



Xing
presents

Thursday 16 October 2025 7.30 pm + 10 pm

CLAUDIA CASTELLUCCI
The Carnal Infinite
Dialogue between Anthony of Egypt and Hilarion of Gaza
performance

Hole 44°49'22"N 11°33'79"E
Ex Chiesa di San Barbaziano
Via Cesare Battisti 35 – Bologna

Thursday 16 October 2025 at 7.30 pm and 10 pm Xing presents **Carnal Infinity - Dialogue between Anthony of Egypt and Hilarion of Gaza**, a dance by **Claudia Castellucci**, dramaturg, choreographer and co-founder of **Societas Raffaello Sanzio**.

The event is a new **Hole** located in the historic centre of **Bologna** in the **former Church of San Barbaziano**, an urban ruin saved from abandonment by recent restoration.

L'Infinito Carnale (*The Carnal Infinite*) is a dance by Claudia Castellucci for **Compagnia Mòra**, based on a dialogue she wrote between two Christian hermits, Anthony of Egypt and his young disciple Hilarion of Gaza, and on a dramaturgy conceived in rhythmic form. The dancers move to the sonority of the dialogue incorporated into Stefano Bartolini's soundscape.

"Anthony of Egypt (251- 356), a hermit retreating to the Thebaid desert, is approached by the young Hilarion of Gaza (291-371), who asks him several questions that trouble him, but his master's answers, rather than orienting him, deeply dishearten him. The desert environment offers nothing that can be grasped firmly, since the only things found in complete solitude are the products of one's own mind. But the mind is not a place that is exclusively one's own, inhabited as it is with images of all sorts coming from the past or fantasies generated from outside. The desert reveals an anticipated vision of the end of all things, and the dust that remains seems to be endless. There is nothing to see and nothing moves: everything is Past. All that remains is to hope that one can find something new only in oneself. The instinct to create something that is not there reveals a need to represent the world, and not just to use it." (C. Castellucci)

In *L'Infinito Carnale*, Mòra Company (a name that designates the slightest pause, such as to distinguish two sounds) follows the ancient expressive form of pantomime, to be judged against an extreme poverty in temporal, panoramic and material variations.

Claudia Castellucci is a dramaturg, choreographer and school founder. After studying visual arts, in 1981, along with her brother Romeo, Chiara Guidi and others, co-founded the Societas Raffaello Sanzio, a theatre company that became well-known worldwide for its theatre rooted in the power of the visual, plastic, and aural. In the company she dealt with the composition of texts, both dramatic and theoretical, in addition to being an interpreter. In 2006, when the Company's artists embarked on distinct research, Claudia Castellucci continued her relationship with the plastic and visual arts producing works rooted in a philosophical practice based on rhythm. This also led her to found several schools with an ancient inspiration, referring to the pleasure of knowledge rather than education: *Theatrical school of the descent* (1989-93), *Stoa* (2003-07), *Mòra* (2015-19) and *Cònia* (2014-2025). In 2011, she led the *École du rythme* in Bordeaux, during the Urban Art Biennial. Since 2014, after launching in Athens, she has been directing *Rhythmic Movement Exercises* worldwide. Her published texts include: *Uovo di bocca* (Bollati Boringhieri, 2000), *Setta Scuola di tecnica drammatica* (Quodlibet, 2015), and *Bollettini della Danza* (Edizioni Sete, 2019). In 2020 she received the Silver Lion at the Venice Dance Biennale.
www.societas.es

Hole is a format that Xing has been experimenting with since 2022, occupying and activating non-institutional places as a temporary redefinition of a public space.

The former Church of San Barbaziano, a deconsecrated 16th-century church in Bologna's historic center, is currently undergoing a process of reappropriation as an architectural heritage that has been denied for decades a use worthy of its original purpose. The same spaces, once used after deconsecration as a barn, military warehouse, mechanic's shop, and garage (which ceased to be used in 1994), after several changes of ownership, have been rescued from abandonment by the recent restoration commissioned by the Regional Directorate of National Museums of Emilia-Romagna and MiC - National Museums of Bologna. With the state directive to preserve its urban ruin aspect, the conservative restoration of the church returns a "story-telling architecture" to the Bologna community. A place capable of communicating itself through the signs – not hidden under fictitious scenography – of the uses it has undergone over time, the traces of disastrous events (such as the fire of 1922) and the spontaneous expressions of those who have passed through, prayed, worked, sought shelter, and even lived here.

Xing
via Ca' Selvatica 4/d 40123 Bologna
info@xing.it www.xing.it

Claudia Castellucci

L'Infinito Carnale

Dialogo tra Antonio d'Egitto e Ilarione di Gaza

Dance by Compagnia Mòra

Interpreters Sissj Bassani, Pier Paolo Zimmermann

Dialogue, choreography and sets Claudia Castellucci

Sound and music composed Stefano Bartolini

Dialogue recitation Adele Masciello, Pier Paolo Zimmermann

Lights Gianni Staropoli

Clothes in the epilogue Haimana, Moldova

Presentation image "The Blind Leading the Blind #10", 2005 (destroyed), by Peter Buggenhout

Production Teatro Metastasio di Prato; Societas, Cesena

Partners: Regione Emilia-Romagna, Comune di Bologna. Thanks to: MiC - Musei Nazionali di Bologna - Direzione Regionale Musei Nazionali Emilia-Romagna. Media partners: Edizioni Zero, ATPdiary, NEU Radio.

Where

Hole 44°49'22"N 11°33'79"E

Ex Chiesa di San Barbaziano

Via Cesare Battisti 35 – Bologna - Italy

Tickets

2 performances at 7.30 pm and 10.00 pm

Euro 10.00

Reduced capacity - reservations required (from 10 October): info@xing.it

Xing info

via Ca' Selvatica 4/d – Bologna - Italy

info@xing.it

www.xing.it https://www.xing.it/event/559/linfinito_carnale

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Press kit

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Xing press

mob +39. 339.1503608

press@xing.it