



what can a body do?

international laboratory to try-out a movement to come

9th - 22nd june 2014 | la casa encendida, madrid

The question **what can a body do?** proposes that 'what a body can do' may be different from what the movement of global capitalism wants. The world's corporeality is situated in relation to the environments and the machines of a complex and interdependent system, which pushes bodies to adopt the mechanics of a totalizing yet supposedly free choreography, out of which they become 'producers', 'products' and 'reproducers' of an exhausting movement which consequently situates them at the threshold between being '*what they are allowed to*' or being '*unable to be what they should*'. In this scenario, it seems that the body is like a ghost ideologically constituted as its subjectivity would have been expropriated of its own ability to generate existence. Hence, to ask ourselves 'what can a body do' raises the possibility for an interruption of the corporeal and somatic ways of being imposed by the visibility, connectivity, flexibility and control of our capitalistic life.

What kind of immobilization is already *metabolizing* the domain of the choreo-cellular, the choreo-political and the choreo-aesthetic? We'd like to draw attention at how current choreographic practice is breaking from itself, becoming a dissenting movement, and to open a reflection which experiments the re-initiation of bodies as a space-creating of a new vitality.

Accordingly, **what can a body do?** will be committed to the capacity of action, even if that will imply the interruption of itself. We think that the body's sensitive surface and anonymous power may become a *whatever* body. A body that, in between resistance and the production of subjectivity, may experiment '*movement*' as the awakening of the subaltern subject' as opposed to '*choreography*', understood as a governmental apparatus', proposing critical challenges in the field of dance, the arrangement of bodies and cultural production.

With: Manuela Zechner, Jaime Llopis, Varinia Canto Vila, Sara Manente, Sandra Noeth, Aitana Cordero, Diego Agulló, Eva Meyer-Keller, Tomas Fredriksson, Irina Müller, Sybille Müller, Benjamin Schälke, Elena Córdoba, Roberto Martinez, Norberto Llopis Segarra, Mari Matre Larsen, Deufert&Plischke / ARTISTWIN, Pedro J. Jiménez / ZEMOS98, Emilio Tomé, Paz Rojo, Cristian Duarte, Rodrigo Andreolli, Tom Monteiro, André Boll, Frédéric Gies, Fiedel, Anton Stoianov, Bojana Kunst, Marta Popivoda, Sandra Gómez, Gloria&Robert, Paulina Chamorro, Dani Carretero, Fernando Gandasegui, Rafael Tormo i Cuenca, Vicente Arlandis, Miguel Martínez...



A project hosted and produced by La Casa Encendida with the participation of local and international choreographers, theoreticians, cultural workers, researchers and philosophers alike. The program includes **laboratories, encounters and artistic proposals.**



laboratories

During two consecutive weeks, from Monday till Wednesday, we propose a space with 3 laboratories which facilitators will approach the questions posed in this context out of their current practices and concerns with a local and international group of invited participants.



PRE-PRODUCTION / PAZ ROJO

MOND 9, TUES 10, WED 11 JUN 10.00 a.m – 14.00 p.m / PATIO

On what would consist the corporeal disruption of the ways of being imposed by visibility, connectivity, flexibility and global mobility? About how we can think "movement as an interrupting gesture" departing from the dance of government (what choreographs) to 'choreography' as a movement practice without governance.



THINKING POLITICS THROUGH THE BODY: A JOURNEY

FROM CARE TO POSITIONALITIES AND PRODUCTIONS /

MANUELA ZECHNER

MOND 9, TUES 10, WED 11 JUN 15.30 p.m – 19.30 p.m / PATIO

In this laboratory we will explore ways of relating politics and the body, passing via three different perspectives. We will start with "care", to grasp ways in which vulnerabilities and interdependencies traverse our bodies and shape our politics. Then we will trace different ways in which our bodies are inscribed in relation to power and politics, in a session on positionalities and intersections. Finally, we will move on to perspectives on the body and production, exploring gestures and different modes of producing visibility. Throughout these sessions we will work with our own bodies and those of others, through mapping, moving and sensing. We will frequently refer to the 'Nanopolitics handbook'.



SPENDING TIME / DEUFERT&PLISCHKE

MON 16, TUES 17, WED 18 JUN 10.00 a.m – 14.00 p.m / PATIO

How do we want to be together? How do we want to live together? How is our living together culturally prescribed and how to transgress this prescription?. In their proposal SPENDING TIME Deufert&Plischke introduce their work towards a New Epic Theater, a theater after the drama, a theater that deals with these questions in both: its production and in the moment of live performance.



encounters

Through out the program we propose various meetings, which includes a reflexive project on registration, the gathering around the presentation of a book and shared practices together with various contributors to the context.

SUBVERSIVE INTENSITIES

PAULINA CHAMORRO, DANI CARRETERO,
FERNANDO GANDASEGUI

and the participants, interventors, artists, spectators
and anonymous which participate in the context

Each work produces an intensity that is political, expressive and affective. It proposes a constellation of referents that traverse and connect diverse places of reality, subverting subjectivities and perceptions. How do they ethically and aesthetically dialogue with their current conditions? A reflexive project on registration through reflective writing, images and sound that invites to create a relational context around the question “what can a body do?”. This proposal runs parallel to the context's programming. It has no definite duration. It just started and we do not know when it will end. quepuedeuncuerpo.com



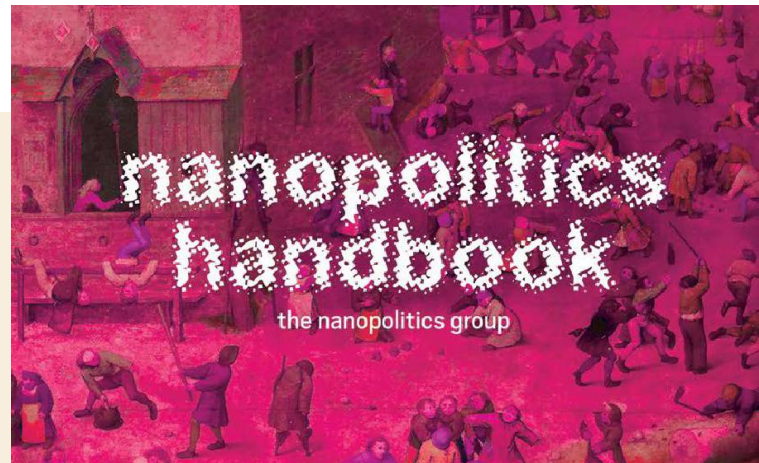
NANOPOLITICS HANDBOOK

MANUELA ZECHNER (THE NANOPOLITICSGROUP)

Book presentation

WED 11 JUN 20.30 h / TORREÓN 1

Based on the experiments and experiences of the nanopolitics group, this book proposes exercises, concepts and ideas as little maps and machines for action. Drawing on social movements, grassroots organizing, dance, theatre and bodywork, the reflections and practices here present strategies for navigating and reconfiguring the playing field of “nanopolitics”, activating its entanglement with the major politics of our time. Texts and exercises by: the nanopolitics group, esquizo-barcelona, David Vercauteren, Camila Mello and Fabiane Borges, Nelly Alfandari, Jorge Goia, Lottie Child, Carla Bottiglieri, Gabriella Alberti, Paolo Plotegher, Davyd Bodoun, Emma Dowling, Mara Ferreri, Manuela Zechner, Bue Rübner Hansen, Amit Rai, Anja Kanngieser, Lisa Burger, Irina Burger and Signe Lupnov. The nanopolitics group formed in London in early 2010, around a desire to think politics through and as embodied experience and practice.





SHARED PRACTICES

**JAIME LLOPIS, AITANA CORDERO,
CRISTIAN DUARTE, FRÉDÉRIC GIES**

SAT 14, THURS 19, FRI 20, SAT 21 JUN /

SALAS DE TRABAJO 202, 203

A gathering, a meeting place and a conversation where some contributors will share (from the proposal presented the previous day) the aesthetic, ethical and political issues that underlie their artistic practice. In an informal setting, the artists have as a main rule "to share their questions and concerns with the audience regarding their work." To accomplish this, we have proposed them three parameters which they could play with:

- 1/ to aproximate their work through various sources and imaginary components (videos, images, texts).
- 2/ To share with participants a practice.
- 3/ To open an informal conversation from their questions with the rest of the people attending the meeting.

Jaime Llopis Sat 14 at 18h / Aitana Cordero Thurs 19 at 18h / Cristian Duarte Fri 20 at 18h / Frédéric Gies Sat 21 at 18h



proposals

From Thursday to Sunday we will share different proposals that from choreography, movement, visual culture, contemporary philosophy and critical theory reflect, experiment and embody the question "what can a body do?".



proposals: first week

During the first week the proposals will address contemporary choreography as the relations between body-machine-object through methodologies of de-identification.



ALICIACARMEN / JAIME LLOPIS

movement action

FRI 13 JUN 19.30 h / PATIO - 45 min

Aliciacarmen is an attempt to practice a series of mechanisms of de-identification. De-identifying the object of representation. De-identifying the subject as a performer. De-identifying the subject as a spectator. De-identifying the time and the space of representation. Undoing the tacit logics of identity that entangle all these elements, in an attempt to suspend expectation.

Concept: Jaime Llopis **Performers:** Varinia Canto Vila, Sara Manente and Jaime Llopis.



SOME FORENSIC WORK: BODIES OF EVIDENCE

AND THE PERFORMANCE OF BORDERS /

SANDRA NOETH

a lecture - an address

FRI 13 JUN 20.30 h / SALA AUDIOVISUAL - 1 hour

Fingerprints. Wounds. Withdrawals. Stuttering. Vomiting. Silent weapons. Gestures of caress.

The lecture sets off its investigation with the observation of physical, bodily experiences of borders and frontiers. Everyday as much as in a state of exception, those situations, sensitivities, memories and forebodings seem to propose a body that rehearses intrusion; a body that mobilizes and helps frontiers emerge and persist before and after they become visible. Thus, claiming the body's capacity for action means dealing with a body in contradiction: a body that puts movements of responsiveness and address in the very centre of contemporary choreography and its politics.



THE DUETS (Study for an encounter or surviving to number three) / AITANA CORDERO

movement action

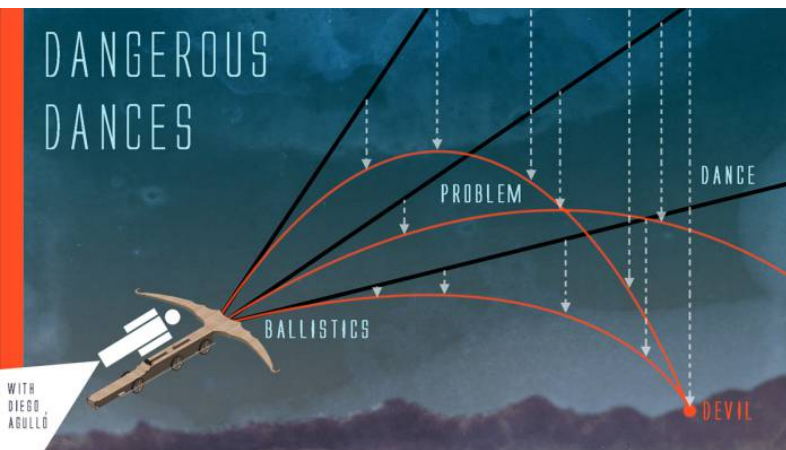
FRI 13 JUN 22.00 h / PATIO - 50 min

A piece about an accessible body, surrendering, trust and pain. A study on intimacy, significance and violence.

What does it mean to have control? Who is the winner and who has lost? Can we redefine the roles, finding a grey area whereby to generate new meanings? What is to be intimate, violent and to "share each other"? How to find a way and a moment to question the line between what does it mean to perform and what does it mean representation? Is "the real" possible or relevant on the stage?

...and she says: "Manipulate me, move me, play me... perform me. Make me meaningful and meaningless... We both, now, just happening. Deal with my weight and my surrender. Transform me Affect me. I have just decided I will trust you. Minimizing my reactions Redefining roles. No victim no master"

Idea, Creation, practice and accesible body: Aitana Cordero **Performers, colaborators, co-creators and co-choreographers:** Elena Córdoba, Roberto Martinez **Light design:** Jan Fedinger **With the support of:** La Casa Encendida



DANGEROUS DANCES. The Dance, the Devil, the Problem and Ballistics / DIEGO AGULLÓ

conference

SAT 14 JUN 20.30 h / TORREÓN 1 - 90 min

What do *ballistics*, *problems*, *the devil* and *dance* have in common? What is the secret affinity between these four concepts? There is common denominator between having a problem, bumping into the devil, accepting a dance invitation and being hit by a bullet. Etymologically speaking, they all share the same root, from Greek *ballein*, which means, "to throw so as to hit". Can violence trigger movement? A difficult dance is not one

that is difficult to perform, but a dance that creates difficulties and problems in the space, that becomes an obstacle, that paralyzes you. When does dance become a problem? The problematic body—the dance that becomes a problem—is the moving body that movement generates a problem in the space, a movement that implies a difficulty, a dance that hits you, that puzzles you. How can a dance hit?



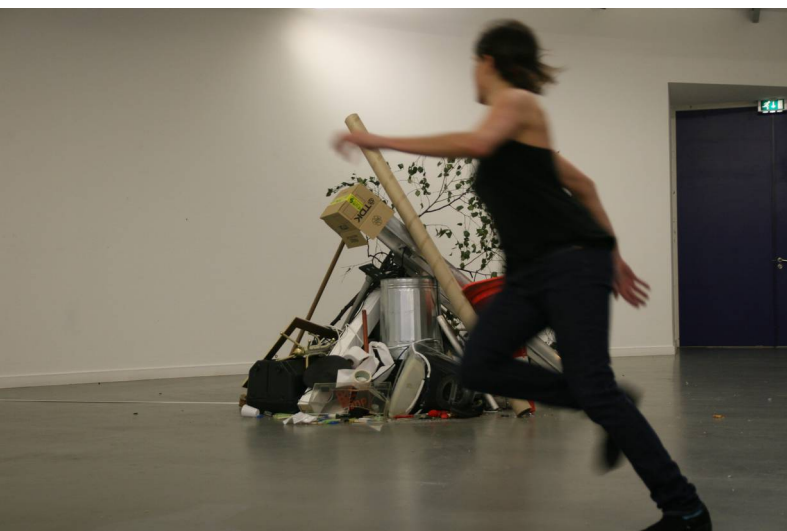
PULLING STRINGS / EVA MEYER-KELLER

performance

SAT 14 JUN 22.00 h / PATIO - 60 min

In her production *Pulling Strings* Eva Meyer-Keller literally takes the threads into her own hands. On the stage are objects that have been assembled from backstage, artists cloakroom, technical warehouse and kitchen: a ladder, a broom, an extension-cable, microphone stands, curtains, a scissor, tape and so on. Attached to the objects are threads which are being pulled by the performers. Thus they set this mix of objects into motion. A fire extinguisher pirouettes, a microphone stand falls down. What on first sight seems to be very simple turns out to be more and more complex, inspiring the imagination of the beholder. *Pulling Strings* is also located at the intersection of performance, art and object theatre. The focus this time will be on the choreographic aspect. The objects start to dance.

A concept by: Eva Meyer-Keller **In collaboration with:** Tomas Fredriksson, Sheena McGrandles, Irina Müller, Sybille Müller & Benjamin Schälike **Thanks to:** Florian Bach, Andrea Keiz, Thomas Medowcroft, Rico Repotente, Ruth Waldeyer **Mangement:** Susanne Beyer **Production:** Eva Meyer-Keller (Berlin) **Co-production:** Kunstenfestivaldesarts, Hebbel am Ufer/HAU (Berlin), MDT (Stockholm) **Supported by:** Hauptstadtkulturfonds, International Dance Programme/Swedish Arts Grants Committee and the NATIONALES PERFORMANCE NETZ (NPN) International Guest Performance Fund for Dance **Thanks to:** PACT Zollverein (Essen).



SOLO...? / AITANA CORDERO

choreographic piece

SUND 15 JUN 19.30 h / PATIO - 50 min

In the piece SOLO...? a body tries to fill the space and to look for strategies to move while interacting with other bodies. Using destruction as a constructive technique and erasing nostalgia as a defensive mechanism, a mix of events occurs. SOLO...? could be a farewell ritual, a chaos theory, a tribute to promiscuity, a love letter or a study for "the dramaturgy of the irreversible".

Concept, choreography and performance: Aitana Cordero
Dramaturgy: Felix Ritter **Video and emotional support:** Tashi Iwaoka **Other relevant supports:** Johan Reyniers, Jeroen Fabius, Eliza Steinbock and Ingrid Greij



SPENDING TIME / DEUFERT&PLISCHKE

conference

SUND 15 JUN 20.30 h / SALA AUDIOVISUAL - 60 min

How do we want to be together, how do we want to live together? How is our living together culturally prescribed, and how to transgress this prescription. In their lecture and workshop SPENDING TIME Deufert&Plischke introduce their work towards a New Epic Theater, a theater after the drama, a theater that deals with these questions in both: its production and in the moment of live performance.



STUFF / NORBERTO LLOPIS SEGARRA

choreography

SUND 15 JUN 22.00 h / PATIO - 65 min

What is this object “doing” to me? What does this object “want” from me? What does this object “can” to me?

Stuff is a Performance that explores the distances between the object and subject. Getting away from the purely symbolic understanding of the objects, we would like to explore the folly of feeling concern by the objects, the folly of feeling traversed by the objects, the folly of being an object, the folly of making connections between objects or between people and the objects. Jaime thinks that Norberto is a bit “map”, Mari is so “chair”, Jaime always thought he was more “lamp” than he is indeed, Norberto tonight will dance “plant” for us, when she is old Mari wants to be “paperweight”, we all became so “fruit bowl”.

Concept and choreography: Norberto Llopis Segarra **In co-performance, co-thinking and co-creation with:** Jaime Llopis Segarra, Mari Matre Larsen and Norberto Llopis Segarra. **Design book and flyer:** Celine Wouters **Photography:** Nellie de Boer **Photography for the book:** Kyle Tryhorn *Stuff* is a Het Veem Theater production in coproduction with workspacebrussels, supported by WP ZIMMER Antwerp.



proposals: second week

During the second week the proposals will address the relationship between whatever-movement vs. choreography, free culture applied to the performing arts, and current approaches of 'movement' as an interruptive force of contemporary forms of labour.

DANCISM / PAZ ROJO

video-essay

THURS 19 JUN 19.30 h / PATIO - 45 min

“Dancism” proposes a reflection that departs from the dance of government (what choreographs) to “movement” as an interrupting gesture and a subversive practice.

Created and produced by: Paz Rojo with the collaboration of Emilio Tomé. This piece is made within the context of Paz Rojo's phd project at the Arts University of Stockholm (SUA) from Sweden. With the support of Centro de Arte Dos de Mayo, Móstoles (Madrid).



I'M HERE TO REGISTER MY BODY.

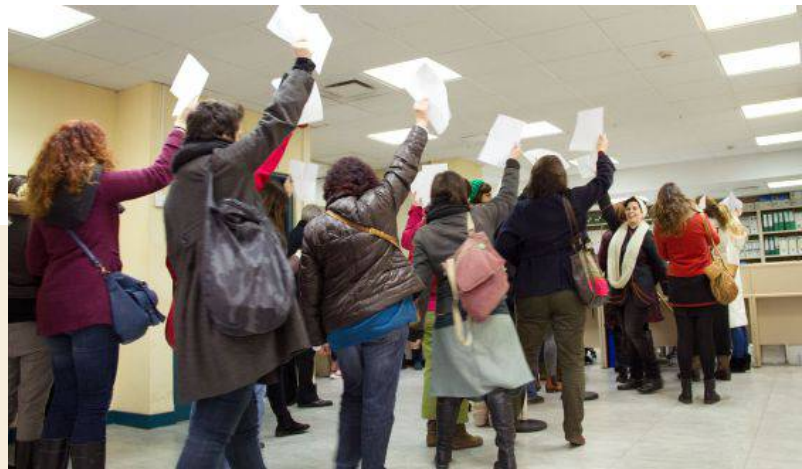
FREE CULTURE IN CONVERSATION WITH

PERFORMING ARTS / PEDRO JIMÉNEZ – ZEMOS98

conversation

THURS 19 JUN 20.30 h / TORREÓN 1 - 45 min

A number of activists against abortion law have registered their bodies in property registries. That image is the starting point of this open conversation about what free culture can contribute to the processes of creation and exhibition of performing arts. Is our body registrable? Is registration desirable? What property? Who owns what is supposed to belong to them? Questions that work around remixing, free culture and the public domain.



ONE HOT HUNDRED CHOREOGRAPHERS /

CRISTIAN DUARTE

performance

THURS 19 JUN 22.00 h / PATIO - 50 min

Hot 100 - The Hot One Hundred Choreographers takes as its subject and choreographic material 100 works of 100 choreographers, dealing with the creation and performance as a device for thinking about form, creation, production, authorship, context and resolution. HOT 100 had as its starting point the text-painting "The Hot One Hundred" by British artist Peter Davies. The dance-list proposed in this solo has no fixed place or valuation by numbers, and is made by manipulation, appropriation, the mixing of the contents listed, and through the series of et ceteras that it raises. The list can be seen at:

www.lote24hs.net/hot100

Proposition, creation and performance: Cristian Duarte

Collaboration and creation: Rodrigo Andreolli **Light Design:** André

Boll **Sound Editing:** Tom Monteiro **Hot contributions:** Bruno Freire,

Julia Rocha and Tarina Quelho **Art Design:** Cristian Duarte and

Rodrigo Andreolli **Webdesign and programming:** Roberto Winter

Costume Design: Cristian Duarte **Photography:** Carolina

Mendonça **Production:** Cristian Duarte and Rodrigo Andreolli

Support/Acknowledgements: Artist Faculty program at School of

Dance - Herberger Institute at Arizona State University / USA, Simon

Dove, Universidade Anhembi Morumbi, Valéria Cano Bravi, PUC-SP

– Artes do Corpo, Rosa Hércoles, Peter Davies and over one

hundred choreographers. Originally produced for the 15th Cultura

Inglesa Festival (2011).



YUGOSLAVIA, HOW IDEOLOGY MOVED

OUR COLLECTIVE BODY / MARTA POPIVODA

film-documentary and a conversation

FRI 20 JUN 20.30 h / SALA AUDIOVISUAL - 90 min

The film deals with the question of how ideology performs itself in public space through mass performances. The author collected and analyzed film and video footage from the period of Yugoslavia (1945 – 2000), focusing on state performances (youth work actions, May Day parades, celebrations of the Youth Day, etc.) as well as counter-demonstrations ('68, student and civic demonstrations in the '90s, 5th October revolution, etc.). Going back through the images, the film traces how communist ideology was gradually exhausted through the changing relations between the people, ideology, and the state.



directed by marta popivoda **written by** ana vujanović, marta popivoda **edited by** nataša damjanović sound design jakov munižaba **re-recording mixing** christian obermaier, jakov munižaba **colorist** maja radošević **producers** marta popivoda, alice chauchat **executive producer** dragana jovović **co-producer** ann carolin renninger **produced by** tkh [walking theory], belgrade les laboratoires d'aubervilliers, paris; universität der künste berlin, berlin; joon film, berlin supported by program archive of television belgrade; périphérie - centre de création cinématographique; dart film

GOOD GIRLS GO TO HEAVEN,

BAD GIRLS GO EVERYWHERE

FRÉDÉRIC GIES

experiment

FRI 20 JUN 22.00 h / PATIO - 1 h 20 min

Frédéric Gies invites you to a 1 hour and 20 minutes experiment, for which he collaborates with the dj Fiedel and the visual artist Anton Stoianov. Frédéric fell in love with Fiedel's work, dancing many times on his sets in Berlin at Berghain, where Fiedel is resident. He met Anton Stoianov at the mythical Basso in Berlin. They also shared many nights and days on Berghain's dance floor. He proposed him to collaborate after seeing his large-scale abstract paintings made without paint or pigment but of worn cotton socks.

GOOD GIRLS GO TO HEAVEN,

BAD GIRLS GO EVERYWHERE

Concept y dance: Frédéric Gies **DJ:** Fiedel Floor **Installation:** Anton Stoianov

WORKING OUT CONTEMPORANEITY:

DANCE AND POSTFORDISM / BOJANA KUNST

conference

SAT 21 JUN 20.30 h / SALA AUDIOVISUAL - 60 min

In this lecture I will talk about the relation between contemporary dance and postfordistic modes of production. Especially I will be focused on the ways how the dancing body can be related to the issues of flexibility and precarity and describe the relationships between contemporary modes of production and productivity of the dancing body.



THE LOVE THING PIECE / SANDRA GÓMEZ

movement action

SAT 21 JUN 22.00 h / PATIO - 50 min

On how to give presence to what one is without the need to talk about oneself. The following practice proposes to get away from the "I" away from me, diffusing and decentralizing it, looking for another way to think, feel and live oneself. About how to relate to things, places, and people and, ultimately, with everything that surrounds. How to touch? What happens in that quest?

Concept: Sandra Gómez **Artist:** Sandra Gómez **Production:** Losquequedan **Thanks to:** Sala Flotant, Teatro Pradillo, Ana Buitrago y Oscar Dasí.



DANCE, DANCE, DAMNED / GLORIA & ROBERT

movement action

SUN 22 JUN 12.00 – 22.00 h / PATIO - 10 hours

In the film *Dance, Dance, Damned* (1969) by Sydney Pollack, the action takes place around a dance marathon held in the U.S. in the years following the Crash of 29. About 200 people compete for a particular amount of money observing one basic rule: you can not stop moving. With the passage of time, the competition will radically transform into an exhausting experience .

On Sunday 22nd June, 2014 (between 12h and 22h) the Gloria & Robert collective will transform la Casa Encendida's Patio into a dance marathon: as in the movie, anyone is invited to dance. Therefore, this is not an invitation addressed only to professional dancers.

The intention is not to establish a comparison between the 30's crisis nor testing out to what extend a body can withstand dancing (in fact: can we perhaps stop dancing? Haven't we danced with hundreds of people today? Weren't you in the middle of a choreography when you've started reading this invitation?). This project barely proposes critical means for our exhausted and stunned bodies.

Are you ready ? Are there bodies?

Idea y creation: Miguel Ángel Martínez, Rafael Tormo i Cuenca, Vicente Arlandis, Sandra Gómez. **Produces:** Gloria & Robert





calendar

CALENDAR: FIRST WEEK

ENCOUNTERS & PROPOSALS

WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14	SUNDAY 15
			18.00 h / SALAS DE TRABAJO 202-203 SHARED PRACTICE with Jaime Llopis	
		19.30 h / PATIO ALICIA CARMEN / Jaime Llopis		19.30 h / PATIO SOLO...? / Aitana Cordero
20.30 horas / TORREÓN 1 THE NANOPOLITICS HANDBOOK PRESENTATION / Manuela Zechner		20.30 horas / SALA AUDIOVISUAL FORENSIC WORK: BODIES OF EVIDENCE AND THE PERFORMANCE OF BORDERS / Sandra Noeth	20.30 horas / TORREÓN 1 DANGEROUS DANCES. the Dance, the Devil, the Problem and Ballistic / Diego Agulló	20.30 horas / SALA AUDIOVISUAL SPENDING TIME / Deufert&Plischke
		22.00 horas / PATIO THE DUETS (study of a meeting or surviving to number three) / Aitana Cordero	22.00 horas / PATIO PULLING STRINGS / Eva Meyer-Keller	22.00 horas / PATIO STUFF / Norberto Llopis

CALENDAR: SECOND WEEK

ENCOUNTERS & PROPOSALS

TUESDAY 19	FRIDAY 20	SATURDAY 21	SUNDAY 22
<p>18.00 h / SALAS DE TRABAJO 202-203</p> <p>SHARED PRACTICE with Aitana Cordero</p>	<p>18.00 h / SALAS DE TRABAJO 202-203</p> <p>SHARED PRACTICE with Cristian Duarte</p>	<p>18.00 h / SALAS DE TRABAJO 202-203</p> <p>SHARED PRACTICE with Frédéric Gies</p>	<p>12.00 h - 22.00 h / PATIO</p> <p>DANCE DANCE DAMNED / Gloria & Robert</p>
<p>19.30 h / PATIO</p> <p>DANCISM / Paz Rojo</p>			
<p>20.30 h / TORREÓN 1</p> <p>I'M HERE TO REGISTER MY BODY. FREE CULTURE IN CONVERSATION WITH PERFORMING ARTS / Pedro Jiménez</p>	<p>20.30 h / SALA AUDIOVISUAL</p> <p>YUGOSLAVIA, HOW IDEOLOGY MOVED OUR COLECTIVE BODY / Marta Popivoda</p>	<p>20.30 h / SALA AUDIOVISUAL</p> <p>WORKING OUT CONTEMPORANEITY: DANCE AND POSTFORDISM / Bojana Kunst</p>	
<p>22.00 h / PATIO</p> <p>ONE HOT HUNDRED CHOREOGRAPHERS / Cristian Duarte</p>	<p>22.00 h / PATIO</p> <p>GOOD GIRLS GO TO HEAVEN, BAD GIRLS GO EVERYWHERE / Frédéric Gies, Fidel, Anton Stoianov</p>	<p>22.00 h / PATIO</p> <p>THE LOVE THING-PIECE / Sandra Gómez</p>	



biographies participants

Manuela Zechner is a researcher, artist, activist and educator. She has extensively worked on 'care' across theoretical and practical formats in recent years. In 2013 she finished a Phd on collective care and creativity at Queen Mary University, as well as co-editing the 'Nanopolitics Handbook' and running various workshops and seminars on collectivity and care. She makes the 'Sounds of Movement' radio show on a monthly basis and is active in social movements.

www.radicalcollectivecare.blogspot.co.at

www.soundsofmovement.noblogs.org

www.futurearchive.org

Katrin Deufert and Thomas Plischke have been pursuing their goal of a new epic theatre since 2001. Their work as the artistwin deufert&plischke is equally at home in museums and other spaces as in theatres. Recent projects developed with artist and theorist friends include the *Anarchiv series* (2008-11 in varying locations including Brussels, Hamburg and Vienna), *Emergence Room* (2010, in Vienna, Hasselt and Stuttgart amongst others) and *Entropisches Institut* (2012 in Berlin, Sofia, Mülheim and Hamburg). deufert&plischke have been lecturing at art academies in Germany and abroad for eleven years. They have been senior lecturers in Dance, Context, Choreography (BA course) at the Inter-University Centre for Dance Berlin (HZT) since 2010.

www.entropischesinstitut.net

Paulina Chamorro develops her work in the field of performing arts without losing sight of other artistic practices, their contamination and their relationships. Concerned with acquiring fluency in moving between research formats and artistic creation to reflect on the ethical and aesthetic possibilities of performing arts' dissidence and its ability to affect subjectivities. She participates in collective projects such *Círculo de espectadores, ¿y si dejamos de ser artistas?- what if we let go being (artists)?, Campo#1* and *Teatro Pradillo*, whilst developing personal projects such DSTA and Wild Strike. Lives in Madrid, but was born in Santiago de Chile; and indeed, art does not pay her rent.

Dani Carretero. He is under construction. He works with his hands. Metal and wood. Welding and lime. He transits streets that called strange places, with unknown names. He walks 4.73 km / day. He doesn't know how to dance. He doesn't know how to write. Nor how to describe either. He borrowed a camera and learned to steal sounds. He wears shirts and jeans. He only records less than 3m distance away. He watches recorded combats in 4:3, NTSC, BN if possible. He paints with spray sentences from her grandmother. He signs with anonymous names. His voice sounds with a tone ranging between 450 and 875 Hz. Re Key. He cooks cosmetics videos. He can be almost certain. He doesn't have a stable housing. He is divided in between Teruel and Soria.

Fernando Gandasegui. Founding member of PLAYdramaturgia, a collective of dramatists settled in Madrid. He wanders in between practice, reflection and performing arts critic, and loves it. He is a user and is convinced of TEATRON, an on line Free Community for the performing arts. He is part of the Pradillo Community. He has a Degree in Psychology from the UAM and maybe in Dramaturgy and Stage Direction by RESAD.

Jaime Llopis. Graduated in drama at ESAD (Escuela Superior de Arte Dramático de Valencia), he studied dance and choreography at EDDC (European Dance Development Center). Currently studying Philosophy at UNED (Universidad Nacional de Educación a Distancia) he graduated last year from a pass post-master (advanced performance and scenography studies). Based in Brussels from 2003, he is being working as a dancer/performer with different independent choreographers as well as developing his own choreographic work.

cabra.weebly.com

Sandra Noeth. Since 2009 is Head of Dramaturgy and Research at Tanzquartier Wien. In artistic-theoretical projects, educational contexts and publications, her work focusses on the politics and ethics of the body (with a specific focus on non-Western contexts) as well as on the practice and methodology of dramaturgy in choreography and performing arts.

Aitana Cordero. Some of the recurring interests in her works are the body and how it can encounter other bodies, intimacy, sex(n)uality, the physicality of violence, strategies of sharing and the exploration of the protocols of theater. Other relevant interests that implements her processes are philosophy, cinema, literature, gender studies, painting and gastronomy. Sixteen months ago she became a mother and initiated her new life long and loveful project called Clea. Currently she is preparing a Marathon.

www.aitanacordero.com

Diego Agulló. His current research deals with the intersection between pedagogy and art, creating contexts for learning and practicing theory across art and philosophy. He practices the game of dilettantism through his interdisciplinary work that passes through different media such as choreography, performance art, participatory events, sound installations, texts, films, photography, and workshops. Since 2007, Diego has organized CUE, a performance event and long term project based on the paradoxical question of how to organize the unexpected? CUE has been occurred in approximately 100 editions in different cities across Europe. Currently, Diego is working on an essay on dilettantism called The Mischievous Mission in order to problematize the notion of professionalism in arts. It is now or never. Day by day.

<http://diegoagulloworkshop.wordpress.com/>

Eva Meyer-Keller (D/S 1972) is working at the interface of performing and visual arts and has presented her work in the context of festivals, museums and theaters internationally. Before she graduated from the School for New Dance Development (SNDO) in Amsterdam she studied photography and visual art in Berlin (HdK) and London (Central St. Martins and Kings College). She lives and works in Berlin, Germany. Eva Meyer-Keller's work is versatile: she shows her performances internationally, develops projects with other artists, performs for other choreographers and realizes video works. She has collaborated with Uta Eisenreich, Kate McIntosh and Sybille Müller. In addition to her own work she was involved in projects of Baktruppen, Jérôme Bel and Christine de Smedt / Les Ballets C de la B.

www.evamk.de

Norberto Llopis. Born in Valencia and currently based in Holland, he graduated in dance and choreography. In 2005-2007, he took a Master's course in performing arts at DasArts in Amsterdam, currently studying philosophy in the Spanish university UNED. He has carried out work in several different forms in Barcelona, Brussels and Holland. He has performed in different creative processes with artists including Carolien Hermans, Paz Rojo, Diego Gil, Jefta Van Dinther and Nada Gambier, amongst others.

Paz Rojo, is a cultural worker whose activity develops in the field of live arts and choreography. Preceding the phd project at Stockholm University of the Arts, she initiates "C O R E O G R A F X S" (2010-2013) a critical and experimental framework mainly developed in between Madrid, Barcelona, Sao Paulo and Vienna that includes the itinerant laboratory "choreography: a problem to practice" and the choreographic actions, audio-visual experiments and lectures "Lo que sea moviéndose así" (whatever moving like this, 2011); Acción Inaugural (2011); "EX POSICION UNIVERSAL (democracy is a psycho-kinetic training)" (2012); 'The Gerries by Gerry' (2012); "I don't like community in the same way I don't like contact-improvisation" (2013). Since 2010 she initiates, engages and colaborates in creating collective and curational contexts such "*what can a body do?*" (Madrid 2014), *CAMPO# 1* (Madrid 2014); "*¿y si dejamos de ser (artistas)?*" -*what if we let go being (artists)?*- (Madrid 2013) and "*a piece...together?*" (Barcelona, Sao Paulo, Vienna 2010-2011). Besides the video-essay "DANCISM" (2014), currently she is preparing the movement-action "PRE PRODUCTION" (September 2014, Stockholm).

Emilio Tomé. After studying architecture, theatre and dance, he develops his work in an intensive way as audiovisual and performing arts maker, scriptwriter, graphic designer, performer and pedagogue. His practice insists on the freedom of movement, contamination, promiscuity and the mixture of different languages and fields of experience (cinema, science, architecture, painting, literature, theatre, photography, dance), remaining at an intermediate place between skepticism and enthusiasm. He was part of *¿Y si dejamos de ser (artistas)?* (2013). His late works are *A story for the Modlins* (2011), *A ciegas (Blindness)* (2012), *Mujer no reeducable (Not educable woman)* (2012), *I'm still here* (2012), *The last shot* (2013), *La abducción de Luis Guzmán (Luis Guzman's abduction)* (2013) and *Dancism* (2014), a collaboration with Paz Rojo. He still thinks that to rehearse is for cowards.

Pedro Jiménez. Coordination member of ZEMOS98 team, Pedro works as a teacher in the fields of free culture, media literacy and in processes of collective creation. Besides working as a cultural manager and educator, he develops research and creation that starts from new media, free culture, the public domain, and all battles of appropriationism to rethink the immaterial property of culture. He writes on his personal blog at <http://petroglifo.zemos98.org> and takes part in the network news <http://www.mediateletipos.net> Currently co-directs the live cinema show "European Souvenirs". www.98lab.cc

Cristian Duarte. Dancer and choreographer Cristian Duarte trained in São Paulo with Estúdio and Cia. Nova Dança (1994-2000). Graduated from P.A.R.T.S. (Performing Arts, Research and Training Studios), in Brussels (2002). Since then he's been developing his own projects and collaborating with artists from Brazil and abroad. Besides his performance activities, he currently coordinates the artistic residency project LOTE#. His work has as main feature the creation and production of contemporary dance, and its mode of research has been guided by partnerships and collaborations throughout mobile formats that seek to promote a professional, experimental and dynamic environment.
www.cristianduarte.net
www.lote24hs.net

Marta Popivoda is a film-video maker and a cultural worker based from Belgrade that currently lives in Berlin. Her artistic and cultural work explores the concerns and interests of the powerful discursive structure of the contemporary art world as well as Yugoslav cultural and political hopes. Popivoda is a member of the publishing collective TkH (Walking Theory), a theoretical-art platform from Belgrade with which she initiated and participated in many cultural and artistic, local and international projects (illegal_cinema: Belgrade, Paris, Bilbao, etc). Her artistic work has been presented internationally at film festivals and exhibitions. Her latest film, *Yugoslavia, How Ideology Moved Our Collective Body*, premiered at the 63rd Berlinale.

Frédéric Gies is a dancer and a choreographer. He is also a senior lecturer in choreography and the artistic director of the MA program in choreography at DOCH (University of Dance and Circus) – Stockholm University of the Arts, together with Jefta van Dinther. Dance practice is central in his work, in which he looks for the articulation of somatics, dance, choreography and politics.

Bojana Kunst is a philosopher, dramaturg and performance theoretician. She is a professor at the Institute for Applied Theatre Studies in Justus Liebig University Giessen, where she is leading an international master program Choreography and Performance. She is a member of the editorial board of Maska Magazine, Amfiteater and Performance Research. She published several books, among them: *Impossible Body* (Ljubljana 1999), *Dangerous Connections: Body, Philosophy and Relation to the Artificial* (Ljubljana, 2004), *Processes of Work and Collaboration in Contemporary Performance* (Ur.), Amfiteater, Maska, Ljubljana, 2006, *Performance and Labour*, Performance Research 17.06. (ed. with Gabriele Klein), 2013, *Artist at Work, Closeness of Art and Capitalism*, Maska, Ljubljana, 2013.

kunstbody.wordpress.com

Sandra Gómez. Since 2001 works together with Vicente Arlandis as LOSQUEQUEDAN in numerous creation and research projects: *Tentative and Guests* (Valencia, 2014), *The love thing piece* (Madrid, 2013), *Frankesteing* (Brussels, 2012), *Tentative* (Valencia, 2012) and *The Commons of Tragedy* (Barcelona, 2010) are her latest works.

www.losquequedan.com

Gloria & Robert is a newly created collective (2013). Its members come from different disciplines, such as performing arts, visual arts and the research in art and literature. www.gloriayrobert.blogspot.com



**practical
information**

what can a body do?

international laboratory to try-out a movement to come

9th - 22nd JUNE 2014 | la casa encendida, madrid

Schedule, Venues and Prices:

10.00 h Laboratories at **Patio** (the participation in these laboratories have taken place via an open call whose places have been completed up till 25 each laboratory).

18.00 h Shared Practices at **Salas de trabajo 202, 203** (free entrance till capacity is completed).

19.30 h Performances, Movement Actions, Experiments and Choreographic Pieces at **Patio** (entrance 3 €)

20.30 h Lectures, Documentaries, Encounters and Conversations at **Torreón 1** or **Sala Audiovisual** (free entrance till capacity is completed).

22.00 h Performances, Movement Action, Experiments and Choreographic Pieces at **Patio** (entrance 3 €)

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www.lacasaencendida.com

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