

[**DANCISM**]

script

left screen

[DANCISM]

right screen

BLACK

ACCION INAUGURAL: EMPTY STAGE

BLACK

TEASER

DANCISM

BLURRED HORIZON

BEGINING ACCIÓN INAUGURAL

'dancism' responds to the need for an inaugural gesture
through which withdraw from a horizon that seems to determine it all.

*

The *-ism* this dance is pursuing wishes to transform
so as to hope nothing will have anything to do
with a "dancistic" nor with a choreographic idea any more,

*

but with the praxis of something we have in common:

*

"the lack of a horizon"

*

that is, precisely the *opportunity*
not to have to guide the body towards a pre-determined direction...

CHINESE MOVEMENT AT PARLIAMENT

The global era adjusts the world's corporeality to a rhythm that *forces bodies to adopt* the mechanics of a totalizing choreography.

PARLIAMENTARIES TALKING MOVEMENTS

Thus, movements are born out of the need for consensus, persuasion and self-assertion. Strategic gestures that respond to one requirement: that of submitting bodies into being "producers", "products" and "reproducers" of an exhausting movement, condemning them to struggle between either "*being what they are allowed to be*" or not being able to "*be what they should-should be*".

THE 'CORPS DE BALLET' CAN'T STAND IT ANYMORE

ROYAL BALLET DOCUMENTARY

EXHAUSTED DANCER

Like some sort of ideologically constructed ghost, the body with no quality of its own reveals the silent background on which, at nightfall, the secret bodies, faces and gestures will appear...

BLIND PHANTOMS 1

FADE TO BLACK

CHILD' S PLAY

PILAR AUDIO ON BLACK

TORONTO DANCE IMAGES

Upon seeing these images, a friend of mine asked himself whether these bodies were dancing for the unemployed.

We obviously cannot know. On the other hand, what these images let us pose is another question: is it possible that these bodies have chosen to “dance” as a precise answer to the certainty that they do not function any more, that they have stopped functioning for themselves?

What is interesting to us of this dance is its useless and “un-usable” aspect.

Such a dance is a de-framing of these bodies from the fixed shot which they were used to. The guest, who is clearly not part of this community, breaks into the workplace with a soundtrack that dismantles the order of the bodies itself, throwing some of them into a dance that interrupts or suspends its forms of representation. It is this way that, in the Parliament, the bodies have stopped talking,

in the Parliament, bodies “are bodying”

CUT TO BLACK

98 women
of whom one is carrying a baby in her arms
50 men
of whom 5 are riding a bicycle
a dog.

CUT TO BLACK ACCIÓN INAUGURAL

HALT IN MOVEMENT

WORKERS LEAVING THE FACTORY

CUT TO BLACK

In 1895 brothers Auguste and Louis Lumière showed “the lower class” in full movement on a screen for the first time.

The image shows “workers leaving the factory”. An interruption that will leave their workplace empty at midday, thus showing the precise moment when the bodies get out into the open.

It is likely that the intention of the Lumière brothers was not to make a 'close-up' of “the lower classes”.

WORKERS LEAVING THE FACTORY AMPLIFIED

Nonetheless, cinema was born with a crowd of “anonymous extras walking onto the scene”, workers that become the background actors of a movie.

By means of this gesture, the origin of cinema seems to create an imprecise and open field in which the bodies exposed are part of an inclusive and unfinished movement that at the end of the 19th Century seems to be the main objective of this new moving world atlas: “people generally exposed” on a fixed shot,

WORKERS LEAVING THE FACTORY

carefully framed...

CUT TO BLACK

Could we extend this walk into the open by picturing these images' off-screen?

ACCIÓN INAUGURAL COMES BACK

Maybe appearing from a place different from the engine of visibility and representation we could free movement from the work-form. In practice, this would mean that choreography would have to abandon the subject form, withdraw from it.

The freedom this withdrawal would be based on would be the free gesture of a dance thrown to an event that would guarantee the unlimited access of *anything*, in order to let us see what's moving towards us...

ÁFRICA GOES FORWARD

CUT TO BLACK

MOVEMENT IN HALT

The expression “background actor” or “extra” refers to those groups of people whose role is insignificant in a given society or historical situation – those people commonly referred to as having a “hidden role” or a “purely decorative role” on the scene.

LUNCH BREAK ACCELERATED

Extras are those that failed to “make a name” for themselves. Located very low in the career ladder, they have a “secondary character” and thus are the unnecessary faces in the business of visibility.

Extras are like countless unnamed soldiers bearing the weight of the market, pieces of human furniture that often wait for hours on end to do what they are asked to, even when that is not much.

They can be seen bored, expecting *nothing* of the scene they take part to.

They are never too close, nor too far from what surrounds them, so as to make their objective intermittent.

They appear, in the sense that they are included exactly as they are. When they move, they are part of a blurring effect by which every extra is included as a segment, a part...sometimes even as a point.

Extras are the bodies of flight-desertion, but also of adventure: they risk their discomfort every day “experiencing a void”, “feeling that life is somewhere else”.

Their strength is opaque, as they coat themselves in the value of a secret knowledge, that's why they work by means of the invisibility of forms.

Extras die, forgotten as rain dogs. It is no coincidence that in French the word “*figurant*” also refers to an anonymous corpse exposed in the morgue, awaiting to be recognized and given a name, which hardly happens.

Extras are the community of what remains: those that, without a name, a face, a body, or a gesture to call their own, they only get to have (when the scene calls them) their “appearance”...

BLIND PHANTOMS 2 CUT TO BLACK

A century after the Lumière movie, “Lunch Break” by Sharon Lockhart enables us to observe 42 workers having a break in a corridor. The movie is made up of only one long take,

LUNCH BREAK

a very long tracking shot that allows us to witness what bodies do when they withdraw from the work-form.

CUT TO BLACK

The “halt in movement”

WORKERS LEAVING THE FACTORY

represented by the workers' exit in a movie that will make film history, and the “movement in halt”

LUNCH BREAK

represented by the break taken by other workers, share the radical cinematographic gesture of gazing upon anonymous extras.

LUNCH BREAK AND WORKERS LEAVING THE FACTORY AMPLIFIED

It looks as if the two images are complementing each other

LUNCH BREAK Y WORKERS LEAVING THE FACTORY (SPLIT SCREEN)

in order to point at the forms that give substance to the fleeting movement of *the extra*. Both images share another gesture: the withdrawal of productively valuable bodies provokes an interruption / during which time is set aside, thus opening a favorable scenario for the unexpected,

CUT TO BLACK

in which the bodies' initiative will have nothing to do with anything “strategic” nor “spontaneous” - common to some forms of improvisation -, but with the “impersonal devotion” to the course of events...

DANCER / TORONTO IMAGES

We can therefore understand that in this ballet there is an “**exhausted dancer**” that cannot bear the pain of

her invisibility anymore; that through the unprejudiced eyes of a little girl, the politician has given up being one / to become **“the guy in the black shirt”** that can't stop dancing; that the MP is **“the woman in red”** inviting everyone to join the dance; that instead of feeling outraged because of the violence represented by some politicians dancing in Parliament, the image seems to allow for an untidy chorus of men, women, boys and girls, blackish hands, paper, arms, belts, legs, chairs and files...; finally, we can let our eyes fall upon the unexpected appearance of the guest, the **“singing black guy”** whose mere presence subverts the pre-established order of the bodies...

DISASTEROLOGY

'THE PARTY' 'MODERN TIMES' IMAGES

The extra is a wise idiot that foreruns a new discipline called “disasterology”: meaning, the knowledge regarding the “art of disaster”.

To start with, the extra subverts the situations he goes through, failing in his intent to adopt the customs of the communities he comes into contact with.

The extra allows bodies (people, animals, plants or objects) to become unpredictable surfaces on which the action occurs. This is how, without knowing where he is headed nor where he comes from, he runs into his recipients in practice, abandoning himself to the non-hierarchical appeal of what he relates to...

It is confusing to try to understand whether he is moved by what surrounds him or if it is the other way around, as he establishes a hand-to-hand relation with his most immediate environment. This is what endows him with a sort of impersonal appearance: crazy, sometimes monstrous and of unpredictable consequences.

We can also observe how the extra turns into the machine itself, becoming “the trouble-making machine”, whose added value responds to the massive production of “errors and mischief everywhere”.

The extra is a sort of useless pre-revolutionary, who, if he had a voice, would say: “distracted we shall overcome”

Faced with the poverty of experience, the extra knows that the work he cultivates is precisely that of “revealing the lack of experience” and to do so with what is left of it. Therefore, he is not a proper creator or a maker, but he is made up of the spare parts, the waste and the remains of whatever situation, which is what endows him with a power of action that exceeds all logic.

We can therefore say that “the extra's capacity does not disobey”, as it is not so much strategic as it is tactical, for it follows the propensities and tendencies of what is left of each situation, bringing about a secret logic yet to be translated.

This is how the second fiddle in the scene is enough for himself, as he obeys to what is merely secondary, supporting it in a sort of nihilistic self-dynamism that responds to a direct action which result is genuinely indirect.

What if the extra's movement were sending out signals about a new patience and a new confidence in the unknown?

What if from that place that is left it were inviting us to throw ourselves into the possibility of a fall, but also into the opportunity of its uprising?

FREEZE ACCION INAUGURAL

PARTY

BLINKING LIGHT

ADAGIO STRUGGLE IMAGES

FIREWORKS

CUT TO BLACK

The extra declares the creation of a void that challenges any rule. Bullet and courage: the “tossing” of a dance, which movement appears “out of itself”.

A thing that burns, that comes down. “It resists”, bearing the vertigo of the fall, allowing for numerous arrivals, access points it crashes with.

Blindly, it traces paths that are unknown to us, yet acknowledging them as it passes through, inaugurating a grammar of embrionary gestures: a nocturnal dance that, horizonless, appears to then decline into the night, to ignite it...

CUT TO BLACK

Trying to follow the invisible path of *the extra*, we have created a visual narrative with images belonging to our surroundings and to our collective imagination.

*

Nevertheless, by means of this gesture we might have betrayed what drove us to make it, as the movements of montage and editing are just another way to choreograph, direct and organize what is common.

*

Yet, maybe there is a place in which to activate the capacity of the extra

*

so as to prolong its rising

*

and to spread its strength...

ENTRANCE FROM THE OUTSIDE

CREDITS