

*By dancing, get in touch with remembering.
By remembering, let the dancing happen.
Allow the encounters between dancing and
remembering to shape a dance.*

*Find a comfortable position.
Take your time to pick up a specific memory.
When you are ready, start dancing with the memory.*

*Find a song for your memory.
Let us dance your memory together.
The group tries to access the memory by
following your dancing and the
music, observing, copying, being with.
When the song is over we shift roles until
everyone who wants to share has done that.*

Those three scores were written during my second semester and were the practice at the base of the solo RAGUNASI. At the end, only the first score made it to the stage, but the other two have been as important in the process and the second became the starting point for the AMULETS project in the third semester.

During the second semester a significant part of my research was to practice those scores with my classmates and some few other peers I invited to the studio. My intention was to enquire about the relationship between remembering and dancing and how to share the experience both in the studio and on stage. The versions of the scores that you see here are just the last stage of a process of writing, practicing, observing each other, talking together and re-writing again and again.

The memories scores are inspired by the book *Au bonheur des morts*⁽¹⁾ by the French philosopher Vinciane Despret, in which she shares her understanding about how the dead are part of the life of the living and what the living need to do to take care of who has left (and in that way to take care of themselves).

The book is beautiful and with gems of knowledge and poetry on each page. In one of the first chapters Despret writes that above all what needs to be done is “que les morts soient situés”⁽²⁾ (the dead should be located). What is required to locate them is: “des soins, de l’attention, des actes, un milieu”⁽³⁾ (care, attention, actions, an environment).

The memories scores are an attempt to provide those things, not only to the dead, but to whatever is not there, what is not with us anymore, or not yet. Memory has become for me an umbrella-term that refers to what is felt missing, what I need to make space for and meet, so that I do not cut parts of myself out. The scores are infused with care, they guide and invite specific form for attention and action and when they are practiced, as well as when they are performed, they create an environment where the encounter with the not present can happen.

It has been important for me to practice with my colleagues to approach the process as more than a personal inquiry. I have the impression that when the topic is memory, the past, the dead, there is a general tendency to understand the practice as a therapeutic one. Even if I believe that dancing and art in general have a healing side, I also believe that this healing is not a private one, but almost a social and political act. I think that taking care of the past and how I relate to what is gone is fundamental to understanding how I relate to the present and how I imagine the future. For me to decide to show on stage a dance with a memory, or my attempt to unfreeze a time stuck inside me is not an act of disclosure of a private endeavor that I need an audience to look at in order to fulfill. To share private history and let myself be vulnerable in the process and (partially also) in the performance is something I do to open a space where death and loss are not a taboo. I think that trying to forget what hurts to remember is causing a lot of problems on a personal and collective level and I would like to contribute to creating a space where remembering is an act of intuition and care, a magic undertaking, which generates hope.

¹Despret, Vinciane, *Au bonheur des morts*, Editions La Découverte, Paris, 2015, 2017

² Ibidem, p. 19

³ Ibidem