

ANNAMARIA AJMONE

Portfolio 2026

Selected works:

I PIANTI E I LAMENTI DEI PESCI FOSSILI

BLEAH!!!

LA NOTTE È IL MIO GIORNO PREFERITO

SENZA TITOLO

TRIGGER

ARCIPELAGO

NOBODY'S INDISCIPLINE

DANZA MODERNA

Annamaria Ajmone is a dancer and choreographer. She holds a degree in Modern Literature from the Università Statale di Milano and trained as a dancer at the Civica Scuola di Teatro Paolo Grassi in Milan.

Her research is defined by a constant attention to the qualities of movement and states of presence, conceiving choreography as a situated, collaborative, and embodied practice grounded in listening to space, others, and the material conditions of performance. Her work branches out across different formats and durations, following a dual trajectory: on one hand, the creation of works for theatrical and institutional contexts; on the other, the development of experimental formats and site-specific compositions. At the centre of her practice is the body understood as malleable and mutable matter, continuously transformed through encounter, while the relationship between bodies and spaces constitutes a central compositional concern: space is a non-neutral, active, and generative element of the choreographic process.

For her productions, Ajmone works with collaborators with whom she shares the creative process, generating collective performances in which it is difficult to identify a single authorship of the artistic work.

Her works have been presented at international festivals, theatres, and exhibition spaces, including Torino Danza, La Biennale Danza (Venice), Santarcangelo Festival, Public Fiction (Los Angeles), brut Wien, Bit Teatergarasjen (Bergen), FOG Triennale Milano Performing Arts, Festival

Aperto (Reggio Emilia), Palais de Tokyo (Paris), Pinacoteca Agnelli (Turin), Palazzo Grassi (Venice), MAMbo (Bologna), La Casa Encendida (Madrid), and Istituto Svizzero (Palermo, Rome), as well as numerous other international festivals and institutions.

For Matera European Capital of Culture 2019, she created the choreography for the opera Cavalleria Rusticana, directed by Giorgio Barberio Corsetti and produced by the Teatro San Carlo in Naples.

Among her main awards: Premio Movin' Up (2017), a research grant within the Crossing the Sea programme (2019), Premio Danza & Danza as Best Emerging Contemporary Performer (2015), and Premio DNA/Fondazione Romaeuropa (2014).

She is the founder and president of the association L'Altra, a company funded by the MiC – Ministry of Culture, through which she promotes artistic and curatorial projects and conducts knowledge-transmission activities through workshops and residencies. She is among the organisers of Nobody's Indiscipline, a platform dedicated to the exchange and sharing of artistic practices.

From 2021 to 2024 she was an associate artist of Triennale Milano Teatro. In 2026 she is invited to the Italian Pavilion at the Biennale Arte 2026, as part of the exhibition Con te e con tutto by Chiara Camoni, with a new choreographic work.

Contact:

annamaria.org@gmail.com

www.annamariaajmone.com

I PIANTI E I LAMENTI DEI PESCI FOSSILI

On the blurred boundary between organic and inorganic, between life and non-life, the fossil is a material and poetic testimony to the passing and layering of time.

I pianti e i lamenti dei pesci fossili (The cries and moans of fossil fish) attempts to build relationships between immensely distant and different bodies and times, mourning the eternal cycle of the transformation of matter, life and death, in the context of the Sixth Extinction.

The dancers' bodies explore the possibilities of relationship through two interfaces: the skin or membrane, which serves as the engine of movement by connecting the inside and outside of the body; and the air, which is crossed by their voices and transformed into a "space before any location." The performance takes the form of a progressive layering of bodily and vocal practices and recalls the very structure of the fossil.

Web project: *I pianti e i lamenti dei pesci fossili*



Dance and voice

ANNAMARIA AJMONE, VEZA MARIA

FERNANDEZ

Set and images

NATÁLIA TREJBALOVÁ

Research, dramaturgical collaboration

STELLA SUCCI

Outfits

FABIO QUARANTA

Lighting design

ELENA VASTANO

Sound set consulting

ATTILA FARAVELLI

Web project

GIULIA POLENTA

Organization

FRANCESCA D'APOLITO

Distribution

ALESSANDRA SIMEONI

Production

ASSOCIAZIONE L'ALTRA



*Co-produced by Triennale Milano Teatro;
Fondazione del Teatro Grande di Brescia;
Festival Aperto/Fondazione i Teatri Reggio
Emilia; Centro Nazionale di Produzione della
Danza Virgilio Sieni; Snaporazverein; Short
Theatre.*

*In collaboration with Dialoghi – Residenze delle
arti performative a Villa Manin 2022 – 2024;
as part of the choreographic residencies project
Lavanderia a Vapore; supported by Primavera
dei Teatri.*

*Associated artist Triennale Milano Teatro
2021-2024.*

Company funded by MIC - Ministry of Culture.

VIDEO

<https://vimeo.com/1030696977>



BLEAH!!!

Annamaria Ajmone
& Laura Agnusdei

"BLEAH!!! is a word that "does". It creates volume between the palate and the lip. It produces a sound with meaning. In Lucia Marcucci's same-titled visual poem, this gesture-sound removes itself from the pronunciation of the body and spreads onto the page, interrupting the perceptual expectation of its hearing to be said, seen, and read instead. It is a comment that becomes an art piece. [...]

Lucia Marcucci's imagery acts as an ice-breaking argument, triggering dialogue, initiating an encounter. It's a point of departure that shapes a process of research, of work that then goes its own way.

BLEAH!!! returns to bodies and their objects. It disarticulates the typical performative roles of dancer and musician and designs a landscape to be created together, with the common channel of breath and objects. Ajmone and Agnusdei plan a script that disregards and redistributes the authorial functions. Dance plays and music dances; sound choreographs space, while movement accompanies it, reshapes it, and multiplies it. Volume and gestures of the saxophone and the body, of breaths and drums create unique acoustic areas of encounter and relationship, that vary in architecture and temperature, evoking poetry and emotion.

One zone alone stands free and still, like a room. In the center, a console lets vinyl spin and bodies sit close together, activating and recombining a set of known sounds and familiar worlds. It is a place apart where one can meet and stay to comment on the rest of the work or the world."

Text by Giada Cipollone
Image: Lucia Marcucci, *Bleah!!!*, 1967



Concept, dance and music
**ANNAMARIA AJMONE
& LAURA AGNUSDEI**

Costumes
FABIO QUARANTA

External view
GIADA CIPOLLONE

*Co-production L'Altra associazione,
We-Start Centro di Produzione Piemonte Orientale,
Bolzano Danza | Tanz Bozen, OperaEstate Festival
as part of the BoNo project.*

*Supported by Triennale di Milano and Fondazione
Haydn Bolzano and Trento.*

In collaboration with Ar/Ge Kunst.

*Associated artist
Triennale Milano Teatro 2021-2024.
Company funded by
MiC - Ministry of Culture.*





LA NOTTE È IL MIO GIORNO PREFERITO

LA NOTTE È IL MIO GIORNO PREFERITO (The night is my favorite day) is a reflection on the relationship with the Other through a meditation on animals and the ecosystems in which they live.

The show takes its cue from the practice, outlined by Baptiste Morizot in the essay *Sur la piste animale*, of philosophical tracing: the exercise of following the trails crossed by wild animals in an attempt to borrow their gaze and imagine their possibilities of action, following the ontological position of perspectivism formulated by the anthropologist Eduardo Viveiros de Castro.

A residency organized by far° Nyon allowed Ajmone to experience the practice of tracing in the territory of Val d'Illiez (Switzerland) and to deepen the research on its ecosystem.

The animal and the vegetable, the organic and the inorganic merge in the dark space of the nocturnal forest; landslides and calls break the quiet. Signals and mysterious perceptive instruments, inspired by different species, constitute the connective tissue.

The title, taken from a letter by Emily Dickinson, refers to the darkness as a space of the absent presence of the animal, as a place of intuition and encounter with the Other.

Web project: *The forest and the encounter*



Concept and dance

ANNAMARIA AJMONE

Set, styling, images

NATALIA TREJBALOVA

Research, dramaturgy support

STELLA SUCCI

Music

FLORA YIN WONG

Costumes

JULES GOLDSMITH

Lights and technical direction

GIULIA PASTORE

Voice training

VEZA, PAOLA STELLA MINNI

Web project

GIULIA POLENTA

Organisation

MARTINA MERICO

Management

FRANCESCA D'APOLITO

Production

ASSOCIAZIONE L'ALTRA

Co-produced by FOG Triennale Milano

Performing Arts, Fondazione del Teatro

Grande di Brescia, Torinodanza, Fondazione

I Teatri Reggio Emilia | Festival Aperto, Lac

Lugano Arte e Cultura, Azienda Speciale

Palaexpo – Mattatoio | Progetto Prendersi cura.

Supported by Centro Nazionale

di Produzione della Danza Virgilio Sieni,

Fondazione CR Firenze, Oriente Occidente,

fa[®] festival des arts vivants Nyon.

Associated artist

Triennale Milano Teatro 2021-2024.

Company funded by MiC - Ministry of Culture.



SENZA TITOLO

SENZA TITOLO (Untitled) changes each time form, duration, and tone. The space is left untouched and triggers the dance, which is built in the actual and immediate encounter between the acting elements: the rudiments of the architecture, the movement and the posture of the audience. Even the sound environment is offered by the place as it is, without the addition of any musical elaboration.

The choreographic composition does not follow an a priori script, task, or guidelines. Instead, it is constructed simultaneously with the action and each element instantly informs each choice. The audience is invited to move, be distracted, be bored or do something else. By positioning themselves and moving through the space, the viewer introduces new elements to the performance, nourishing its composition.

The clothes, imagined by Fabio Quaranta for **SENZA TITOLO**, are part of the web of stimuli and suggestions that shapes the actions.

Senza titolo is a part of the choreographic project
ARCIPELAGO/PRATICHE DI ABITAZIONE TEMPORANEA,
actions built to be experienced in non-theatrical spaces.

So far, it took place in:

Teatrino di Palazzo Grassi (Venezia, curated by Video Sound Art);
Museo di Castelvecchio (Verona, curated by M. M. Minelli, C. Santeroni);
Triennale Milano - FOG Performing Art (Milano);
Pinacoteca Agnelli - Pista 500 (Torino, curated by OHT - Little Fun Palace);
La Casa Encendida (Madrid);
Museo Sant'Orsola (Firenze);
Teatro Grande foyer (Brescia).





VIDEO

<https://vimeo.com/666198723>





TRIGGER

Trigger is a movable system organized differently according to the location where it is being hosted. This system reshapes the geometry of spaces and, vice versa, space itself transforms the performance action.

The choreographic score, developing inside and outside the perimeter of a geometric figure inscribed in the venue, is constituted of pre-established units of movement, which are arranged instantaneously with one another. The audience is seated along the sides of the geometric figure, sharing the scenic space among the performance.

Trigger is a personal exploration that, for a limited time, aims at transforming a space into a "place". It becomes a shelter, a crossing point and the nest of a body that, in a state of perpetual listening, amplifies the spaces which are internal and external to itself.

Trigger is a part of the choreographic project
ARCIPELAGO/PRATICHE DI ABITAZIONE TEMPORANEA,
actions built to be experienced in non-theatrical spaces.

So far, it took place in:
Florence (Palazzo Pitti, 2015),
Beirut (BIPOD]Festival, 2018),
Sarayyet Ramallah/Palestine (2018),
Singapore (M1 Contact Festival, 2018),
Seoul (New Dance For Asia, 2018),
Milan (Brera Museum, 2018),
Jerusalem (The Karnaf Granovsky Hall, 2018),
Vilnius (MO Museum, 2019),
Genève (Adc Saison Danse, 2020),
amongst others.



Written and performed by
ANNAMARIA AJMONE

Music
PALM WINE

Costumes
JULES GOLDSMITH

Technical direction
GIULIA PASTORE

Production
CAB 008

*With the support of Regione Toscana
and MiBACT.*

*Co-production Cango/Umano - Cantieri
internazionali sui linguaggi del corpo e
della danza.*

*In collaboration with Teatro della
Toscana.*

VIDEO

<https://vimeo.com/295162993>



ARCIPELAGO

/ PRATICHE DI ABITAZIONE TEMPORANEA *

Arcipelago is a choreographic long-term project based on actions built to be experienced in non-theatrical spaces.

"Due to its irregular way of aggregating environments, to the strange morphologies of its systems, to its appeal to the legendary and the remote, to its conditions of remoteness and thus often of resistance, the archipelago constitutes a hospitable landscape for imagination and the construction of possible worlds. It is an environment associated with radical experimentation, where real and magical, extemporaneous and permanent, archaeologies and enchantments of matter can coexist."

Text by Giada Cipollone.

DUE

Cesenatico (Parco di Levante, 2022)
Milano (Villaggio Barona, 2025)
Lodi (2025)

LUGLIO

Firenze (Hortus Festival, 2020)
Berlino (Schloss Biesdorf, 2020)
Bologna (Cimitero della Certosa, 2021)

SENZA TITOLO

Venezia (Teatrino di Palazzo Grassi, 2021)
Verona (ArtVerona, 2022),
Milano (Triennale Milano, 2023),
Torino (Pinacoteca Agnelli, Pista 500, 2023)
Madrid (La Casa Encendida, 2024)
Firenze (Museo Sant'Orsola, 2024)
Brescia (Foyer del Teatro Grande, 2024)
Venezia (Palazzo Venier dei Leoni, 2025)
Bergamo (Palazzo della Ragione, 2025)

SLIDE IN B

Milano (Palazzo Durini, 2017)

DE LA

Los Angeles (Night Gallery, 2016)

ANTALA

Reggio Emilia (Palazzo dei Musei, 2016)

TRIGGER

Firenze (Palazzo Pitti, 2015)
Beirut (BIPOD|Festival, 2018)
Sarayyet Ramallah (2018)
Singapore (M1 Contact Festival, 2018)
Seoul (New Dance For Asia, 2018)
Milano (Pinacoteca di Brera, 2018)
Gerusalemme (2018)
Vilnius (MO Museum, 2019)
Ginevra (Adc Saison Danse, 2020)
(e altri)

SOLO

Milano (Fondazione Prada, 2015)

INNESTI

Parigi (Hotel de Galliffet, 2015)

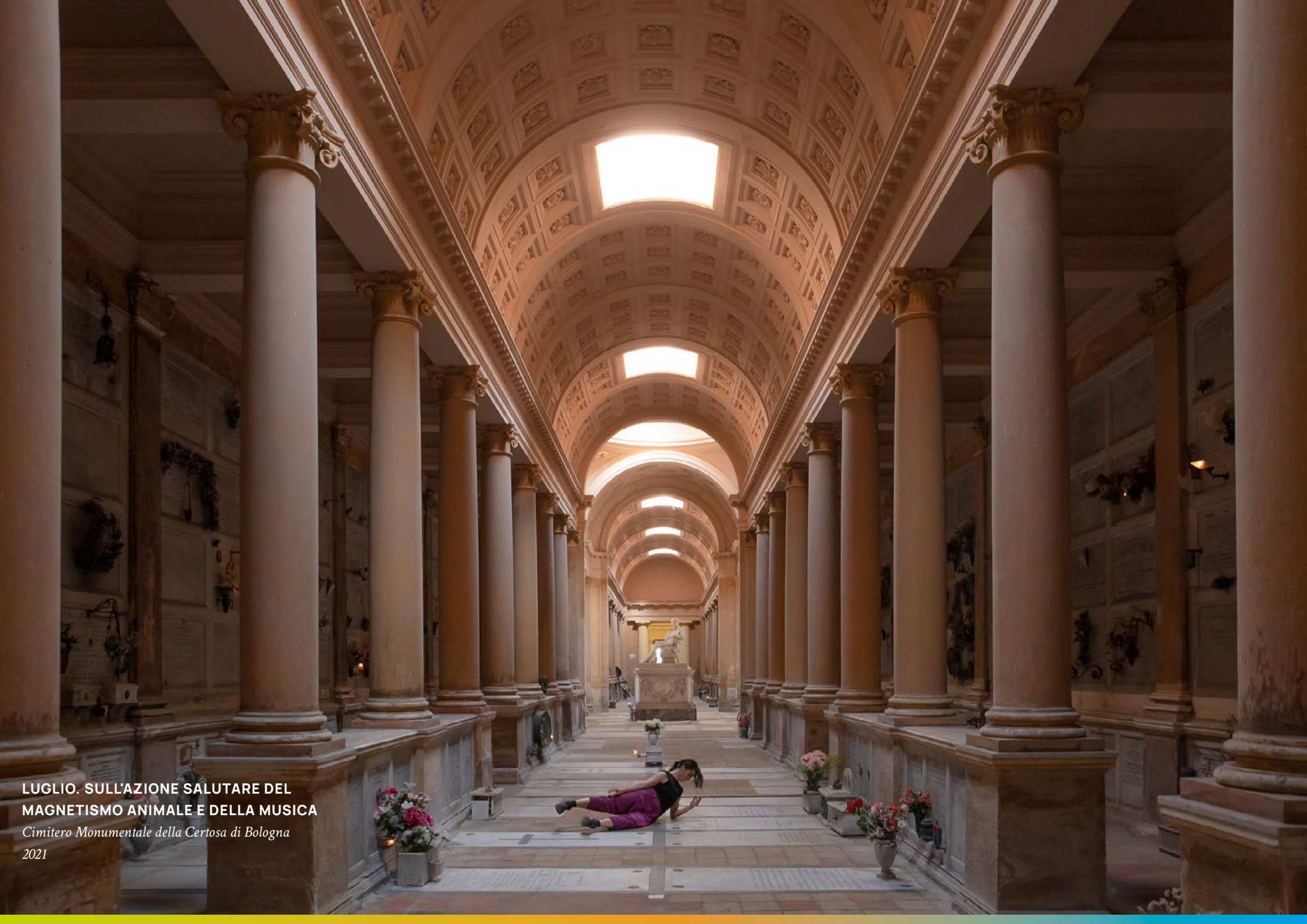
BÜAN

Venezia (Biennale Danza, 2015)

ATTIKA

Castiglioncello (Festival Armunia, 2019)

* Archipelago / Temporary dwelling practices



**LUGLIO. SULL'AZIONE SALUTARE DEL
MAGNETISMO ANIMALE E DELLA MUSICA**

Cimitero Monumentale della Certosa di Bologna

2021



SOLO

Milano, Cinema della Fondazione Prada

L'atlante del Gesto, Virgilio Sieni

2015

NOBODY'S INDISCIPLINE

Nessuno

Nobody's Business is an open-source platform for the sharing of artistic practices in the performing arts. The ambition is to facilitate non-exclusive and collective production and distribution of knowledge by regular doing-together. It exists to create space for lateral exchange, outside of the economies of workshops (wherein the information is generally unidirectional) and creations (which are usually supported via single authors and pieces).

Organized in Italy by Annamaria Ajmone and Sara Leghissa, it has been re-defined as **Nobody's Indiscipline**: a macro-practice per se, open to artists, scholars, curators, and producers. More like an animal, it has its own hybrid, inclusive, perceptive, and mutable body. Taking its shape from previous steps and experiences of the project, it transforms itself through expanded times: the time of non-encounter, between one edition and the others, and the time of partying. In the dead of night, Nobody's becomes Nessuno, a party, a form of self-financing, a space of freedom, and a fluid gathering of artistic practices.

The event is signed significantly "Nobody's": neither authorship nor something "new" demanded. Nobody's can provide the creation of a time and space instead of taking place in a given time and space, where and when performing arts, movement, speech, dance, action are all things that belong to Nobody, but rather are activated by and pass through each of us.

*Nobody's Business is a concept by Eleanor Bauer, Alice Chauchat, Ellen Söderhult.
Organized and re-imagined in Italy by Annamaria Ajmone, Sara Leghissa.*



CHI SONO
IO CHE MI
SEGUITE?
•AN



DANZA MODERNA

Danza Moderna is a bimonthly newsletter, in Italian and English, of notes, stories, music, voices and recommendations. In this space of non-chronological in-depth exploration, we tell the constellation of words, images and people from which our performances come to life.

In each issue the newsletter presents a piece of artistic research, often developed in a choral and collaborative form, that brings the curators into dialogue with people, places and experiences that share a similar sensibility and perspective.

Alongside it, two regular columns appear: Assonanze and Compilation fossile. The first is dedicated to sharing experiences that resonate with our projects; the second offers a sound track that, issue after issue, layer by layer, contributes to composing a fossil playlist.

So far, the following issues have been released:

[Stories from a Den](#), February 2025

[A Voyage around the Island of Salina](#), April 2025

[The Visionaries](#), June 2025

[To conspire](#), August 2025

[To Watch Unseen](#), October 2025

[Everybody's self-interviews](#), December 2025

[Everybody's self-interviews #2](#), February 2026

Curated by Annamari Ajmone, Giulia Polenta, and Alessandra Simeoni.

