

ROBERTA TIRASSA – AFRO CONTEMPORARY DANCE

DANCER, CHOREOGRAPHER, PERFORMER, RESEARCHER AND PROFESSOR

WWW.ROBERTATIRASSA.COM

www.robortatirassa.wix.com/ivreaartresidency

“My life and my dance are cultural métissage”

Roberta Tirassa

Name and surname:

Roberta Tirassa

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EDUCATION

Universidade Federal da Bahia, Salvador de Bahia (Brazil).

One semester as a special student - Aluno especial in Mestrado em dança (Pós-graduação em dança), subject “Ethnographies of the dance - Etnografias da dança” and in the Mestrado em artes cênicas (Pós-graduação em artes cênicas) in the subject “Body and cultural métissage - Corpo e mestiçagem cultural”.

One year Master in “Géologie appliquée à l’ingénierie et à l’environnement” at the École Polytechnique Fédérale de Lausanne, Switzerland.

Politecnico di Torino, Facoltà di Ingegneria (5 years).

Laurea in Ingegneria Ambiente e Territorio – Environmental engineering degree.

Branch: geologico ambientale e difesa del suolo (environmental geology and soil).

Erasmus project, 6 months spent studying at the École des Mines de Paris, France.

Diploma di maturità scientifica. Scientific High School, Liceo Scientifico “A. Gramsci” di Ivrea (TO).

One year spent in Denmark as an exchange student, hosted by a danish family, with AFS association, Intercultura.

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LANGUAGES

Italian

French: excellent

English: very good

Portuguese: excellent

Spanish: good

Danish: fair

Environmental engineer (she accomplishes her technical studies in Italy, Denmark, Paris and Lausanne), consultant on environmental education projects, polyglot, alpinist, trailrunner, traveller, passionate of outdoor sports and activities; since 1997 she has been studying yoga and African traditional and contemporary dances with the best choreographers in Europe, Africa and South America and contemporary dance since 2004. Since 2006 working as an international free lance dancer, choreographer, performer and teacher becomes her principal job and she established her small dance company in 2007 in Ivrea. She has worked and performed as an artist in Italy, France, Benin, Togo, Morocco, Colombia, USA, Ecuador and Brazil. She worked as a dance teacher for children and adolescents in social projects in Italy, Brazil, Colombia, Ecuador and Benin.

Since 2013 she's the Artistic Director of the Artist Residency Glosoli in Ivrea (Torino), which is part of Resartis, worldwide network of artist residencies and the space of the dance company.

Since 2008 she lives among Ivrea (Torino) in Italy and Salvador de Bahia (Brazil).

ARTISTIC TRAINING

African dances:

Since 1998 in Italy with: Katina Genero, Franca Aimone and Simona Brunelli.

In 2003: **“Formation professionnelle en danse africaine”** at **Centre Momboye in Paris with Georges Momboye**, Merlin Nyakam, Chantal Loial, Alphonse Tierou, Gérard Diby, Serge Dupont Tzakap, Aissata Kouyaté, Vincent Harisdo, Lamine Keita, Frédérique Lescure, Nicole Ponzio, etc.

Since 2003: in France, London and Italy, workshops with Elsa Wolliaston, Koffi Kôkô, Salia Sanou, Seydou Boro, Irène Tassebedo, Peter Badejo (at bamijo 2005), Francis Angol, Jules Diepà among others.

Really important the encounter with Koffi Kôkô and **Vincent Harisdo** from Benin/France, in 2003; Vincent becomes her professor and she continues her training with him during the **“Formation en danse afro contemporaine: Une autre idée de la danse africaine”** until 2007 in Bordeaux at the

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centre “Centre 6ème parallèle-L’atelier 14” and several times in Benin/Togo. During this time she also worked with Super Anges (Benin), Daudet Grazai (Ivory Coast), Armando Pekeno (Br), Aziza Daxo (Benin), as well as Isabelle Cheveau.

Thanks to Vincent Harisdo and whilst drawing on the cultural research on music and contemporary and traditional dances of African origin that she conducted during her travels (**Burkina Faso, Benin, Togo, Ecuador, Colombia and Brazil**), she finds her own contemporary body language and style, an hybridism of all her experiences.

Since 2009 she nourishes her work with continuous training with Koffi Kôkô, Vincent Harisdo, Salia Sanou, Sellou Sordet, Gérard Diby, Achille Acackpo, Nestor Kouamè, Georges Momboye, Dejalmer Melo (Brazil), Tutto Gomes (Brazil), among others.

Since 2008 till present she lives between Italy and **Salvador da Bahia in Brazil** where she studies and performs with: Nildinha Fonseca, Balé Folclórico da Bahia, Lino Amilton, Pakito Lazaro, Dejalmer Melo, Balé Teatro Castro Alves, Tutto Gomes, Leandro Oliveira, Paco Gomes, Bloco Afro Malê Debalê, Vania Oliveira, Rosangela Silvestre, Amelia Conrado, Bloco afro Male Debalê.

Contemporary dances:

Since 2004 in Torino classes and workshops with Maria Cristina Fontanelle, Doriana Crema, Daniele Ninarello, Raffaella Giordano, Eugenio De Mello, German Jauregui, Piergiorgio Milano, Riccardo Meneghini and Simonetta Alessandri, Susana Reyes (Butoh, Ecuador).

In Brazil: Tutto Gomes, Dejalmer Melo e Balé Teatro Castro Alves.

Since 2004 to 2017: she attends intensive one week workshops with Akram Khan company (Alleyne, Theo TJ Lowe, Yen-Ching Lin, Nicola Monaco).

Since 2015 she discovers in London the work of **Josè Agudo** attack-release (and she attended 3 intensive one-week workshops, the last in Vienna in July 2017) and feels passionate about it.

Since 1995 she has developed her interest in meditation, craniosacral massages, shiatsu and other techniques that deal with how emotions, traumas and thoughts affect the physical body and it's wellness.

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ARTISTIC EXPERIENCES

Since 2002 she teaches afro contemporary dance to children and adults and has collaborated in art, dance and educational projects for local schools, from primary to high schools.

In 2008 dancer in **“Mi piaci!”** by Eugenio De Mello and **“Mondo Rosso Tondo – La fête”** by Simona Brunelli, **“Tempo sospeso”** by Doriana Crema. In 2010 dancer in the urban performance **“Stormo”** of Matteo Lanfranchi, Effetto Larsen, and in **“FORMS: qualcosa di personale”** by Eugenio de Mello, in Torino. In 2011 dancer in a performance by Koffi Kôkô, Gujan Mestras (Arcachon), France. Dancer for Bloco Afro Malê Debalê (2016-2017), Afoxê Korin Nago and Maracatu Santo Antonio in Salvador de Bahia.

PRODUCTIONS:

- **“OPEN IT!” (2007)** – dance solo by Roberta Tirassa, live music by Bira Santos and music by Massimo Barbiero (Italy).
- **“IEMANJÁ: RAINHA DO (A)MAR” (2010)** – dance solo by Roberta Tirassa, live music by Aziza Daxo (Benin), Super Anges (Benin) or Massimo Barbiero (Italy).
- **“LECHE DORADA” (2011)** – dance solo by Roberta Tirassa, music by Massimo Barbiero.
- **“INFINITO VUOTO/PIENO” (2012)** – dance solo by Roberta Tirassa with site specific installation by the artist Marco Sbizzera, music by Massimo Barbiero and Maurizio Brunod.
- **“Ô” (2013)** – a dance duo: choreography and dance by Nestor Solvis Kouamè (France-Ivory Coast) and Roberta Tirassa, direction: Marco Sbizzera.
- **“O LUGAR QUE EU HABITO” (2013)** dance solo. Choreography by Dejalmir Melo (Brasile), dance video: Gabriela Leite (Brasil), body painting: Wagner Lacerda (Brasil), dance: Roberta Tirassa (Italy), music: Massimo Barbiero (Italy).
- **“WATER DREAMS”** since 2011 dancer and choreographer in a live music project by the jazz musicians Massimo Barbiero-percussions and Maurizio Brunod - guitars (www.massimobarbiero.com and www.mauriziobrunod.com).
- **“CREASPLENDORE” (2017)** dance solo by Roberta Tirassa with live music by Bira Santos (Brazil), Massimo Barbiero, costume: Wagner Lacerda (Br), direction: Marco Sbizzera, photos by: Giorgio Ceradelli and Anouk Mulard.

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- **“SOMETHING NEW” (2017)** dance by Roberta Tirassa and concert voice and guitar by the musician and singer Lucia Leena (Austria).
 - **“MINOTAUROS” (2018)**, dancer and choreographer in a site specific project by the jazz group Enten Eller (Massimo Barbiero, Maurizio Brunod, Alberto Manadarini, Giovanni Maier).
 - **PERFORMANCES IN SITU**, suitable in uncommon locations, in the nature or outdoor: **“LE MONDE (2011)”**, **“Uma dança de flores” (2010)**, **“Perché sempre la danza?” (2007)**, **“Res-sources du Paradis” (2011)**, **“Immersa arancione” (2010)**-Performance and video by Paolo Sibilio, **“Carminio, fragole e ciliegie” (2010)**.

Her productions have been presented in several international dance/theatre/music **festivals** in Italy, France, Colombia, Brazil, Togo, Morocco, Benin and USA.

Among others: “XXI Ivreaestate 2007” (Ivrea-Italy), “XXII Porto Venere Festival Teatro Donna 2007” (Porto Venere - Italy), “Il Festival Abril O Corpo 2009” (Salvador da Bahia Brasil), “V Festival des divinités noires 2010” (Togo), “Il Festival International de danse Agogo 2010” (Ouidah - Benin), “XIV Festival Internacional de Teatro de San Juan de Pasto 2010” (Pasto - Colombia), “X Open world jazz Festival of Ivrea e Canavese 2011 (Ivrea – Italy) “XX Ecojazz Festival 2011 di Reggio Calabria” (Reggio Calabria – Italy), “VI Festival des divinités noires 2011” (Togo) “Padma Fertility Festival 2012” at the Miami Beach Botanical Gardens, Miami (USA), “XXXII Euro Jazz Festival di Ivrea e Canavese 2012” (Ivrea- Torino in Italy), “XXXIII Euro Jazz Festival di Ivrea e Canavese 2013” (Ivrea- Torino in Italy), “VI Abril o corpo 2013” (Salvador da Bahia – Brasil), I Torino Fringe Festival 2013 (Torino, Italy), “VII Fes International Dance Festival 2013”, (Fes – Morocco), Carnival of Salvador da Bahia with Bloco Afro Male Debalè (2016 e 2017), with Afoxé Korin Nago and with Maracatù Santo Antonio (2016).

SOCIAL ART PROJECTS as a teacher of afro contemporary dance:

in Benin, with Aziza Daxo company at the maison d’aide “La maison de la joie de Ouidah” in 2010 and 2011, in 2009 in Salvador da Bahia, in 2006 in Ecuador (Esmeraldas with Petite Palma dance company), in 2010 in Pasto - Colombia and regularly in Italy.

CURRENT RESEARCHES

Her current dance and artistic researches are focused on the métissage culturel (see the anthropologist F. Laplantine and the Brazilian Professors Eloisa Domenici and Amálio Pinheiro among others), the feminine, rituals and spirituality. Starting with the sacred dances of animism and yoruba and voodoo origin of Benin/Togo, she then furthered her studies on the other side of the ocean in Brazil with the Orixas of Candomblè and deepened her interest for every kind of myth, archetype and divinity (see Joseph Campbell, Lévi Strauss among others). Nature and environment are the silver lining that merges the engineer with the dancer, the science and the

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art; as she loves the wilderness, she explores the connection between dance and nature and in the nature and that leads her to use colours and flowers not only as esthetic symbols on stage, but as therapeutic essences also.