

**ASTEROID**  
Marco D'Agostin

# **ASTEROID**

by Marco D'Agostin

## **with**

Marco D'Agostin

## **sound**

Luca Scapellato

## **songs**

Marco D'Agostin

Luca Scapellato

## **lights**

Paolo Tizianel

## **costumes**

Gianluca Sbicca

## **creation assistant**

Lucia Sauro

## **research process shared with**

Chiara Bersani

Sara Bonaventura

Nicola Borghesi

Tabea Martin

Damien Modolo

Lisa Ferlazzo Natoli

## **movement coach**

Marta Ciappina

## **repertoire dances**

Giulio Santolini

## **vocal coach**

Francesca Della Monica

## **scientific consultants**

Stefano Bontempi

Enrico Sortino

## **development, promotion**

Damien Modolo

## **organization, administration**

Eleonora Cavallo

Federica Giuliano

Irene Maiolin

## **production**

VAN

## **coproduction**

Piccolo Teatro di Milano - Teatro d'Europa;

Teatri di Pistoia;

Centro Nazionale di Produzione della Danza Virgilio Sieni Firenze;

Pôle-Sud CDCN Strasbourg;

Festival Aperto / Fondazione I Teatri - Reggio Emilia;

Snaporazverein

## **supported by**

CCN Ballet de l'Opéra national du Rhin;

AMAT and Civitanova Danza

La Contrada, teatro stabile di Trieste;

Bærum Kulturhus

Sprang / Ål kulturhus, regional dance scene and performing arts center

Grand Studio, Bruxelles;

Scenario Pubblico, Catania;

CSC/Centro per la Scena Contemporanea (Bassano del Grappa);

Fondazione Teatro Comunale Città di Vicenza;

Centrale Fies

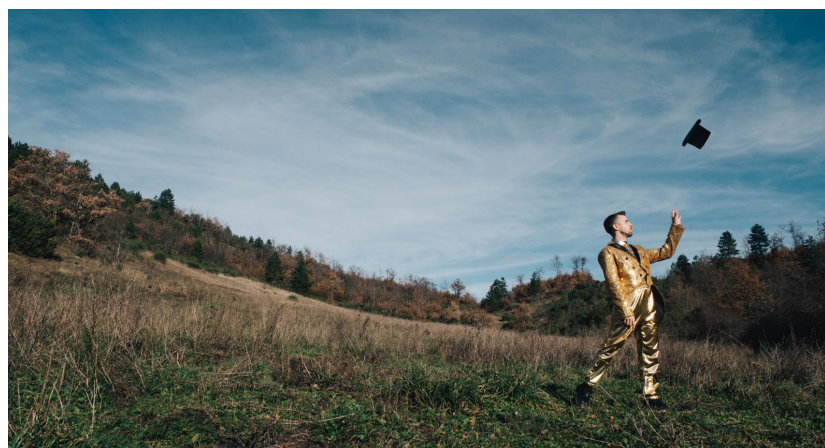
Teatro Stabile dell'Umbria

Other partners to be defined

Length : to be defined (around 60min.)

Première :

June 3rd 2025 - Piccolo Teatro di Milano



A tribute to the musical, to its overwhelming and paradoxical logics, to love stories that end as suddenly as an asteroid and to our human, intolerable finitude. With his usual irony, Marco D'Agostin builds a score for voice and body that - moving between paleontology, dance and feeling - tells of the infinite means in which life always finds a way to resist.

Geology and romance have one thing in common: they tell the story that things last a long time. The absurd hypothesis of an asteroid that would lead to the instant extinction of all dinosaurs shocked the scientific community in the 1980s: no one could accept a story that was so terribly fascinating but at the same time too improbable. The same incredulity of those who suddenly find themselves without a lover: it is difficult to accept that life can change direction so suddenly and cruelly.

In Marco D'Agostin's new show, the figure of a mysterious palaeontologist presents himself to the audience to discuss bones, extinctions and cosmic material. It soon becomes clear that something is not right: his phrases reveal sentimental details, the posture of a limb takes on a bizarre choreographic pose, the pronunciation of words increasingly resembles singing. A threat looms over the scientist's body, as terrifying as the trajectory of an asteroid: it is the musical, the most paradoxical and exhausting form of entertainment, which seems to want to destroy the lecture in order to test the ability to dance and sing the tale of the end.

In a hand-to-hand battle with Broadway, D'Agostin's populariser/performer gives life to an unprecedented duet that pairs science and love, entertainment and information, life and death, dance and

theatre. Between betrayals, dinosaur bones and mysterious caves full of iridium, *Asteroid* recounts the extraordinary capacity of life – and therefore of art – to always reappear, in new forms, without ever giving up. And we living beings, continually called upon to rebuild ourselves after apocalypses – which in a vertiginous reversal D'Agostin invites us to observe as if they were always behind us – are proof that we build ourselves up layer by layer, like the fabric of the earth, and that our biographies are small geological eras destined to leave something behind.

**“Why do they start to sing and dance all of a sudden?”**

***Dancer in the Dark*, Lars Von Trier**

## RESEARCH AXES

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In ASTEROID, some of the conceptual lines that have characterized D'Agostin's research over the years around the theme of "entertaining" will be explored in depth:

< The ever-changing relationship between performer and spectator;

< The "Entertainment" conceived as a game of illusionism: a force that promises to entertain but always conceals a trick, i.e. is capable of communicating another content, of showing its dark side;

< The frictional relationship that voice and movement maintain in the performer's body;

< The mysterious links between "entertainment" and "deep time". The time of a show always corresponds, for a few moments, to the time of geological eras: we can stretch an arc that goes from the pop to the epic, from the commercial to the sublime.

The discourse that the performer wants to deliver to the audience - and which the musical attempts to sabotage, even though this seems to be the best way to talk about it - is intended as a poetic look at what will happen after the end. At a time when the art scene has reached saturation point with works and reflections on catastrophe, there is an urgent need to build worlds that are not alternative, but successive: if it's certain that we're at the end of a world, and if it's equally certain that there will still be a world after this one, it's worth making the collective effort to build what will be, reaffirming the space for the invention of a new way of living together - not necessarily consistent with reality. As Federico Campagna writes in *Prophetic Culture*, "a world can survive the end of its historical body only through

posthumous syncretic alterations rather than through its own efforts at archiving its preservation".

## THE MUSICAL

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In relation to the musical - a form of entertaining taken here as a reference, analyzed, deconstructed and remodeled - we will first observe the paradox: why does everyone suddenly start dancing and singing, like a dancing asteroid plunging into reality?

The principle of "choreographic irruption" will be treated from a performative point of view, as an instruction for the body. The musical will be seen as a force that erupts and distracts, that takes us elsewhere, a force of conflict, funny but cruel.

In terms of choreographic research, we will study the main stylistic features of the musical comedy movements of the 50s, 60s and 70s, providing a reservoir of movements from which to build the device that will manipulate and conquer the performer's body. All music and songs will be created in collaboration with musician LSKA / Luca Scapellato (*Best Regards, First Love, The years*).

## AFTER THE END

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The discourse that the performer attempts to deliver to the audience oscillates between two narratives, one true and one false. On the one hand, the reconstruction of the way in which, over the years, the hypothesis of an asteroid impact on the earth has been studied, contested and then accepted by the international scientific community; on the other, the parallel story - totally invented - of a woman grappling with the sudden end of a love affair (another asteroid) and with the attempt to turn it into a musical, destined to fail.

The title of the fictional musical the performer is telling the audience about is in fact a clear allusion to the central theme of the speech. What will the next world be like? Who will sing the world's song when the future world needs to invent its own musical?

The show's final scene is supposed to open up a universe far removed from the musical and the way the work began, ideally by singing a "world song". Whereas in the musical, songs are always and only used to express the individual feeling, the ego of the protagonist narrating his emotion, the space here will be devoted to mountains, lakes, leaves, cities. The body will also be engaged in a very different kind of physical work, in an attempt to give body to the world by destroying, once and for all, the musical.

## COLLABORATIONS

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During the work process, each week a guest is invited into the room to attend the rehearsals and contribute his or her own point of view to the research. The personalities chosen cover a wide field of study: from Emanuele Coccia (philosopher) to Enrico Sortino (performer and musical theatre teacher), from Lisa Ferlazzo Natoli (director) to Luca Scapellato / LSKA (electronic musician and songwriter), from Chandra Livia Candiani (eco-poet) to Chiara Bersani (playwrighter), from Giulio Santolini (in the dual role of coach and "alter ego dancer") to Francesca Della Monica (vocal anthropologist and opera singer), from Daniele Villa (writer) to Tabea Martin (choreographer).

In collaboration with the Piccolo Teatro di Milano, the research will be presented to the public in the form of a series of public meetings between Marco and some of his guests.

## BIBLIOGRAPHY

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*Phenomenology of the End*, Franco Bifo Berardi

*Prophetic Culture*, Federico Campagna

*Breviary of Chaos*, Alber Caraco

*Trilogia della catastrofe (Trilogy of Catastrophy)*, Carbè / La Forgia / D'Isa

*Storia del Musical (History of Musical)*, Luca Cerchiari

*Metamorphoses*, Emanuele Coccia

*Esiste un mondo a venire? (Does a world to come exist?)* Danovski - Viveiros De Castro

*The Ravishing of Lol Stein*, Marguerite Duras

*The Storytelling Animal : How Stories Make Us Humans*, Jonathan Gottschall

*Good Entertainment*, Byung Chul Han

*Biopolitica della catastrofe (Biopolitic of Catastrophy)*, Eva Horn

*Sixth Extinction*, Elizabeth Kolbert

*Ideas to postpone the end of the world*, Ailton Krenak

*After Lockdown: A Metamorphosis*, Bruno Latour

*The Way Through The Woods : Of Mushrooms and Mourning*, Litt Woon Long

*On Time and Water*, Andri Snaer Magnason

*Rupture(s)*, Claire Marin

*Lettere dalla fine del mondo (Letters from the end of the world)* , Parente - Vallortigara

*Europe in Love, Love in Europe*, Luisa Passerini

*In The Dust of This Planet*, Eugene Thacker

*The Mushroom at The End of The World : On the Possibility of Life in Capitalist Ruins*, Anna Tsing

## CREATION CALENDAR

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15-19.01.2024

**Catania** (I) - Scenario Pubblico

05-10.02.2024

**Pistoia** (I) - Il Funaro, Teatri di Pistoia

27.05-01.06.2024

**Milano** (I) - Piccolo Teatro

01-05.07.2024

**Vicenza** (I) - Teatro comunale di Vicenza

17-22.07.2024

**Trieste** (I) - La Contrada, Teatro stabile

05-17.09.2024

**Dro** (I) - Centrale Fies

07-12.10.2024

**Pistoia** (I) - Il Funaro, Teatri di Pistoia

04-09.11.2024

**Pistoia** (I) - Il Funaro, Teatri di Pistoia

25-30.11.2024

**Rubiera** (I) - Corte ospitale

09-14.12.2024

**Rubiera** (I) - Corte ospitale

16-21.12.2024

**Mulhouse** (F) - CCN Ballet de l'Opéra nat. du Rhin

13-24.01.2025

**Aal** (No) - Sprang / Ål kulturhus

03-15.02.2025

**Strasbourg** (F), CDCN Pôle Sud

03-08.03.2025

**Milano** (I), Piccolo Teatro

18-23.03.2025

**Roma** - Spazio Rossellini

24-29.03.2025

**Bruxelles** (B) - Grand Studio

07-19.04.2025

**Bassano del Grappa** (I), CSC

28.04-03.05.2025

**Milano** (I), Piccolo Teatro

19-24.05.2025

**Civitanova** (I), AMAT

26.05-01.06.2025

**Milano** (I), Piccolo Teatro

## TOUR

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03-08.06.2025

**Milano** (I), Piccolo Teatro

12.07.2025

**Civitanova Marche** (I), Civitanova danza

18.07.2025

**San Sepolcro** (I), Kilowatt

19.07.2025

**Bassano del Grappa** (I), Opera Estate

29.07.2025

**Bolzano** (I), Bolzano Danza

14-15.10.2025

**Strasbourg** (F), CDCN Pôle Sud

2025/2026 (exact dates to be defined)

**Barcelona** (E), Festival Grec

**Castiglioncello** (I), Armonia

**Torino** (I), Torino danza

**Dro** (I), Centrale Fies

**Reggio Emilia** (I), Festival Aperto

**Pistoia** (I), Teatri di Pistoia

2026/2027

**Paris** (F), Théâtre de la Ville

## MARCO D'AGOSTIN

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Marco D'Agostin is an Italian artist active in the fields of dance and performance. In 2023 he was awarded the best dance piece for "Gli anni" at the UBU prizes and Special award for dramaturgical innovation at Premio Riccione. He is associate artist at the Piccolo Teatro in Milan.

His work questions the role and functioning of memory, and focuses on the relationship between performer and spectator. Dance, a complex geography in which sounds, words and movements constantly collide, tends towards the emotional compromise of the ones who perform and the ones who watch.

After training with internationally renowned masters (Yasmeen Godder, Nigel Charnock, Rosemary Butcher, Wendy Houstoun, Emio Greco), he began his career as an interpreter, dancing for, among others, Claudia Castellucci / Societas Raffaello Sanzio, Alessandro Sciarroni, Liz Santoro, Iris Erez, Tabea Martin.

Since 2010 he has developed his own choreographic research taking part in numerous international projects (ChoreoRoam Europe, Act Your Age, Triptych). He was twice among the Priority Companies of the European network Aerowaves.

He presented his works in many festivals and venues around the world such as Rencontres choréographiques int. de Seine-Saint-Denis, Théâtre de La Ville in Paris, Les Brigittines in Brussels, The Place Theater in London, Sala Hiroshima in Barcelona, Tanzhaus Zürich, Schaubühne in Leipzig, SESC Pompeia in Sao Paolo, Centro GAM Santiago del Cile, Santarcangelo Festival, Romaeuropa, VIE Festival, Torinodanza, OperaEstate, among others).

Since 2019, invited by Boris Charmatz, he's been one of the twenty dancers of the XX Dancers for the 20th century project, in which he performs the «Schuhplattler» repertoire from Folk-s by Alessandro Sciarroni.

In 2020 he was invited by Marie Chouinard, director of the Dance Biennale in Venice, to create a new creation for the dancers of the Biennale College.

Marco D'Agostin is one of the founders of VAN, a dance production organization recognized and supported by the Ministry of Cultural Heritage and Activities since 2015.

### Répertoire

Asteroide (2025)  
OKOKOK (2023)  
Gli anni (2022)  
Saga (2021)  
Best Regards (2021)  
Avalanche (2018)  
First Love (2018)  
The Olympic Games (2017)  
Everything is ok (2015)  
L'Isola di Bouvet (2015)  
Last day of-all (2013)  
Per non svegliare i draghi addormentati (2012)  
Viola (2010)

### Awards

Premio Hystrio - corpo a corpo (2024)  
Premio UBU - miglior spettacolo di danza "Gli anni" (2023)  
Premio Riccione - nuova drammaturgia (2023)  
Premio UBU - miglior performer under 35 (2018)  
Premio Teatro Libero di Palermo - BEFestival (2017)  
(Re)connaissance, Grénoble - 2° premio (2017)  
Premio Prospettiva Danza (2012)  
Premio Scenario - menzione speciale (2011)  
Gd'A Veneto Award (2010)



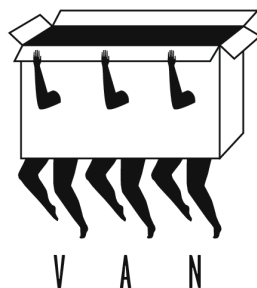
## ▪ CONTACTS ▪

### ARTISTIC

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### DEVELOPMENT, PROMOTION

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