

FONDAZIONE PRADA PRESENTS "ENTRATA DI EMERGENZA", A DANCE PROJECT BY ELIE TASS IN MILAN ON 29 NOVEMBER 2019

Milan, 22 November 2019 – Fondazione Prada presents "Entrata di emergenza", a choreographic project conceived by Elie Tass for Deposito, one of the buildings of its Milan venue. Developed in collaboration with Civica Scuola di Teatro Paolo Grassi in Milan, "Entrata di emergenza" involves fifteen recently graduated dancers or students of the school's Corso Danzatore, coordinated by project advisor Marinella Guatterini. The performance will take place on Friday 29 November 2019 at 8.30 pm. Admission is free upon reservation to: performance@fondazioneprada.org

The choreography, already presented as part of "MORSI 2019", the theater and dance festival of Civica Scuola di Teatro Paolo Grassi, has been re-imagined by Elie Tass to be staged within *Sun Inlays*, the temporary installation conceived by OMA/AMO for the Spring/Summer 2020 Prada Womenswear show, that took place on 18 September. *Sun Inlays* occupies the entire surface of Deposito, creating a field of vision decorated by colored ceramic tiles, which draw an intricate ornamental geometry and create visual effects emphasized by the golden cladded columns.

"Entrata di emergenza" is the third choreographic project presented by Fondazione Prada, following "Atlante del gesto" by Virgilio Sieni in 2015 and "Attraverso i muri di bruma" by Billy Cowie in 2016, with the aim of expanding its cultural program and explore new fields of research and knowledge. This project also represents a second opportunity to collaborate with a young group of dancers and an educational institution such as Civica Scuola di Teatro Paolo Grassi, which has been involved in the education and the training of contemporary choreographers, performers and dancers through Corso Danzatore since 1986.

Elie Tass (Gent, 1981) is a choreographer, a teacher and a dancer of company Les ballets C de la B founded in 1984 by Alain Platel. After his physical education, Tass continued his studies in the field of contemporary dance. In 2005 he joined Platel's company, whose nature as a popular, anarchic and socially committed community is summarized by the motto "this dance belongs to the world and the world belongs to everyone". Elie Tass' original language and personal research focused on performers' bodies immersed in the surrounding space originates from this input. As Marinella Guatterini points out, "even though it is far from Platel's research, 'Entrata di emergenza' maintains in spirit its great openness and ability to change course, depending on the human material at its disposal. This offers him, in the various guided improvisations, dynamic suggestions that Tass knows how to arrange with perfect editing times".

"Entrata di emergenza" explores the dialectic between our inside and the outside, two physical and mental environments mutually fertilising in a single unified space. For Tass, the curiosity about trying to evoke and mine such a space originated from two main questions:

“what would reveal itself if, by piercing through our exterior layer, our ‘skin’, the uninhabited spaces underneath were allowed to unfold out into and merge with the open spaces around them? How can our interiors be flooded and affected by the contents of their surroundings?”

The choreography is conceived, or revealed itself to be, in his words, “as a sort of physical pilgrimage in which we attempt to gradually, and at times forcefully, untighten the layers of our individual and collective bodies —be it the ones of the performers or the audience. By inciting the body through space and energy through the body, it hopes to become a work of physical, emotional and energetical overlapping, so these layers can be more freshly/fleshly realigned.”

Deposito’s multifunctional and flexible space, which have been the venue of exhibitions and public conferences since 2015 and Prada’s fashion shows since 2018, is the ideal place to host Elie Tass’ research. In his practice, the dialogue between dancers’ bodies and the space in which they perform is a process of continuous regeneration and reciprocal change. In “Entrata di emergenza” this action engages both the choreography and the scenography where it takes place.

Press contacts

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Information for the public

“Entrata di emergenza” by Elie Tass takes place in Deposito at Fondazione Prada’s Milan venue (Largo Isarco, 2) from 8.30 pm. Entrance is free upon reservation by sending an email to performance@fondazioneprada.org, specifying your name and surname and those of your guest. A maximum of two seats per person can be booked, upon availability.

“Entrata di emergenza” – credits

Concept and choreography: Elie Tass
Created with and performed by: Livia Bartolucci, Alice Corio, Alessandra Cozzi, Elisabetta Da Rold, Nicolò Giorgini, Simone Mazzanti, Camilla Neri, Francesca Rinaldi, Pablo Rizzo, Bruna Romano, with 5 dancers from the second year of Corso Danzatore – Civica Scuola di Teatro Paolo Grassi Caterina Cescotti, Manuela Vittoria Colacicco, Federica D’Aversa, Martina Di Prato, Lautaro Muñoz. Were also part of original creation: Emilio Bagnasco, Agnese Gabrielli, Gianmaria Giroto.
Scenography conceived by Elie Tass and made by Pio Manzotti, Alice Capoani, Mattia Franco
Costumes: Enza Bianchini, Nuncia Lazzaro
Production: Fondazione Prada

Elie Tass – biographical notes

Born in Gent in 1981, Elie Tass grew firmly engaged with a variety of sports, ranging from soccer to martial arts to power training and gymnastics. Later on dance became part of this physical exploration, gradually, starting with ballet, and later breakdance. However, this was never with the idea of choosing performing as a profession. Only at 20, after two successful years of studying physical education at the University of Ghent, he decided to start out on a three-year dance training at the Contemporary Dance Conservatory HID (Higher Institute for Dance) in Antwerp, Belgium, under the tutorship of Marie de Corte. While still at School, in addition to a series of creations with Thierry Smits (“Petits Baigneurs and d’Orient”) and Marc Bogaerts (“Stabat Mater”), he participated in “Tannhäuser” (an opera by Richard Wagner) for Jan Fabre/Troubleyn. In 2005 he met Alain Platel of the renowned Belgian dancetheatre Company les ballets C de la B. The name of the company is an homage to the legendary Ballets Russes by Sergej Djagilev. That meeting initiated the beginning of what would become over a decade of collaboration, which lasts until today. This includes the creation and worldwide touring of the performances “vsprs” (2005-2007), “pitié!” (2008-2009), “Out of context - for Pina” (2009 and touring until this day), “Tauberbach” (2013-2015) and “nicht schlafen” (2016-2018). In 2011 Ross McCormack - they met at les ballets C de la B during vsprs - invited Elie to Australia to join him to work on a short co-creation for Queensland-based contemporary dance company Dancenorth. In 2012 Elie Tass started to work with Sidi Larbi Cherkaoui and collaborated with him on Puz/zle. In 2013 he and Alain Platel work on the graduating performance of drama students at KASK& Conservatorium/School of Arts (Royal Academy of Fine Arts) in Ghent and temporarily plays Nicolas Vladyslav's part in “DansDans”, a les ballets C de la B and het Kip co-production. The same year, he works, together with a few fellow-dancers, on a three week brain and body storm in a studio in Seoul. For and together with dancer Nicola Leahey, he creates a short solo “SHINE (VS SHEILA)” commissioned by Laundry Festival Paris. Invited by the New Zealand School of Dance in Wellington, he makes the group piece “IVORY”, as part of the senior year graduation project. For a performance called “Figure Studies”, Andrew Ondrejcek's invites him to perform at BOZAR/Centre of Fine Arts in Brussels (2018). In 2019 Marinella Guatterini of the Civica Scuola di Teatro Paolo Grassi in Milan invited him, thanks to Alain Platel, to the School where he created “Entrata di Emergenza”, which also performed at the “Morsi 2019 V Edition”. Later this year he went to Seoul to work with choreographer Hyo-Seung Ye to make the performance “Opium”.

(Marinella Guatterini)