

Lola Lustosa,

Berlin, 25/04/2021

## 8000 Years Later

**( Uferstudios - LLB DanceHub Program Nyam Nyam Workshop at ICI-CNN Montpellier. Period: April 5<sup>th</sup> to 15<sup>th</sup> , 2021).**

It has been a wonderful opportunity to exchange with the master Etudes chorégraphiques exerce in partnership with the Université Paul-Valéry Montpellier III, taking part in the development and performance of the piece “Siempre Siempre, 8000 ans plus tard “ by nyamnyam Collective (Ariadna Rodrigues and Iñaki Alvarez) and Carme Torrent at Studio Bagouet ICI-CCN. Project carried out in collaboration, throughout their residency at ICI — CCN, with students of the master's degree in practice and of the École Supérieure des Beaux-Arts de Montpellier (MO.CO ESBA).

Together with the Master Students: Clarissa Baumann / Yu-hsuan-Chiu / Mariana Vianna / Anat Bosak/ Julia Banete-Laperriere/ Noah Alluikonan Léonce / Luara Learth Moreira / John Acaua Pessoa / Marion Storm / Cassandre Lecocq / Helene Etchebarren - Some days: Anat Bosak/ Maria Giulia Serantoni / Oliver Connew.

SIEMPRE SIEMPRE, a performative ecosystem where bodies establish mutual relationships and affections with objects that coexist with the stage.

*“A metalanguage of the stage construction and deconstruction”, Lola Lustosa.*

Related text: “On Touching – The Inhuman That Therefore I Am ” by Karen Barad. © 2012 by Brown University and **d i f f e r e n c e s**: A Journal of Feminist Cultural Studies. Published by Duke University Press.

Lustosa’s question after reading the text: The biggest enigma is how after all these aspects we keep interacting?

Starting on the morning of the 6th of April, Carme Torrent brought us our first topic: the need to touch other bodies. This was needed in order to proceed with the collective research and for the future result of the piece “Siempre Siempre”. How to work the quantum physics notions of touch; without giving the sensations of being touched by another human? The feelings of present time, existence, cognition, materialization, togetherness... ending this day entering the installation 8000 years Later, and reading a wall projection “*el Futuro esta em su Cabeça, el fim de la Natureza*”, Viveiros de Castro. The day made me think I was going to have an extremely rich time/ travel conversation with all members involved. A large ensemble of Philosophical and epistemological connections were formed. Anthropological rescue.

Every day the dialogues started with body connections. Working out: rhythmic dance tasks , Body Weather technique, body to body, body to material / stage elements, body to space, body to sound, impulsive expansion of the body, body vibrations... after each experience we shared our perspectives and heightened awareness as a collective.

nyamnyam Collective (Ariadna Rodrigues and Iñaki Alvarez) and Carme Torrent opened the research process on the 7<sup>th</sup> of April. Suggesting working on the notions of practical X utilitarian applied on the vision of building a theatre stage, its scenographic objects and sounds.

As the days went on, the formed group intensively challenged its mind setting, symbioses and movement.

Through the topics of:

transformation of Perspectives,

choice of images,

artistic position of the performer on stage,

decontextualization,

temporality relationship within the state of practice = attentive = action,

infinite forms of visualization of the stage,

elasticity of time and space,

physical body limits,

body waves,

magnetic fields,

to become a constant, to become (Heraclitus = "flux" or "becoming"),

the infinite metalanguage construction and deconstruction of the stage,

polymorphous,

what you can see and what you can't see happening on stage,

becoming one with the creation and creators.

*(Here I was wanting to share collective input, I wrote a email asking the exerce Master students, I have yet to receive and answer, they are probably super busy)*

“Dans la nature, rien ne se crée, rien ne se perd, tout se transforme.” [Antoine Lavoisier](#)

“A vida não é para ser útil. Isso é uma besteira. A vida é tão maravilhosa que a nossa mente tenta dar uma utilidade para ela. A vida é fruição. A vida é uma dança. Só que ela é uma dança cósmica e a gente quer reduzi-la a uma coreografia ridícula e utilitária, a uma biografia: alguém nasceu, fez isso, fez aquilo, fundou uma cidade, inventou o fordismo, fez a revolução, fez um foguete, foi para o espaço... Tudo isso, gente, é uma historinha tão ridícula! A vida é mais do que tudo isso. [...] Nós temos de ter coragem de ser radicalmente vivos. E não negociar sobrevivência.” Ailton Krenak - [https://en.wikipedia.org/wiki/Ailton\\_Krenak](https://en.wikipedia.org/wiki/Ailton_Krenak)

I want to say one more thank you nyamnyam Collective (Ariadna Rodrigues and Iñaki Alvarez) and Carme Torrent for the wonderful exchange and experience.

