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## **Collective CINETIC. <age> (2014)**

*concept and direction* by Francesca Pennini

*collaboration* by Angelo Pedroni

*production*: CollettivO CINETIC, Romaeuropa Festival, Armunia / Festival Inequilibrio, <sup>[1]</sup>L' Arboreto Teatro Dimora di Mondaino, CSC Centro per la Scena Contemporanea / Operaestate Festival Veneto, Festival miXXer / Conservatorio di Ferrara, Danae Festival

*with the support* : Fondo per la Danza d'Autore della Regione Emilia Romagna

*Premiere*, 21 October 2012, Opificio Romaeuropa, nell'ambito della rassegna DNA del Romaeuropa Festival.

*Prizes*: "Performance 2012. *Rethinking Cage*", project by Valentina Valentini, promoter: Centro Teatro Ateneo, Università La Sapienza Roma, Fondazione Romaeuropa, L'arboreto – Teatro Dimora di Mondaino, Armunia/Festival Inequilibrio di Castiglioncello eCSC – Centro per la Scena Contemporanea/Casa della Danza di Bassano del Grappa.

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by Angela Bozzaotra

"THESE words are like THESE are": this is one of the sentences the nine teenage performers write with their bodies in one of the many sculptural tableaux that make up CollettivO CINETIC's performance <age>. Photography (mostly fashion photography), dance and visual installation are the fields towards which the performance gravitates – a performance of age and of the thorniest and most complex of ages, adolescence.

The show was presented in 2012 as part of the DNA Programme of the Romaeuropa Festival, where it won the Cage Prize, and was revised in a new edition in 2014. The fruit of a workshop series with a set of young performers, the performance displays a form of choreographic writing that develops into an ongoing performative experiment. The nine teenagers are nine anonymous "examples" of the teenager, they compose and decompose kinetic sculptures with their bodies, they de-subjectivise themselves and melt into a group in which biographical data is treated statistically. The result is an irreverent parody of the icy condition of the subject in a 2.0 society, where the characters are merely the avatars of themselves, "likes" on a page, faces in an anonymous mosaic of miniatures.

The choreographic score of <age> runs parallel to a sonic apparatus orchestrated by Angelo Pedroni, who live selects songs that make up the soundtrack of the performance from a laptop on stage. Acting as DJ, Pedroni "storifies" the performance with stock music, creating what in fact is a counterpoint between the parodic images performed by the bodies on stage and the solemnity of the musical choices. The final impression is that of an installation/showcase – a kind of invisible shrine – to nine bodies with nine abstract biographies. Non-professional dancers, the nine boys master the stage to perform a score in which nothing is improvised: the structure outweighs any kind of margin for free improvisation. Pennini and CollettivO CINETIC place the performers' bodies at the centre of the stage as if they were playdough to be moulded to explore the relationship between the performer and the spectator. In doing so, they cut through a mimetic or imitative mechanism in favour of an analytical and conceptual approach without hiding the sensitivity and the irony involved in the creative process.