MATTEO CARVONE



Italian choreographer and dancer based in Munich since 2012, Matteo Carvone develops immersive choreographic works that integrate contemporary dance, sound art, visual installation, and philosophical inquiry.

His practice investigates archetypal figures, ecological imaginaries, and human fragility, navigating the tension between structure and dissolution. Through an interdisciplinary approach, he constructs performative environments in which body, scenography, and technology coexist as dynamic systems.

His works have been presented at the Venice Biennale, Bavarian State Opera (Munich), Munich Philharmonic (Gasteig), Kunsthalle München, and international festivals.

Education & Artistic Development

Carvone began his studies in Fine Arts before graduating from Dance Haus Milano (2007) under the direction of Susanna Beltrami.

As a performer, he collaborated with:

- Accademia Nazionale di Danza, Rome (2008–2010)
- Freelance productions across the Netherlands, Austria, Germany, and Italy (2010–2012)
- Staatstheater am Gärtnerplatz, Munich (2012–2017)
- Jo Strømgren Kompani, Oslo (2017–2019)
- Alexander Ekman — *KUCKEL*, Orionteatern, Stockholm (2020–2024)

His artistic language was shaped through collaborations with internationally acclaimed choreographers including William Forsythe (*One Flat Thing, Reproduced*), Alexander Ekman, Marco Goecke, Jo Strømgren, Michael Keegan-Dolan, Erna Ómarsdóttir, Emanuel Gat, Ismael Ivo, Robyn Orlin, Benoît Lachambre, Wayne McGregor, and more.

Selected Works

Faust Symphony (2018) Large-scale ballet for 30 dancers to Franz Liszt's *Faust Symphony*. Munich Philharmonic, Gasteig.

[FAUN] (2019 / Venice Biennale 2020) Duet inspired by the myth of Pan — an exploration of instinct, desire, and the porous boundary between human and animal.

The Hover (2020) Premiered at Carl-Orff-Saal, Munich. A choreographic meditation on suspended time during the pandemic.

The Garden (2022) Created within Biennale College Danza (Venice) under the mentorship of Wayne McGregor.

YOU (2022) Commissioned by the Ballet Academy of the Bavarian State Opera.

FLORA (2023) Research-based creation on plant intelligence. Premiered at Gasteig HP8, Halle E, in collaboration with the Flower Power Festival and the Botanical Garden Munich-Nymphenburg.

EROS (2023–2025) Solo work on desire and metamorphosis. Presented at Schwere Reiter (Munich) and in Sweden.

NEXUS (2024) Choreographic installation developed for Tanz Biennale Ausbildung Deutschland.

AURORA (2025) Dance performance in interaction with *Complex Meshes*, presented within the exhibition *Digital by Nature: The Art of Miguel Chevalier* at Kunsthalle München.

TROPICI (2026) Full-evening choreographic creation exploring imaginary ecosystems, ecological fragility, and immersive sensory landscapes.

ICARUS (2026) A solo performance for the dancer Cristian Cucco with an original sound installation and composition by artis Camilla Metelka

QUARTETT (2026) A 20min piece created for CoreoLab TanzSüd at Roxy Ulm with the original sound composition by Paul Bießmann.

Opera

Carvone collaborates internationally within major opera houses, contributing choreography, movement direction, and assistant direction to large-scale productions.

He has worked in productions directed by Keith Warner and Elena Barbalich, including:

- *Norma* (Bellini) — Teatro Lirico di Cagliari, 2026 — Assistant Director
- *Orpheus* (Telemann) — Drottningholm Slottsteater, 2025 — Assistant Director
- *Tannhäuser* (Wagner) — Tokyo Nikikai Opera, 2024 — Assistant Choreographer
- *Die Meistersinger von Nürnberg* — Vienna State Opera, 2022 — Assistant Choreographer
- *Der Besuch der alten Dame* — Theater an der Wien, 2018 — Assistant Choreographer

Artistic Vision

At the core of Carvone's work lies transformation — of bodies, landscapes, and invisible forces.

Blurring boundaries between choreography, installation, and sound architecture, he creates performances that are structurally rigorous yet sensorially immersive. His works invite audiences into layered ecosystems where perception destabilizes and the body becomes a site of vulnerability, resistance, and speculative possibility.