

Aurelio Di Virgilio

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# BIO

Aurelio Di Virgilio (1995, Pescara) is a dancer and performer who lives and works between Rome and Milan. He graduated from the school of Piccolo Teatro of Milan – Luca Ronconi (2017).

His choreographic and performative research is focused on heterogeneous tools such as choreographic scores, somatic practices, plastic elements and drawings to access personal memories and to reflect on the present we are living. Bodies are invited to relate each others by reconsidering their identity and their gestural codes to get in touch with the other.

Since 2020 he has presented his works in theatres, museums and art foundations, including Cango – Cantieri Goldonetta (Florence), La Fondazione – Fondazione Nicola del Roscio (Rome), Nuovo Teatro delle Commedie (Livorno), Fondazione smART (Rome), Museo della Città (Livorno), Sala Santa Rita (Rome). It is part of the Prender-si cura 2021 residency program, curated by Ilaria Mancia at the Mattatoio (Rome). In 2022 he won the Più Erbacce research grant promoted in collaboration with BASE (Milan). He has collaborated as a performer for Collettivo Treppenwitz and as performer/assistant for Masako Matsushita on occasion of MOVING, a project sustained by Memorie Future, a cultural program organized by Fondazione Feltrinelli Triennale Milano and Terzo Paesaggio.

# POEMS

(Ongoing)

## PROJECT BY

Aurelio Di Virgilio

## WITH THE SUPPORT OF

Atelier delle Arti – Livorno,

## RESEARCH GRANT

Più ERBACCE, CIMD, BASE – Milano

## RESEARCH TEAM

Allison Grimaldi Donhaue (poet and writer) , Marta Federici (independent curator and writer) , Paola Granato (dramaturg and writer)

## TUTORS

Elena Giannotti, Francesca Grilli, Dan Kinzelman, Stefano Tomassini

## MUSIC

Ivano Pecorini

**POEMS** is a reflection on the power of dedications written in books. The interest in the vibrant and predictive aspect of this type of message opens the following investigation: How do the body, the space and the object change when we encounter dedications sent to other people? *The dedication is for me a point in the story which represents in its brevity the completeness of the act. A microscopic and crystalline sign.* The investigation, the performance and the installation (in the form of fragments) want to be an ode to the invisible, to all nocturnal, whispered communications. Through the creation of an archive in progress – currently made up of dedications, clay sculptures, books, fortune cookies – the intention is to define a place in which it could be possible to glimpse, evoke, imagine the life of the other.

*"Poems is the poem I never wrote and with which I won the Christmas competition. I was 7 years old. They gave me a cup.*

*To Jolanda who wrote for me."*



BASE – MILANO  
Più Erbacce Program

POEMS, 2022  
Courtesy the artist



BASE – MILANO  
Più Erbacce program

POEMS, 2022  
Courtesy the artist

# JEPLANE

(2022)

## PROJECT BY

Aurelio Di Virgilio

## CO-PRODUCTION

Atelier delle Arti – Livorno, Il Mutamento, Torino, Pilar Ternera-  
Livorno

## EXECUTIVE PRODUCTION

Pilar Ternera – NTC

## MUSIC

Ivano Pecorini

## LIGHT DESIGN

Massimiliano Calvetti

## STYLING AND COSTUMES

Giulia Geromel / Marco Rambaldi

## DRAMMATURGICAL CONSULTANCIES:

Massimiliano Barachini, Elena Giannotti

## DURATION

40'

## PREMIÈRE

09 OTT 2022 – Nuovo Teatro delle Commedie – Livorno

**JEPLANE** was born from the desire to reconstruct the dynamics that are unleashed in front of a landscape: the horizon, the flattening of the world into a line, the feeling of the future.

The specific properties of this territory are instability and iridescence.

The aim is to cast your eyes elsewhere, allowing yourself to say and to think things you never thought about, perhaps not to say anything. In a delicate and artificial set that wants to be an intimate place, Aurelio throws his body into imagined architectures that come from his own interior, preparing to build a clear, complex gaze full of history. JEPLANE appears as the place of impossible, invisible, interrupted bonds.

"For this occasion I found new eyes"

**Trailer:** <https://vimeo.com/745928961>



PERFORMANCE Nuovo Teatro delle Commedie – Livorno  
Still frame

JEPLANE, 2022  
Courtesy the artist



# SUPER

(2022)

IN COLLABORATION WITH  
Fondazione SmART – polo per l'arte, Roma

EXHIBITION  
24 giu 2022

DURATION VIDEO  
8 min

CONCEPT  
Aurelio Di Virgilio

MUSICA  
Ivano Pecorini

SUPER is a performative project focused on personal identity. During the residency Aurelio will share with boys and girls games and collective practices. Through the narration of myths, romances, through the creation of drawings, clay sculptures, we want to build a common archive that can be consulted and brought within the experience of movement to develop non-predefined and changing interactions between bodies.

SUPER\_ Fondazione Smart – polo per l'arte, Roma  
<https://vimeo.com/724160246/8e2fcba042>



PERFORMANCE Fondazione SmART – polo per l'arte, Rome  
Still frame

Courtesy the artist and the Foundation

# LAND

(2021)

WITH THE SUPPORT OF  
Azienda Speciale Palaexpo – Mattatoio | “Prendersi Cura” Program  
Curated by Ilaria Mancia

IN COLLABORATION WITH  
Company blu, Sesto Fiorentino – Firenze

CONCEPT  
Aurelio Di Virgilio

ARTISTIC CONSULTANCY  
Marta Federici, Paola Granato, Ilaria Mancia

LAND talks about the landscape as an unstable and changing territory, in which we are completely immersed. No longer something external to us, but something that is constantly generated and regenerated through us: a place articulated on a network of relationships, visible and invisible, which connect us to the outside and to other people. The focus of the research is on the way in which external information is detected and inserted within performer's inner landscape. In this solitary dimension, he has to build a code of gestures and gazes capable of defining an articulated network of real or imaginary relationships. The performance uses a carpet to define the place and the limit of the action: in this way we want to orient the fruition towards a precise and clear dimension, which over time can open up to the surrounding environment and allow the formation of an horizontal territory that can be shared. A place no longer lonely.

Research: <https://vimeo.com/577174926/4cb945beea>



PERFORMANCE Circo Massimo – Rome  
Still frame by Anouk Chambaz

LAND, 2021  
Courtesy the artist

# SEXY MOVERS

(2020)

## PRODUCTION

CANGO | Cantieri Goldonetta | Virgilio Sieni

## WITH THE SUPPORT OF

Atelier delle Arti danza, Livorno

## IN COLLABORATION WITH

Company blu, H(abita)t Rete di spazi per la danza/MUVet

## PREMIÈRE

28 Feb 2020, Cantieri Goldonetta, Firenze.

## DURATION

36'

## CONCEPT

Aurelio Di Virgilio

## DANCERS

Sharon Estacio e Lucrezia Palandri

## STYLING AND COSTUMES

Marco Rambaldi

## MUSIC

Ivano Pecorini

## LIGHT DESIGN

Marco Cassini

Sexy movers is a reflection on the essay A general theory of love by Thomas Lewis, M.D. Fari Amini, Richard Lannon, M.D. The focus is the meeting with the other, a meeting that explores **the moment in which two persons come into contact**. Imagine to expand this moment, to stretch time and observe the vibrations, moods and dynamics that precede the encounter. **What happens when we get close to someone?** What happens when our eyes meet someone's eyes? How do we change depending on who we are interacting with? Sexy movers is a transformation process in which **bodies store experiences** and use them as a strategy to communicate with each other.

**Trailer:** <https://vimeo.com/649088671>

**Promo:** <https://vimeo.com/416397771>



PERFORMANCE Sala Santa Rita\_ Rome  
Still frame by Marco Mazzone

Courtesy the artist

# SEXY MOVERS \_ installation

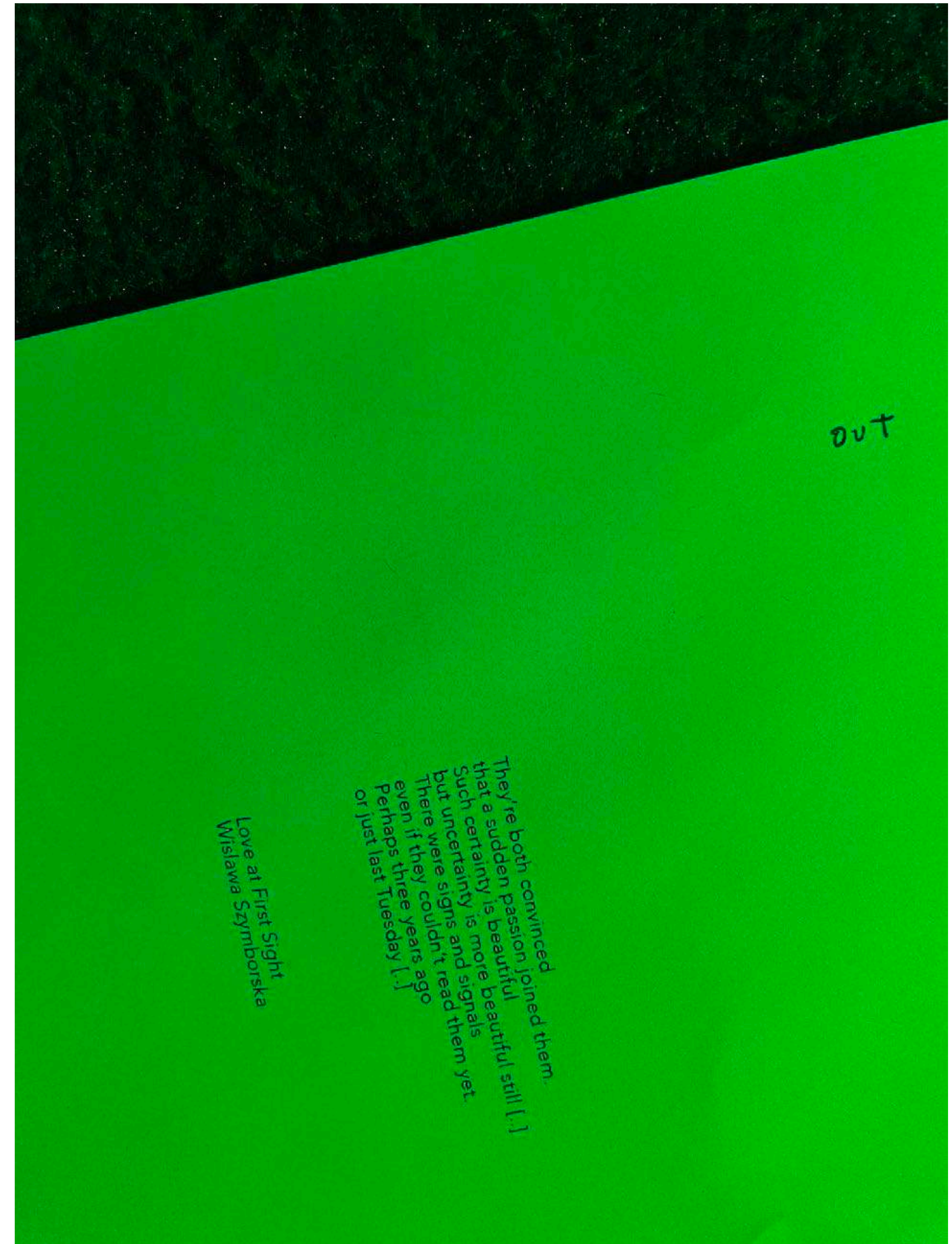
(2021)

CURATED BY  
Aurelio Di Virgilio

WITH THE SUPPORT OF  
Azienda Speciale Palaexpo \_ Sala Santa Rita

IN COLLABORATION WITH  
Atelier delle Arti - Livorno

The installation (from 3 to 14 November 2021) and the performance (10 /11 November) want to be a way to give back to Santa Rita's church its aggregative function. In this way Sexy Movers redefines a common ground of interaction, in which everyone has the possibility to establish new relationships



Installation view Sala Santa Rita, 2021  
 drawings on paper A4  
 Courtesy the artist.





Installation view Sala Santa Rita, 2021  
Sala Santa Rita  
Courtesy l'artista.

# FENOMENO PASQUAROSA

(2021)

## IN COLLABORATION WITH

La Fondazione, Fondazione Nicola del Roscio, Roma.

## PREMIÈRE

4 Marzo 2021, La Fondazione, Roma.

On occasion of the Exhibition of Claire Fontaine, Pasquarosa, Marinella Senatore.

In conversation with the curator Pier Paolo Pancotto.

## DURATION

29'

## CONCEPT

Aurelio Di Virgilio

## MUSIC

Ivano Pecorini

A selection of artists, different in sensitivity and language, will meet at La Fondazione in Rome, to offer their testimony on the relationship established with Pasquarosa and the reflections generated on her as a woman and author. This event will allow us to glance a portion of contemporary panorama, placing it in virtual dialogue with the artistic panorama lived by Pasquarosa

Fondazione Nicola del Roscio | La Fondazione:  
<https://vimeo.com/551384910/571c131286>



PERFORMANCE

La Fondazione – Fondazione Nicola del Roscio | Roma

FENOMENO PASQUAROSA, 2021

Courtesy the artist and the Foundation

# LEFT THINGS

(2019 - ongoing)

Left things is an extension of the performative work through notes, drawings, clay sculptures. The intent is to leave a trace of an event. Left things is a container of objects that can be left after a performance or an encounter.



A sinistra:

Mano di cane, 2021.

Clay sculpture, 3 x 0,7 x 0,3 cm.

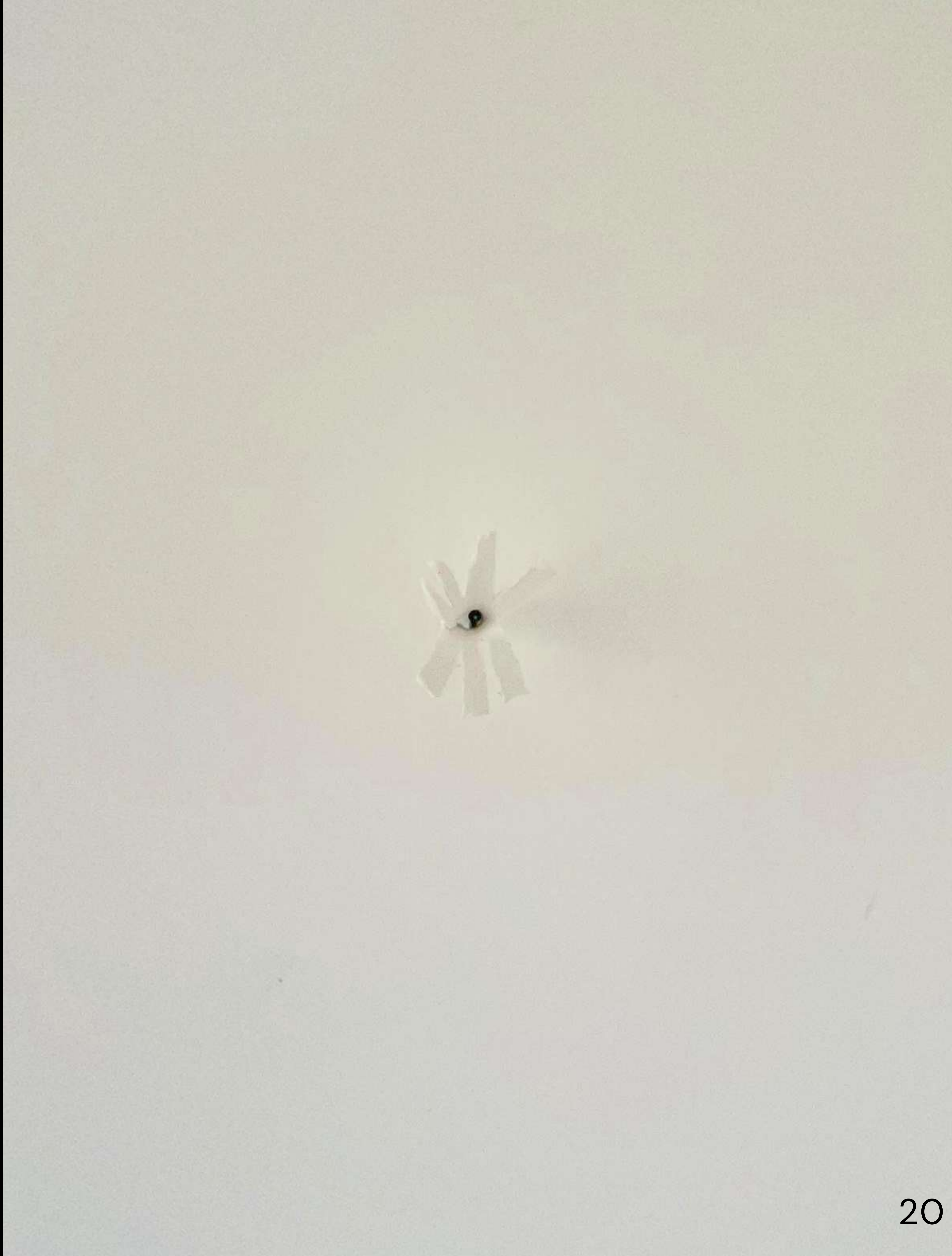
Courtesy the artis.

A destra:

Occhio animale, 2021

Clay sculpture, 3 x 3 x 2cm.

Courtesy the artist.



21 Aprile



VARCHI

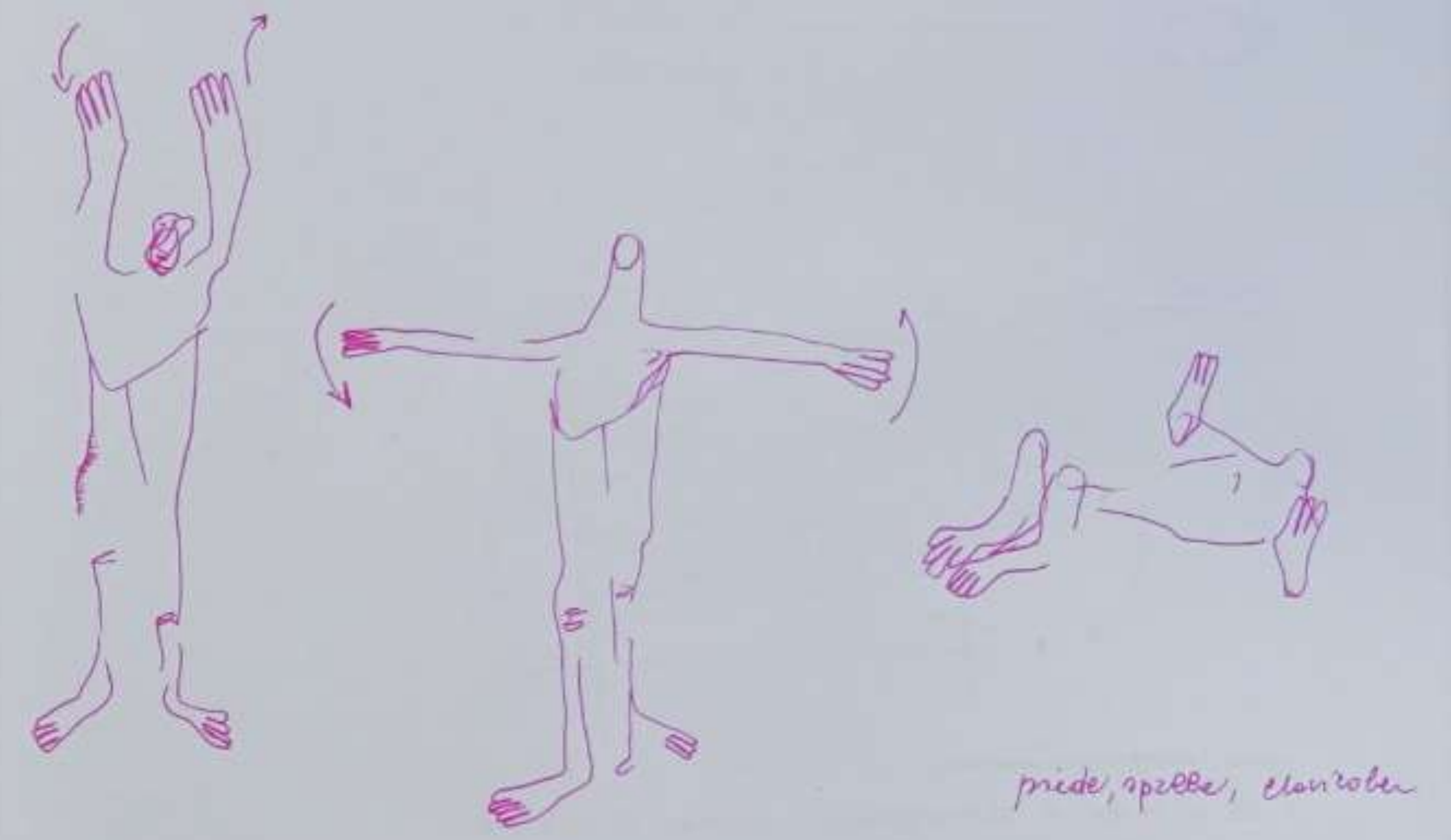
le delicatezze  
le leggerezze

rapporto trovato  
con l'altro.

rendervi conto dell'altro mentre si fa il gesto

esercizi

una specie d'azione.  
quello sopra che quello che si sta facendo  
è per gettare un glorio verso l'altro.

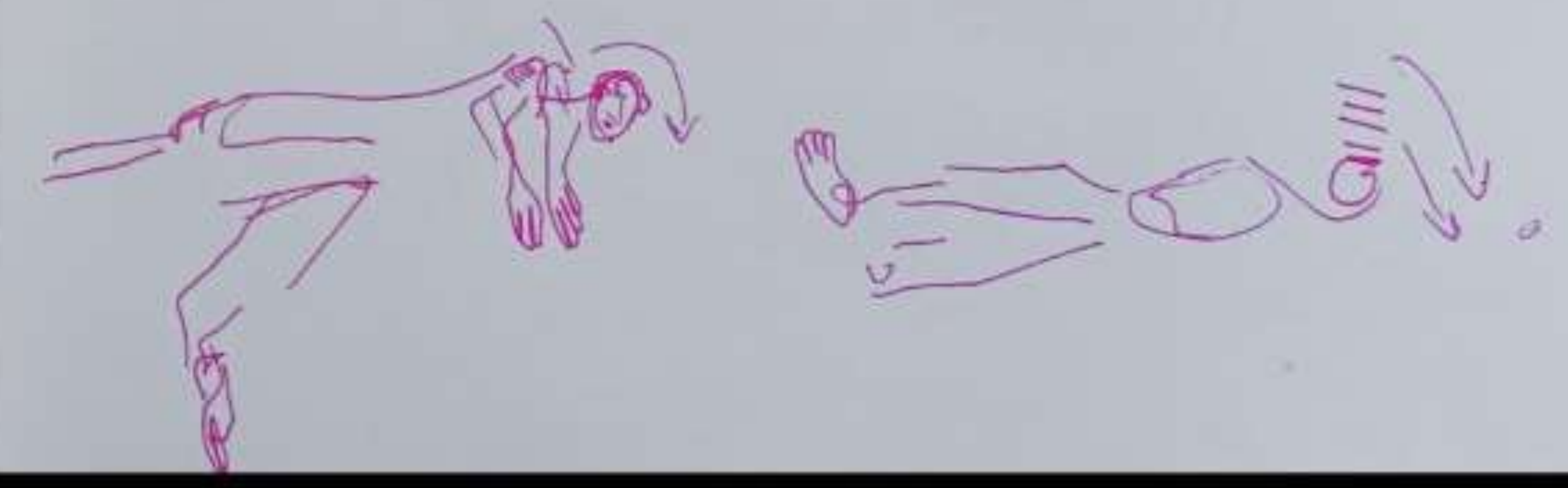


piede, spalle, clavicola

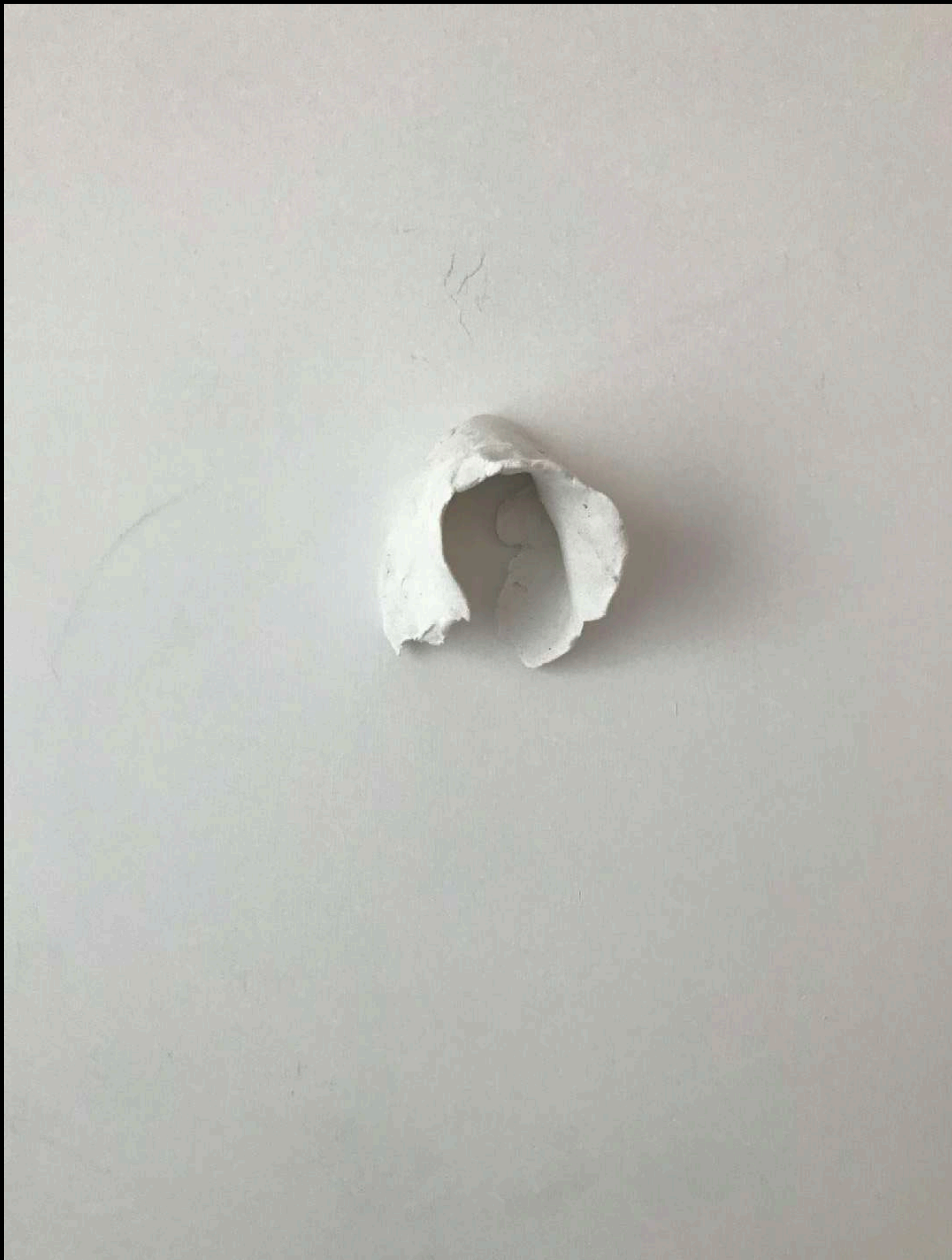
sempre che l'altro è lì

tra i vertici del mio corpo  
trovo un modo per guardarmi.

qui mi scopro  
i VARCHI ENATIVI



Gilli



Calcagno, 2021  
Clay sculputurea, 5 x 10 x 4 cm.  
Courtesy the artist.



Medaglione 2022  
Clay sculputure, 7 x 8 x 1 cm.  
Courtesy the artist

# CONTACTS

[aureliodivirgilio@gmail.com](mailto:aureliodivirgilio@gmail.com)

+39 3888728123

[aureliodivirgilio.com](http://aureliodivirgilio.com)