *Silk*, his Golden Mask 2018 double nominated creation on Chelyabinsk Contemporary Dance Theater (Russia) was restaged at ZfinMalta, the National Dance Company of Malta in autumn 2019. In 2019 he was commissioned to create a new work on Equilibrio Dinamico Dance Company. In 2020 he was one of the commissioned choreographers of EDGE Dance Company (The Place, London) and created a new work for 45° Cantiere Internazionale d'Arte di Montepulciano/IT. In 2022 he created a full-length work, *Requiem for Juliet*, on ZfinMalta.

In 2016 he approached opera direction working on *Don Pasquale* (Donizetti), *Barber of Seville* (Rossini), *Madama Butterfly* (Puccini), *Rigoletto* (Verdi) for Associazione Amici della Lirica Piacenza in collaboration with Giuseppina Campolonghi, and on Sebastiano Dessanay's *The Cry of the Double Bass* (Tête à Tête Opera Festival, London). He assisted M° Italo Nunziata (Verdi's *La forza del destino*) and M° Leonardo Lidi (G. Verdi's *Falstaff*) at Teatro Municipale (Piacenza), Teatro Pavarotti (Modena) and Teatro Valli (Reggio Emilia), Italy. In 2023 he directed *Madama Butterfly* at Teatru Aurora, Gozo.

From 2011 to 2015 Riccardo taught Choreography and Performance at Birkbeck University, London. He has taught and mentored professionals in Italy, UK, Malta, Spain, Croatia, Sweden, Cyprus and Russia.

Riccardo is the founder and president of *De Arte Saltandi*, cultural association dedicated to Domenichino da Piacenza, master of good manners at the court of Ferrara and Milan and author of the first essay about dance in the Renaissance. The Association promotes dAS FESTIVAL, Piacenza's dance and choreography festival.

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