

XXVI IMAGE SYMPOSIUM FOR WHICH BODIES, FOR WHAT HISTORIES

5, 6, and 7 July 2021

Curated by Isabel de Naverán in collaboration with the CA2M Escuelita

Speakers: Ana Folguera, Thiago Granato, Pablo Marte, Ameen Mettawa, Julia Morandeira, Rita Natálio, Isabel de Naverán, Eszter Salamon, Manuel Segade, Estrella Serrano.



Wrap, History and Syncope by Isabel de Naverán © Andrea Rodrigo

One year later, the question that underpins this conference - *Why bodies, why stories* - challenges us even more directly than before, if such a thing is possible. In the face of general uncertainty and new historical ground we are breaking, this question confronts us with the contingency of history in the materiality of our bodies, given the very violence that a brutal and savage irruption like this pandemic entails. We are confident that the curatorial threads - once amassed with rigour and care, now being taken up again with the understanding of a vital transformation - continue to make sense.

Introduction

These conferences rethink the preconception that makes bodies a consequence of the historical circumstances in which they live, as, although history makes bodies, bodies also make history. The latter is told through images that, unlike bodies, remain fixed and mute, forcing us to reckon with history, rather than just narrate it. Images seem to bring events to a halt and are often boxed into a one-to-one correspondence with events. Here, we suggest listening to how some images reveal themselves in order to contradict and contravene their own narratives, while at the same time rebelling, warning us of other stories that emerge in their re-reading and in this dispute against the ordering of time. Seen in this way, some do not remain mute: they mutate and act at the same time as they are enacted, manoeuvred and sustained. Bodies are also enacted by and subjected to other corporealities, those that inhabit their gestures, understood through the knowledge of a tradition or by a certain way of relating and placing themselves in their varied worlds. The titular question imagines a making of bodies and images that, in a state of mutual listening, establishes connections that are out of time, anachronistic and syncopated, defying the linearity that presupposes a before and an after.

This year, the conference's twenty-sixth, builds on previous years, delving into the relationship between images, gestures and performativity. This year's event sets out to think about images through the making of choreography and performance, its practice, and its specific materiality.

It is conceived of as a programme of study which, subject to prior registration, brings together a group of people interested in and committed to the issues raised, a meeting in which speakers and attendees share time, conversations and experiences over three interlinked sessions. The first two sessions focus on specific artistic and choreographic processes that explore notions of history, tradition, and transmission using body techniques that allow us to speculate about processes that can be described as a recognition of a gestural archive, an estrangement from one's own tradition, or listening to alternative modes of presence. From within these parameters, we seek to expand the study to a dialogue with partnering agents from art, anthropology and philosophy, at the intersections of knowledge. A third session will take place on Wednesday morning, in a pine forest near the museum, and is organised as an open-air walk aimed at collectively sharing and offering feedback on the reflections and Discussions experienced during the previous days.



Pablo Marte. "The moon and the sun, or two interpretations of Maurice Béjart's choreography for Ravel's Bolero: as performed at its premiere by Duska Sifnios in 1961, and as performed by Jorge Donn twenty-one years later, in 1982".

MONDAY 5 JULY

5pm - 5.15pm Introduction to the Conference. Manuel Segade and Estrella Serrano
5.15pm - 6.00pm *Covers, history, and syncope*. Presentation. Isabel de Naverán
6pm - 6.45pm *Flutterings, history, and signs*. Presentation. Pablo Marte
6.45pm - 7.30pm Discussion
7.45pm - 8.30pm Conversation between Rita Natálio and Julia Morandeira
8.30pm - 9pm Discussion
9pm - 10pm Performance. *Trança*. Thiago Granato

PART ONE: WHAT IMAGES MAKE YOU DO

What do images make you do? This session presents the opportunity to study historical images through the lens of their materiality, paying attention to their textures rather than to the meanings they are assigned. It seeks to detect counter-hegemonic narratives that emerge from the observation of seemingly insignificant details and aims to situate the affective value of the images that are shown/appear when history is, as Walter Benjamin tells us, "brushed against the grain".

From there, it is a matter of observing the resistance of crucial moments against being fixed in one single representation, of placing the vital pulse in opposition to the technical push-button of the camera that freezes events that, in time, become historical, leaving other stories out of its frame. Its manifestation, the fruit of the performativity of this fleeting gesture, is where we begin this conference.

Covers, history, and syncope. Isabel de Naverán

Covers, history, and syncope responds to the desire to collect, describe and state the images that underneath and at base accompany a research process that started in 2016, on the

relationships of the body with History writ large, and the way in which ideologies emanate from the gestures and controls over bodies and their representations, drawing on specific details of the public life of artists such as Antonia Mercé and Luque "La Argentina", Kazuo Ohno and Tatsumi Hijikata, Rocío Molina and Federico García Lorca.

Mariposeo, historia y síntoma. Pablo Marte

"I set out to rethink history from the soles of my feet, from my hands, my genitals and my eyes, which sometimes look outwards and sometimes inwards, from situations that I walked or cycled through (on the lookout for images, signs and their symbolic and systematic repercussions that lately, after a conversation with a very dear friend, I have been calling 'flutterings'). And to do so in relation to the sign, or 'symptom'. I am attracted to the echoes of its etymology, 'coincidence', 'to fall together'. I began to think about this idea as a result of the notion of syncope proposed by Isabel in *Covers, history, and syncope*. It seemed to me that the signs were there like an atmosphere that hovers, circulates and dances between the symbol (of History) and the syncope".

PART TWO: MATERIAL TEMPORALITIES, WEAVING LISTENING BETWEEN BODIES

In the second part of the first session, the discussion will open up to other conceptions of history as well as to other ways of conceiving and living social relations through choreography and the multiple temporalities that it puts into operation. It is about establishing dialogues between new forms of anthropology and the challenges present in certain research facilitated by dance and movement techniques, choreography, and the exploration of contact; dialogues that converge in the quest for the knowledge generated at the intersections of histories and times, of experiences of and listening to situations and corporealities that are not recognised or that have gone unnoticed in official narratives. This second part concludes with a stage-less edition of the piece *Trança* [Braid] that the Brazilian choreographer Thiago Granato has offered in response to the invitation to participate in this year's conference.

Conversation between Rita Natálio and Julia Morandeira

Starting from a critical revision of anthropology, this conversation seeks to address a series of questions which come together at different moments of this year's conference. These questions include the ways in which the body is intertwined with its environment, its history and the times that cut across these categories, altering the classical notion of ontology to open up instead the possibility of listening to a somatic archive, of thinking in forms of ecology and perspectivism from the body. It also includes the question of the tradition of corporeal techniques and how they are naturalised as bodily ideology, but also how the transmission and even the estrangement of one's own tradition is produced, erasing and confusing notions of origin and belonging as well as other divisions of Eurocentric modernity. To open this dialogue, the embodied and situated nature of performance practices and dance presents itself as a privileged place to negotiate this deeply ambiguous Discussion and to offer up an archaeology built around it.

Trança [Braid]. Special pocket edition. Thiago Granato

Trança is an invitation to take a tactile excursion in which sound, light and movement intertwine with other dizzying spaces and other temporalities. With a hand-based choreography, Granato accelerates the modes of transformation of different types of force that are translated into signs, cultivating an exploration of the power of the body to create contexts that envision new forms of life.

Trança is the second part of the *Coreoversations* trilogy, the configuration process and conceptualisation of which will be shared in the first session of the conference.

In response to the invitation, Thiago Granato has proposed an adaptation of the piece, one that takes away the lighting design apparatus that was used in the original version, as well as the black box stage, to engender a more intimate relationship between the performer and audience.

Artistic credits: *Trança*

Writer, director, choreographer and performer: Thiago Granato

Guest choreographers (fictive presence): Cristian Duarte and Jõao Sandanha

Assistant director and co-creator: Sandro Amaral

Original light design: André Boll

Original sound design: Márcio Vermelho

Wardrobe consultant: Paula Ströher Duration:

50 min (no intermission)



Rita Nátalio, *Antropocenas*, ©José Carlos Duarte



Thiago Granato, Traça ©Haroldo Saboia

TUESDAY 6 JULY

11am- 11.15pm Second session introduction

11.15 - 12.00pm *Coreversations. How to deal with the presence of those who are not there.*

Thiago Granato, presented and moderated by Isabel de Naverán

12.00 pm – 12.30 pm Debate

12:30 pm – 12.45 pm Break

12.45pm -1.15pm Critical session: Ana Folguera.

1.15pm - 1:45pm Critical session: Ameen Mettawa.

1.45pm - 2.30pm Discussion.

2.30pm - 5.30pm Lunch.

5.30pm – 6.30pm Screening: *MONUMENT 0.6: Heterochrony*. Eszter Salamon

6.30pm - 7.15pm Conversation between Eszter Salamon and Isabel Naverán

7.15pm – 7.45 pm Discussion

7.45pm - 9pm Terrace

THE BODY AS AN ARCHIVE OF IDEOLOGICAL SUBSTRATES

The body is a place of emergence of ideologies, techniques and knowledges that are understood and archived as cultural heritage, bodily memory and relational habits. This second day aims to refute the idea that corporeal memory functions as an intact

memory to which we can resort at any time with a certain level of trust in its reliability. On the contrary, it is, in part, configured by missing, forgotten, and broken parts; by acquired physical and gestural knowledge that constitute a way of being in the world. From this perspective, we seek to rethink the concept of cultural appropriation, to question the idea of one's own tradition, to review the concepts of belonging, origin and gender through dance practices, the manifestations of material substrates and the inscription of history onto the body.

The second day begins with a morning session that brings together the critical contributions selected from an open call for papers. These contributions - by Ana Folguera and Ameen Mettawa - link together and put the curatorial proposal in dialogue with ongoing research, allowing the premises upon which it is based to be affected and crossed over.

This second day dissects the question of the body as a place where history emerges, to reflect materially on possible connections between the living and some events and rituals of the past that can be reviewed through a contemporary lens. It follows the impact that the current pandemic is having on lives, reflecting on the presence of death lived collectively at this time. This encompasses not only mass deaths, genocides or fatalities resulting from the current health and social crisis, but also our relationship with the sick body and how it transforms and reorganises its environment and the local economy, as well as its inherent rituals and gestures.

Coreversations. How to deal with the presence of those who are not there. Thiago Granato

Thiago Granato has spent years developing the *Coreoversaciones* project, which aims to create networks of relationships between artists and audiences, both real and imagined, to spark discussion about genealogy, authorship, appropriation, absence, and presence in the contemporary dance canon. He embarks from imaginary choreographic conversations in which he puts and arranges his body and his subjectivity in dialogue with spectres of choreographers who are dead, alive, or yet to come. He explores ways to generate commitment and involvement through fictitious exchanges that allow for temporal identification which is necessary to address and communicate figurative situations, historical information, facts, and speculations across different times and spaces. *Coreoversaciones* is thus underpinned by the possibility of a coexistence of history and fiction in what would constitute an interweaving of real, imagined and lived experiences.

Screening of MONUMENT 0.6: Heterochrony by Eszter Salamon, followed by a conversation with the artist

In 2014, Eszter Salamon began her *Monuments* series; today, it still brings together works of different formats and durations. *Heterochrony* is the sixth instalment in this series and continues previous investigations into the relationship between bodies and the great History. *Heterochrony* is based on the on-stage creation of an imaginary field that seeks to link the past and the present through three references: a selection of Sicilian music recordings, the generation of choreographed sensations inspired by the mummification rituals of the Capuchin Catacombs of Palermo, and historical information about the Sicilian Revolution of 1848. This work imagines a continuum between life and death, the cohabitation of the living and the dying, creating its own utopian body - one that is both dancing and acoustic. Through the juxtaposition of different historical temporalities, different practices and memories, *Heterochrony* reminds us of the collective struggles that took place in the past while questioning what forms of resistance or desire for transformation inspire us today.



Eszter Salamon, *Monument 0.6: Heterochrony* © Dirk Rose Eszter Salamon, *Monument 0.6: Heterochrony* © Dirk Rose

WEDNESDAY 7 JULY

11am - 2pm Session in Retiro Park.

TMeeting point: Access Puerta del Ángel Caído/ Cuesta de Moyano.

GUEST BIOGRAPHIES

ANA FOLGUERA (Madrid) works between art criticism, mediation and curating, developing different visual arts and dance projects and collaborating with various institutions. She currently works as a curator for the photography platform Photential. She also collaborates with the Centro Conde Duque Madrid. She curated the online dance series *Alarmas y urgencias. Conmociones* (Centro Conde Duque, Madrid, 2020), *Yo soy texto. Libros de artista y autobiografía* (Sociedad Cervantina, Madrid, 2015) and the flamenco and creation series *Bailar el tren* (La Bacía, Madrid, 2013). She recently co-curated the exhibition *Rehome* (Photential, 2020) with Kristina Romanova. From 2017 to 2020, she worked as the editorial coordinator and writer for EXIT magazine. She collaborated with Pedro G. Romero and María García on the research project *Máquinas de vivir. Flamenco y arquitectura en la ocupación y desocupación de espacios*, developing the mediation program at CentroCentro. From 2017 to 2020, she worked with the Centro de Danza Canal. She has published in magazines and spaces including Art Nexus, EXIT, exit-express, Cuadernos del IVAM, Matador, and Archivo de Creadores de Matadero. She holds a degree in Art History from the Complutense University of Madrid, a master's degree in Art Theory and Criticism from the Museo Reina Sofía and the Autonomous University of Madrid and has completed her training in art management, curating and criticism at institutions including New York University, Museo San Telmo - Arteleku (Donosti) and Centro de Arte 2 Mayo (Madrid).

AMEEN METTAWA (Miami) works with text, music, performance and fortune-telling, or occultural production (the fusion of the occult and the cultural). She has written on non-philosophy, thalassic eschatology and agricultural conspiracy, and is a member of the ritual traketeo platform RALLIZE. She has presented her work and collaborations at CentroCentro (Madrid), Art|Banchel (Madrid), CIAJG (Guimarães, Portugal) and Het Bos (Antwerp, Belgium). She is currently researching cybernetic psychedelia. She lives in Brussels.

ESZTER SALAMON (Budapest) is a choreographer, artist and performer. She uses choreography as an activating and organising agent between various media, such as image, sound, music, text, voice and body movement. Her work evolves from various formats, aesthetics, methodologies and poetics, putting into work a wide spectrum of media. Since 2002, she has created both solo and large-scale works that have been presented at festivals, art spaces and museums internationally, including at the Festival d'Automne in Paris, the Avignon Festival, the Ruhrtriennale / PACT Zollverein in Germany, the Holland Festival, the Pompidou Centres in Paris and Metz, The Kitchen and MoMA in New York, HAU Hebbel am Ufer Berlin, The Place in London, the Serralves Foundation in Porto, the Foundation Cartier in Paris and the Museo Reina Sofía, among others. Eszter Salamon is currently artist-in-residence at the Théâtre Nanterre-Amandiers. In 2019, she was awarded the Evens Art Prize.

ISABEL DE NAVERÁN (Getxo) investigates the intersection of art, contemporary choreography and performance in curatorial, editing and writing projects. She holds a PhD in Art from the University of the Basque Country and is a member of the research group Artea, Madrid. She is the editor of *Hacer Historia. Reflexiones desde la práctica de la danza* (2010) and *Lecturas sobre danza y coreografía* (2013). In 2010, together with Leire Vergara, Miren Jaio and Beatriz Cavia, she founded the Bulegoa z/b - Art and Knowledge Office project, with which she remained involved until 2018. Since 2017, she has been the curator of live arts at the Reina Sofía Museum Department of Public Activities, work which she combines with her current residency as an associate researcher at Azkuna Zentroa (2021-22). She lives between Bilbao and Madrid.

JULIA MORANDEIRA ARRIZABALAGA (Getxo) is a researcher and curator. She carries out her practice with long-term curatorial research projects, such as *Canibalia; Be careful with each other, so we can be dangerous together; Nothing is true, everything is alive; Estudios de la Noche*; and, together with Isabel de Naverán, *Un lugar en el que poder hundirse* (GetxoArte 2019). Since 2021, she has been the Post-Academic Programme Curator at BAK, basis voor actuele kunst in Utrecht, Netherlands. She is also a lecturer for the master's degree programme at the Dutch Art Institute in the Netherlands, where she directs the CHUSMA study group (2019-2021), and is a lecturer for the post-master's degree programme in Collective Practices Research at the Royal Art Institute in Stockholm. Together with Victor Aguado Machuca, she is the artistic co-director of AMEE's Pisito. She is the curator of the ARCO Madrid's Opening section of 2021-2022 and is the mediator for the Concomitantes project, where she is carrying out the concomitance of the Fine Arts Library at the Complutense University of Madrid. She holds a degree in Humanities from the Universitat Pompeu Fabra and a master's in Visual Cultures from Goldsmiths College, London.

PABLO MARTE (Cádiz) is an artist, writer and researcher. As a graduate in Film and Television Production at the Escuela Municipal de Audiovisuales de Barcelona and in Fine Arts at the University of Barcelona, he has showcased his work in contexts such as C3A (Córdoba), Fundación Bilbaoarte, Carreras Múgica Gallery (Bilbao), O Cineclub (Santiago de Compostela), HANGAR Centro de Investigação Artística (Lisbon), Tabakalera (San Sebastián), Azkuna Zentroa (Bilbao), Kadist Art Foundation (Paris), Artium (Vitoria), among others. He is currently developing a symptomatic and intertextual practice where elements of the biographical, the anecdotal, the casual, the experiential stories as well as elements of the fabulous, the unreal or the unbelievable, are brought together in multi-narrative structures.

RITA NATÁLIO (Lisbon) is an artist and researcher, and a non-binary lesbian. Her practice spaces incorporate poetry, essay writing and performance. As a PhD candidate in Artistic Studies at FCSH-UNL and Anthropology at USP, holding an FCT scholarship, she has been researching the recent debate on the concept of the Anthropocene since 2014, examining its impact on the disciplinary and aesthetic redefinition of the relationships between art, politics and ecology. She studied Choreographic Performing Arts at the University of Paris VIII and holds a master's degree in Psychology from PUC-SP. Drawing on her doctoral research, she produced a series of lecture-performances, including *Antropocenas* (2017) with João dos Santos Martins, *Geofagia* (2018) and *Fóssil* (2020). She has also published two books of poetry ("*Artesanato*", 2015 and "*Human Plants*", 2017). In 2019, she participated in a curatorial group led by Ailton Krenak that organised *Amerindia: paths of indigenous cinema in Brazil* at the Calouste Gulbenkian Foundation, an exhibition that brought 5 indigenous filmmakers to Portugal and screened more than 30 indigenous films. In 2020, Rita Natálio co-organized the seminar *Re-politicising the Anthropocene* together with Davide Scarso and Elisabeth Johnson for the Anthropocene Campus Lisboa international project, a project that begun at HKW in Berlin and is currently underway at many cultural institutions. Alongside André e. Teodósio, she co-organises the imprint Ed ., _____ fruit of the Sistema Solar / Teatro Praga partnership, which focuses on the performing arts and systems of power and protest in the present day. She is a regular contributor to the performing arts magazine Korea.

THIAGO GRANATO (São Paulo) is a choreographer. His work focuses on the development of alternative modes of movement in the field of choreography. His productions answer the drive to promote experiences of political transformation through aesthetic innovations. His work has been presented in South America, Europe, the Middle East and Asia. He obtained his master's degree in Choreography with a specialisation in Performative Practices at DOCH - School of Dance and Circus - in Stockholm. He trained in the Ex.e.r.ce programme coordinated by Xavier le Roy at the National Choreographic Centre of Montpellier. He has been a visiting professor at UNIARTS (Stockholm University of the Arts) and for the master's in Performing Arts Practice and Visual Culture of Artea and the UCLM at the Reina Sofía Museum. He lives in Berlin.

ESTRELLA SERRANO TOVAR (Málaga) is a cultural manager with a degree in Humanities from the Autonomous University of Barcelona and a master's degree in Cultural Management from Carlos III University in Madrid. She coordinated the cultural projects of the Centro de Estudios and cultural activities for the Cultural Programmes Department at the Museo Reina Sofía (2010-2012), where she familiarised herself with institutional experimentation from a practical point of view and with the critical collision between art and contemporary society. She broadened her experience in cultural promotion and cooperation abroad after working for the Cultural Activities Department at the Cervantes Institute in Madrid (2013) and for the Cultural Cooperation and Promotion Department at the Spanish Agency for International Development Cooperation (2013-2015), where she worked on Visual Arts programming and to coordinate the Spanish Pavilion at the Venice Biennale 2015. In 2017, she joined the State Corps of Museum Technicians. Since January 2020, she has been Head of the Public Engagement and Education Department at CA2M.

MANUEL SEGADE (La Coruña) is a researcher, writer and curator of contemporary art. He has taught curatorial practices in different postgraduate and master's programs such as the Honours Programme in Curatorship at the University of Cape Town (South Africa), the Independent Studies Program at MACBA, and as a lecturer at the École du Magasin de Grenoble (France). In his latest projects, he tries to offer gestural approaches to curating as alternative modes of discursive distribution, through pedagogy and education and in curatorial actions close to performance. He is the director of the Centro de Arte Dos de Mayo in Móstoles.