



STEFANIA BENEDETTI

Born in Bergamo, northern Italy, she starts studying ballet at a private school in her town. She grows up to professional level at the “Dance University” of Milan, studying Cunningham method, ballet, modern, jazz and other formative disciplines.

She improves her technique at the “*Folkwang-Hochschule Dance Academy*” in Essen-Werden in Germany, studying contemporary with Jean Cebron and working with Pina Bausch’s dancers.

As a **Dancer**, she takes her first steps with Ivan Manzoni’s company “Ordine Sparso”. During her studies she also works with Felix Ruckert, Olimpia Scardi and Cristina Numa on choreographies that have been presented at the Dance Festivals in Erice and in Hannover in 1989. With Ariella Vidach’s Mintendo Group, she experiences her first approach with technology bound to movement performing improvisations in unusual spots, far from theatres. She cooperates in the production of “*Finestra sul mare*” (1997) with Tiziana Arnaboldi’s company “*Teatro Danza*”, a show that has been presented on tour all over Switzerland. In 1997 she starts an artistic collaboration with the choreographer Roberto Castello, lasting four years, and ranging over a variety of dance genres, up to comedy, movement immobility and video-installations. Among top productions: ‘*L’arte dell’immobilità*’, ‘*Siamo qui solo per i soldi*’, ‘*64 variazioni in movimento*’, ‘*Cabaret digestivo*’, ‘*Biosculture*’ and ‘*La cena è servita*’. Together with the creative team of Studio Azzurro and particularly with the director Paolo Rosa, she puts on stage “*Il fuoco, l’acqua e l’ombra*” presented in Rome (Teatro Valle), Bologna, Marseille and Tokyo. In this period also the participation to “*Il mnemonista*”, a full-length film by Studio Azzurro, and the realization of the video-installations ‘*I racconti del pianerottolo*’, ‘*Dove va tutta ‘sta gente*’ and ‘*Le zattere*’. She approaches the opera theatre working repeatedly in theaters such as ‘*Teatro alla Scala*’ of Milan, ‘*Teatro La Fenice*’ of Venice, ‘*Teatro Regio*’ of Turin, ‘*Bunka Kaikan*’ of Tokyo and ‘*National Theatre*’ of Beijing. In the most meaningful pieces she works with M.o Keita Asari in ‘*Madame Butterfly*’ of Puccini, with Graham Vick and Ron Howell in ‘*Macbeth*’ of Verdi, with Robert Carsen and Philippe Giraudeau in the ‘*I dialoghi delle Carmelitane*’ of Poulenc, ‘*Katya Kabanova*’ of Janacek, ‘*La Traviata*’ of Verdi and ‘*Rusalka*’ of Dvorak. Always with Robert Carsen and Rob Ashford in ‘*Candide*’ by Bernstein, and with Giancarlo Sepe in ‘*La Traviata*’ of Verdi.

As **Choreographer** she creates and puts on stage a first solo project: “*Uroboros*” (1996), whose video has been chosen for the final of the “Coreografo Elettronico” of Naples; afterwards, after founding the Dance Company ‘*Boldoglucina*’, she mounts “*Erzsebet*”, choreographic work in four frames for three dancers, presented successfully at the Fringe Festival of Florence in 1999. Assistant Choreographer for ‘*Les Conte d’Hoffmann*’, directed Robert Carsen, Choreographer Philippe Giraudeau

As a **Teacher**, she started in 1990 in many Dance Schools, teaching Contemporary Dance, Choreographic Composition and Physical Contact, as well as Physical Training for young actors approaching the theatre.

Worth of mention, her strong inclination to bring **Art into Social**, resulting in the foundation, together with other artists, of the Cultural Association for Contemporary Arts ‘*Verbo Essere*’, taking care of promoting young artists and of the divulgation of contemporary art and music.