

Gabriela Tarcha

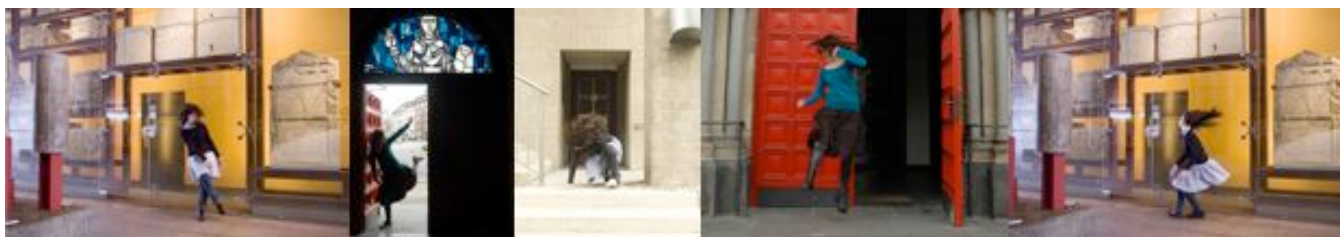
Dance Unlimited (MA)
ArtEZ, Arnhem, Holanda

moto contínuo – exhaust it on (working title):

intervenção urbana

sessão temática: ST1 – cidade imaterial

Performance solo com duração de seis horas. O desenvolvimento da tensão entre a presença do performer e a dos transeuntes nesse intervalo de tempo é o ponto de partida desse experimento. Várias das estratégias coreográficas aqui empregadas serão importadas do processo do solo inspirado pelo livro 'Onde estivestes de noite' de Clarice Lispector. 'where you were at night?' (2008) tem por subtítulo *a research on field composition or the limits of human mind or the (im)possibility of representation, a game in which the audience doesn't get the rules*. O foco, nesta intervenção urbana, se concentra no *embodiment* tanto do performer quanto dos habitantes da cidade e em como compõem a cidade durante este pequeno processo de exaustão.



outras intervenções em Colônia e Düsseldorf, fotos de Wiebke Rompel

moto continuo – exhaust it on (working title):

Concepção e performance: Gabriela Tarcha

Locais preferenciais: Terreiro de Jesus (Pelourinho) ou Praça da Sé (Pelourinho).

Materiais utilizados: 12 ovos

Duração da intervenção: 6 horas

Sessão temática preferida: ST1 – cidade imaterial

Nota: o solo 'where you were at night?' tem estréia prevista para dia 7 de setembro de 2008 no festival *638kg Tanz und weitere Delikatessen* em Essen, na Alemanha. Como referência, apresento uma versão curta do conceito desta peça nas páginas a seguir (em inglês).

Gabriela Tarcha nasceu em São Paulo em 1981. Estudou dança e teatro com diversos profissionais renomados em sua cidade natal e em 1999 começou seus estudos em dança na UNICAMP, transferindo-se em 2001 para a Universidade Anhembi-Morumbi/SP. Em 2005 graduou-se como *dance-maker* na ArtEZ em Arnhem, na Holanda. Desde 2000 vem realizando uma série de trabalhos como performer e *maker*, tendo se apresentado em diversos festivais no Brasil e na Europa (*ITS Festival*, Amsterdam; *off limits*, Dortmund; *at.tension#2*, Lärz; *Theatermaschine*, Giessen; *MAYDAY!*, Antwerpen). Em setembro de 2008 começa seus estudos de mestrado no Dance Unlimited da ArtEZ.

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where you were at night?

a research on field composition or the limits of human mind or the (im)possibility of representation, a game in which the audience doesn't get the rules

This work is an experiment inspired by Clarice Lispector's texts and particularly by *Onde estivestes de noite* [Where you were at night] (1974), a book compiled of 17 stories in about 100 pages on the precariousness and nomadic aspect of consciousness and existence, in which experience is conceived of as incorporating as well pre-rational, magic and madness.

Instigated by the stream of consciousness of Lispector's characters and especially by a sentence by one in particular, Angela Pralini, in the second chapter of the book, 'it is not true that one thinks only one thought at a time', I wish to plunge into the venture of taking this thought to the extreme and explore how many layers of information one can deal with simultaneously.

All of Lispector's narratives lead to the notion that to exist is to experiment. Her discourse is the flow of experience; she is in a present that doesn't have the time to pass by memory. Existence, experimenting and telling the story are different facets of one action. In her texts the monologue predominates, a mode of proximity between the narrative and the consciousness. The narrator knows it is not all about coherence; other modes of existence are proposed.

The idea is to create a highly complex map/matrix, which will altogether form the score for the performance. The amount of information of the score will grow, as the performer gets more acquainted with the maps and is able to deal with a bigger quantity of information. As time goes by, I can foresee the tendency of thoughts settling down & losing freshness, so the aim is allowing a thought to keep being a thought, which can be approached anew; strategies for that will have to be found on the way.

Lispector writes: language is my human effort. The critic Graziela R. S. Costa Pinto concludes: sense is created in the act of writing itself. A speculative game in which words and images, sound and silence combine in a complex logic, creating subjectivity. The erratic and transitory actions of the performer will give the cadence and rhythm of the performance, and in the moment the sequence of actions is about to be lost in the infinitude of possibilities, when the symbolic is on the

verge of becoming imaginary, at that precipice, reality exposes itself as impossibility of representation.

The total engagement to cope with all different sorts of information plus the massive presence to the here and now required from the performer imply that the process the performer is going through is being generated on the spot, as an abrupt fall in the chaotic emptiness of the real. That is something I look forward to, that rawness.

Having done something similar before in my piece "X" (2004), in which the performers go through physical exhaustion as preparation for the performance, I wonder now what it will be like handling mental drain in performing.

In an interview Clarice Lispector said that the stories that she liked best from all what she wrote were the ones that were still a mystery for herself; as well I wish to respect the mysterious elements of my process as positive proponents.

The question of what kind of preparation most adequate for this work will be another investigation point in itself.

Examples of how the maps could be constructed:

1. Derive basic and ongoing principles from the 15 parts of the third chapter "dry study on horses", such as form, sensibility, sweetness and so on.
2. Divide the space in levels/ with diagonals crossing the floor and attribute characteristics/ thoughts/ images to each part.
3. Create imaginary routes: when this happens, follow this path (or choose between a b c); when that happens, follow that one.
4. Allocate particular images to different body parts in specific moments/ places - considering that each image has a whole sphere of associations around it.
5. Establish relationships between points in space/ points of attraction or repulsion.

moto contínuo – exhaust it on (working title):

a cidade como corpo intenso, incansável, incompreensível, perambulante
o corpo enquanto fluxo inquietante que se manifesta publicamente
o público como público, público da cidade, público uns dos outros, e não menos público privado
a cidade que se demora a esquecer pois tem a memória impressa no corpo
o corpo indelével, indomável, inexorável
projeto presente passando pelo meio do público passante
a cidade afeita aos afetos e artefatos
corpos-corporificando-corporeidades
outras
a cidade toda errante
contenciosamente coexistindo
cedendo sedenta
corriqueiramente
turbulências corporais
recompondo-se

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