

NOTAS SOBRE ENTREVISTAS Y LECTURAS
PENSAMIENTO CONTEMPORÁNEO Y PRINCIPIOS DE MOVIMIENTO

UN ARCHIVO ABIERTO y EN CONTINUA REDACCIÓN
de
Barbara Cappi

ARTISTAS Y ENTREVISTAS

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SILVIA GRIBAUDI. GRACES, A CORPO LIBERO

TEATRO NAZIONALE
ert EMILIA ROMAGNA
TEATRO FONDAZIONE

ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DELLE ARTI
LA SOFFITTA

IN PROSPETTIVA DIALOGHI SUL TEATRO

A cura di Gerardo Guccini, Claudio Longhi e Rossella Mazzaglia

◀▶ ⊗ ▶▶

SPETTATORE - PERSONA

Silvia Gribaudi in dialogo con Franca Zagatti

Notas sobre la charla Puntos de reflexión y citas

“Graces” comienza al revés.

Cambio de perspectiva.

Apunta a la felicidad de un espectador crítico.

Cambio en la gestión del tiempo.

El artista divertido y entretenido.

Usar las muestras abiertas como metodología de creación

[HTTPS://YOUTUBE.COM/WATCH?V=FZ4A02NZ0H0](https://youtube.com/watch?v=FZ4A02NZ0H0)

.MARCO D'AGOSTIN *BEST REGARDS, FIRST LOVE, PLAYGROUND*

ERT EMILIA ROMAGNA
TEATRO FONDAZIONE
TEATRO NAZIONALE

MADE IN
ert

**PERSONALE di
MARCO D'AGOSTIN**

**UNA CONVERSAZIONE SOSPESA:
RIFLESSIONI SU TEMPO, LETTURE E DANZA**

[HTTPS://YOUTUBE.COM/WATCH?V=ACDSNIPK4_0](https://youtube.com/watch?v=ACDSNIPK4_0)

Notas sobre la charla
Puntos de reflexión y citas

La idea de error en la danza y el malabarismo.

El solo:

"Solo lo haré si creo que esa cosa la puedo hacer solo yo".

ALESSANDRO BERGONZONI, *UN BEL WELFARE*



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=KRSTWZJ-_4C&T=1117S](https://www.youtube.com/watch?v=KRSTWZJ-_4C&t=1117s)

Notas sobre la charla
Puntos de reflexión y citas

La capacidad de la tina.

El pasaje

*Los libros escritos en los bordes
blancos.*

Ocupando el lugar del arte

El recuerdo de los aplausos

Salir loco

Una cama de mil cuadrados

CARMELO BENE



[HTTPS://WWW.YOUTUBE.COM/WATCH?
V=ZDWQOCRVLG](https://www.youtube.com/watch?v=ZDWQOCRVLG)



[HTTPS://WWW.YOUTUBE.COM/WATCH?
V=AOMK_HQF5IM](https://www.youtube.com/watch?v=AOMK_HQF5IM)

Notas sobre la charla
Puntos de reflexión y citas

Nunca se debe detener una crisis

Yo no existo

La representación siempre se basa en el estado.

El cine y el cuestionamiento de los significantes.

ALESSANDRO BARICCO: I PONTI DELLA MULTICULTURALITÀ



<https://www.youtube.com/watch?v=7gJwRoYwmzo&t=9s>

Los límites de la identidad.

Comprender la trayectoria del otro pero no el límite.

Alejandro Magno: el mapa vs la trayectoria.

La frontera es siempre identitaria.

Las herramientas para darte una identidad y respeto por quien tiene pocas herramientas.

Soberbia intelectual (*hombres de puentes versus hombres de muros*).

El destino de perder en un partido a campo abierto.

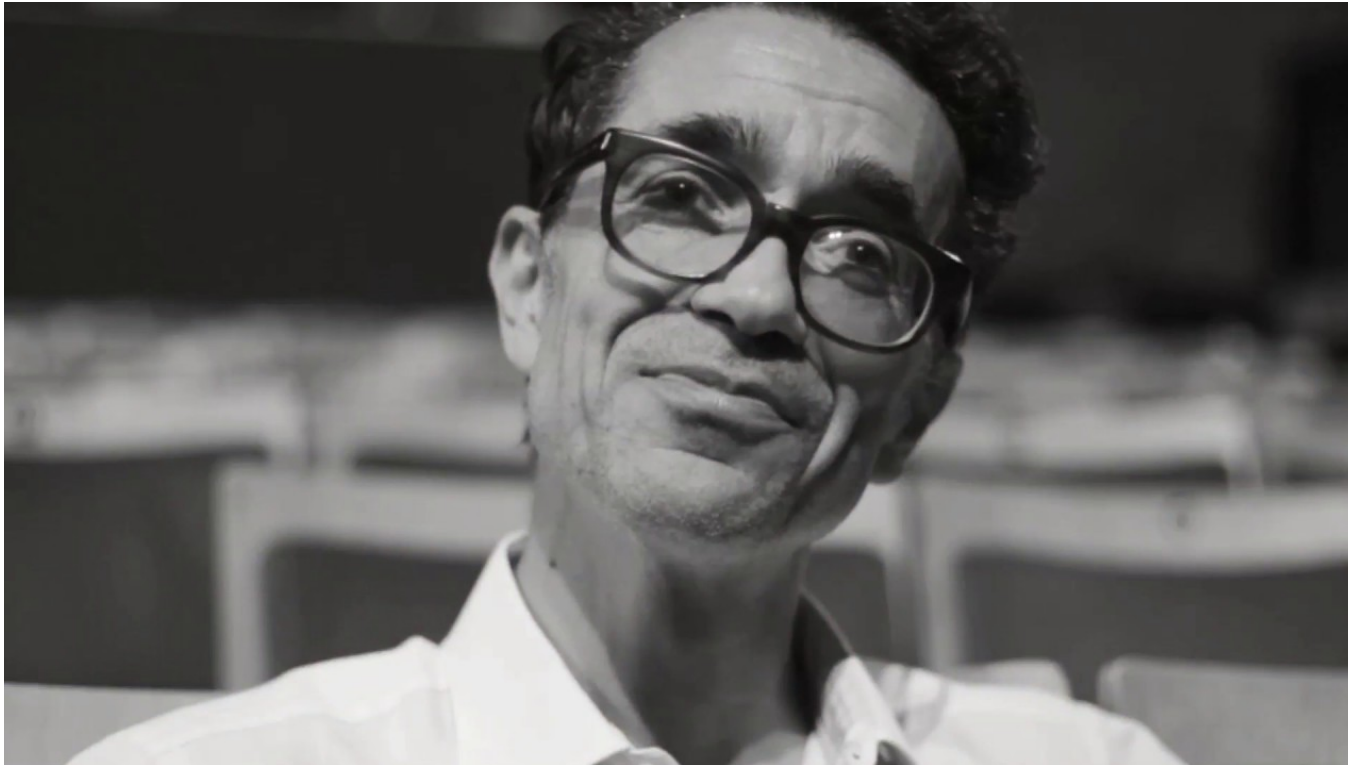
Los más inteligentes y el mundo empresarial.

Antes del campo, hay que formar a los jugadores.

La interculturalidad se convierte en un encuentro entre pobres y ricos. Reunión necesaria para una necesidad económica.

ROMEO CASTELLUCCI. *DI ALTRE CRUDELTA'.*

Notas sobre la charla
Puntos de reflexión y *citas*



El caso como figura mitológica.

La posibilidad de que algo pueda ser diferente.

En el teatro. siempre hay algo oculto.
Debería representar una pequeña crisis.
Estar presente en este acto de crisis, apertura, ser común.

La naturaleza más política del teatro.

Occidente, malestar, fragilidad.

Incluso cuando se ríe, el teatro se irrita.

El teatro es un arte carnal, no literaria.

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=POC2PKL6NN4](https://www.youtube.com/watch?v=POC2PKL6NN4)

ROMEO CASTELLUCCI - DAMS BOLOGNA



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=YWKYTYZ7AJQ](https://www.youtube.com/watch?v=YWKYTYZ7AJQ)

Auto-estrategias de búsqueda.

Metamorfosis del lugar y del modo (tautología, es siempre lo mismo).

Llamar al espectador por su nombre.

No se trata de afirmar la visión del artista, el espectador está siempre más adelante del autor. Lo que ve siempre llega siempre tarde.

Deje pasar imágenes que ya existen. Son un número finito. Utilizar la idea de montaje.

El espectador ve y hace referencia. El teatro es el tercer objeto.

SCOTT GIBBONS. Sonidos implantados en un elemento físico. (no sintetizadores). Hacer desaparecer los cuerpos y dejar aparecer los espíritus.

El actor es mi molde. (el vacío del actor habitado también por el espectador.)

La posibilidad de estar completamente equivocado.

PAOLO SORRENTINO, *CÓMO FUNCIONO*- TED CONFERENCE



Notas sobre la charla
Puntos de reflexión y *citas*

¿Cómo funciona?

Hironía

Frustración

Melancolía

Aburrimiento

La distancia entre la imagen que los seres humanos quieren dar de sí y los detalles que revelan otra esencia.

El reino de los aficionados: el cine.

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=MKIJRYKETCU](https://www.youtube.com/watch?v=MKIJRYKETCU)

JUAN ONOFRI BARBATO APRENDER A MIRAR EL PROCESO DE OTROS



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=MMD3UFHP8LQ](https://www.youtube.com/watch?v=MMD3UFHP8LQ)

Notas sobre la charla Puntos de reflexión y citas

El concepto arquitectónico de tensegidad.

Entrenamiento prolongado sobre los tejidos blandos.

Permanecer, insistir.

+Visión periférica. Proporcionar información sobre los bordes.

Inmersión en lo ajeno.

El contagio con el material de otro y viceversa: *Red de tráfico*

Gesto grupal que reparte una carga creativa.

Hackear el genio creativo individual

MICHELA MURGIA, LLÁMAME POR MI NOMBRE



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=IB9SIONWVFM](https://www.youtube.com/watch?v=IB9SIONWVFM)

Notas sobre la charla
Puntos de reflexión y *citas*

El poder de dar el nombre a las cosas.

El punto de vista que quienes dan los nombres.

Normativo / anormativo / sottractivo / diferencial.

Los nombre de las cosas y de las personas son sujetos de contratación. Son relacionales.

Si el mundo, tal como lo describimos, no corresponde al mundo en él que nos gustaría vivir, necesitamos empezar por revolucionar nuestro lenguaje, para llegar a revolucionar el mundo.

Imaginar palabras nuevas.



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=OXQGIFD8HAK](https://www.youtube.com/watch?v=OXQGIFD8HAK)

Notas sobre la charla
Puntos de reflexión y *citas*

Gramsci y su definición de intelectuales:
"Los intelectuales no son personas incompetentes de la realidad. Aquello intelectual, por definición, no sólo es competente de la realidad, sino que también es un forjador que pone su pensamiento al servicio del presente."

LISA NELSON SELF INTERVIEW

<https://movementresearch.org/publications/critical-correspondence/lisa-nelson-in-conversation-with-lisa-nelson>

What do I teach?

Laboratory: Tuning Scores—Composition, Communication, and the Sense of Imagination.

This research focuses on the physical base of the imagination. As dance is the medium of my study, I will offer physical practices that put questions on the table. By altering the way we use our senses while moving and watching movement, we can identify the genetic, cultural and idiosyncratic movement patterns our senses use to read our environment and contribute to constructing our experience. These patterns both inform our desire for action and what we perceive when we are attending to anything. Practices include tuning the senses (vision, hearing, touch, kinesthesia, intuition) to follow features in both the “inner” and “outer” environments; sensing and measuring stillness and movement through each of the senses; and shifting from sense to sense and sensing to action, activities we engage in every waking moment. Fueling this research is the perception of the body as both proscenium and performer, as container and generator of imagery, as thought and feeling.

Beginning with the composition of the body—our home, spaceship, time capsule. An organization of biological matter (skin, bones, muscles, eyes, brain, water...) and experience: memory, desire, feeling, imagination, expectation, opinion, perceived environment, movement. These contents are compositions in themselves.

Try: body as the container, the environment, of the imagination, and vice versa. Intention and attention are agents of the body's changing composure. Composition: organization, perception, patterns, meaning. How does “composition” arise? Is design a surface value? Tuning practices are a pre-technique: maps to follow with feedback systems to help one observe one's patterns, process, strategies and appetite for becoming physicalized, i.e., awake, alert and available to dance. Also, a tool to taste ones creative body before doing formalized technical practice like ballet, tap dance, contact improvisation, flamenco, yoga, what-have-you.

Tuning Scores are an application of the practices. In looking for improvisational systems that could encompass the particularities of the choreographic craft and still remain spontaneous and co-directed, I devised the Tuning Scores. They call on everything one knows, combining the discipline of observation with the art and craft of memory: keys to the art of improvisational dance as I know it.

The Tuning Scores provoke spontaneous compositions that make evident how we sense and make sense of movement, exposing our opinions about space, time, action, and desire, and provide a framework for communication and feedback amongst the players. The scores draw from genetic and acquired skills of survival: how we look at things, what we “need to know,” the perceptual process of editing spontaneously in order to make meaning out of any moment. With the scores, we play with our desire to compose experience, to make our

imaginings visible, to develop a sense of ensemble, and to transform our movement into dancing.

What are the sources for my work?

My first source was the experience of shifting disciplines from dance to portable video in 1974. By teaching myself a new medium (and by chance, teaching others at the same time), I was able to track my own peculiar learning process and discover the sense of vision and the profound part it plays in the act of dancing.

Chronologically, my next source was the psychologist/philosopher J.J. Gibson who first suggested the “ecology of perception” in his book, *The Senses Considered as Perceptual Systems* (1966). His title suggests a mosaic of behaviors that underlie our movement. Gibson observes the movement of the body and the sensory organs from a functional viewpoint, as both exploratory and performatory. He examines the physiology of the multi-sensorial activities of looking, listening and touching. Through this lens, he revises the basic orienting/vestibular system, auditory system, haptic/somatic system, tasting and smelling, and the visual system.

Gibson's creative dialogue between physiological investigation and experiential inquiry set his book somewhere between a text book, a workbook, and a live performance. The latter, because the basis of his theory of perception unites the observer and the observed, and he unravels his ideas from concepts of awareness and attention, concepts that appear in any serious discourse about the craft of dance improvisation, construction, and performance.

His direct observations of physical behavior and open spirit of inquiry led me to look at the role of the exploratory behaviors of our senses in shaping our opinions or aesthetic appetites regarding how we move and what we see when we're looking at dancing. This stimulated my construction of myriad scores and explorations of dance behavior which I've enfolded into my teaching and dancemaking.

A third source is my study of the experiential anatomy of Body-Mind Centering with Bonnie Bainbridge Cohen beginning in 1977, which added the dimension of dialoguing body systems through an intuitive approach to a convincingly concrete and comprehensive analysis of anatomy from both Western and Eastern medical perspectives.

What is the context of my teaching?

By choice, I am an itinerant teacher. I pass through cultures, languages, dance behaviors, urban and rural environments. In relatively short bursts of a week to a month of intensive studio work, I offer my proposal to (sometimes mixed, sometimes homogenous) populations of dancers, dancemakers, movement enthusiasts and performing artists of many disciplines.

Perhaps righteously, over the last decades, the development of improvisational dance practices and the deep body/mind investigations that have informed their little-seen applications to contemporary performance have happened outside of institutions. The freedom to follow my nose has been supported by dialogue with the relatively few dance artists who have taken this route, some translating their discoveries into pedagogies for technique, bodywork, improvisation or performance, all committed to a spirit of open exchange.

Dancers who've wanted to find alternative studies in dance have had to ferret them out, often frustrated by the lack of consistent exposure and practice of any single approach. This condition, added to the fact that improvisational dance performances are seldom given airtime, leaving a vacuum of models to challenge and be inspired by, keeps the performance field from maturing. The new body/mind techniques for physical training of dancers have valued empowerment of the dancer as an individual, if not an artist, rather than solely as servant to a choreographic style and within the principles of their trainings have done much to bring dignity to the term “improvisation.”

Yet improvisational dance itself is an idea. It has no intrinsic substance, cannot put a picture in your head. It is descriptive of a methodology that has potentially as wide an application and manifestation as the word "choreography." As more dancers and audiences become interested in improvisational dance performance-- a thing apart from technical trainings--it becomes crucial to resist over-defining it by institutionalizing its pedagogies without exposing the creative works, in their specificity, of individual artists who identify with their methodology.

These are some of the external conditions that have shaped my approach and continually modify my aims as a teacher.

What are my aims in teaching?

Practically speaking, two things: To create a learning environment that is the essence of performance, and to unite dance and the performance of observation. In order to make relatively short workshops meaningful in the long run, to offer internal dance practices that can continue outside of the studio, anywhere, at any time, and that can be applicable to the study of any artistic discipline.

Idealistically, three: To energize the corner of the field of dance that values the art of movement, the particularities of movement and dance behavior, the details of human movement that are made invisible, edited out by our cultural conditioning, dance trainings and marketable Western concert dance. By loosening the bonds of perceptual conditioning in the relative safety of the dance studio, grounded in the play of the body, to revisit the magical world of the child, pre-naming, rendering responsibility and a more direct, flexible and compassionate construction of reality with which to face the challenges of our ailing planet. It is my hope that the spirit of dialogue that is at the root of improvisational efforts in dance will inspire action and individual initiative in pursuit of a life that is worth living, in the theater and out.

BRIGITTE VASALLO, LENGUAJE INCLUSIVO Y EXCLUSIÓN DE CLASE



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=2DVFFFXXMAS](https://www.youtube.com/watch?v=2DVFFFXXMAS)

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*¿Quemamos containers o damos
talleres?*

GAYATRI CHAKRAVORTY SPIVAK, AFFIRMATIVE SABOTAGE



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Need for a New Humanism