

mónica garcía vicente

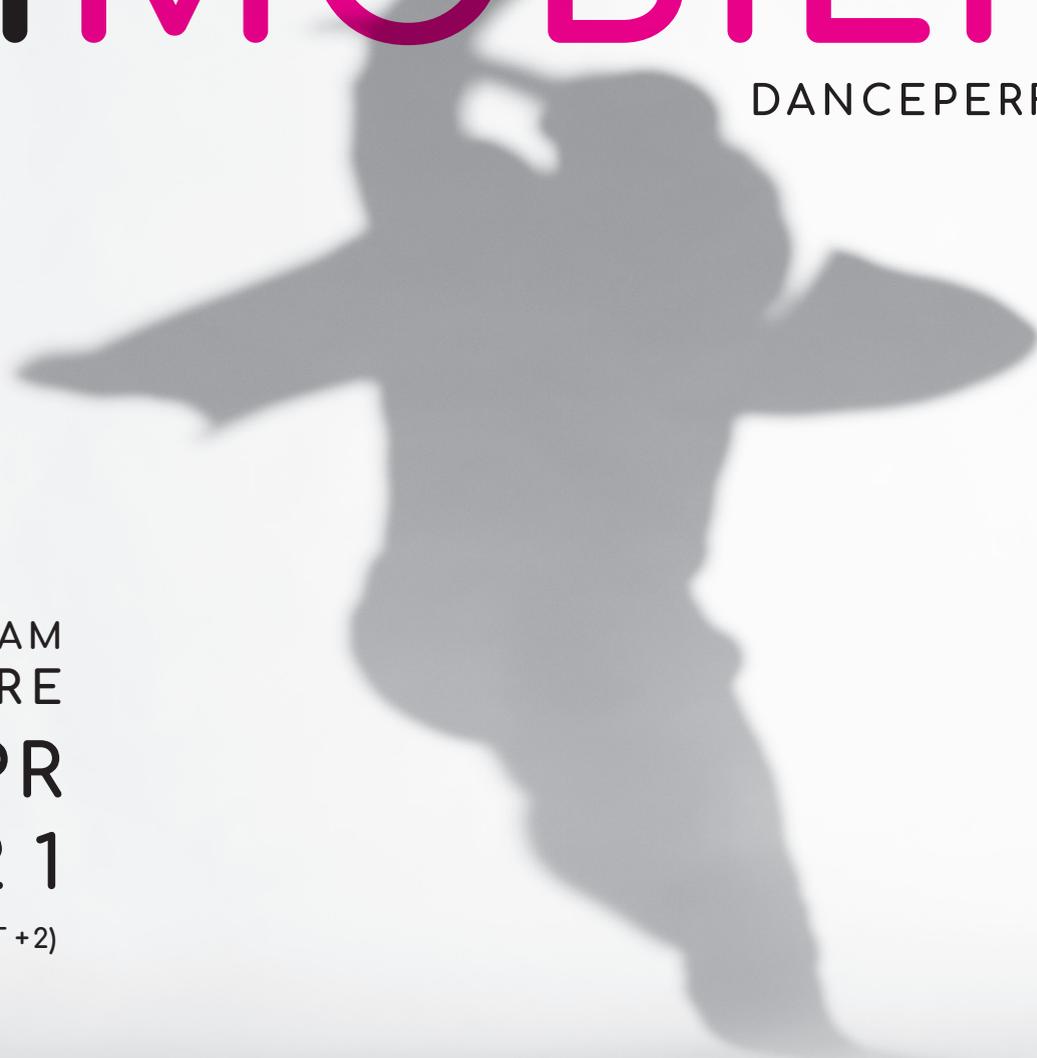
IMMOBILITÀ

DANCEPERFORMANCE

LIVE STREAM
PREMIERE

29/APR
/ 2021

7:30 P.M. (GMT +2)





IMMOBILITÀ >>

Being restricted – and yet free. Immobile in body – flexible in mind. The artists Jean-Dominique Bauby, Ezio Bosso and Frida Kahlo were each physically limited in one way or another and still managed to break out of their immobility with the help of art. With their biographies, their art, and their strength, they provide the inspiration and the starting point for this dance performance.

The French writer Jean-Dominique Bauby suffered from the so-called locked-in syndrome after a stroke. He dictated his autobiography „Butterfly and Diving Bell“ with his left eyelid:

>> I like the letters of my alphabet. At night, when I lie in the dark and the only trace of life is a small red dot, the control light of the television set, vowels and consonants dance for me to a farandole by Charles Trenet: De Venise, ville exquise, j'ai gardé le doux souvenir... Hand in hand they float across the room, circle around my bed, flutter along the window, snake across the wall to the door, and lift for another round. ESARINTULOMDPCFBVHVGJQZYXKW... <<. *

Italian composer, conductor and pianist Ezio Bosso lived for many years with a progressive neurogenerative disease that affects those nerve cells responsible for mobility. He composed music, in which he deals with his life story and that he performed in front of a large audience:

>> I had to travel through imaginary rooms out of necessity, because in my life I have moments when I enter a room that I don't like very much. A room in which I am blocked for long periods, which becomes dark and very small, and at the same time also huge and impossible to pass through. [...] But this room has also given me something, it has made me curious, reminded me of my happiness. << **

The Mexican painter Frida Kahlo went through long painful periods of physical immobility throughout her life due to the consequences of polio and a bus accident. Isolated and confined in a plaster corset, she began to paint and thereby come to terms with her self-image:

>> I am not sick but broken. But I am happy about my life as long as I can paint. << ***



Immobilità shows a collage of impressions and images on the subject of physical limitation and the mobilizing potential of art. The dancers act in a black and white world of thoughts from which they cannot break out. The colours of the video installation, which was developed with the help of aleatoric techniques, offer a colourful ray of hope. An interplay of emotions of inner turmoil and tension is created. The illustration of heaviness and lightness of our imagination.

The uncertain time of the pandemic has also influenced the creation process of the piece. It has made clear, we can feel immobility on an individual, social, on a physical or spiritual level. And yet, we can find joy in life in times of restriction and stasis. The certainty remains, no matter how constricted we feel, our creativity makes it possible for us to be mobile.



>> IMMOBILITÀ is a collage inspired by the biographies, vitality, strength and works of the artists Frida Kahlo (painter), Ezio Bosso (composer) and Jean-Dominique Bauby (writer). I am fascinated by the ability to move and travel that these three artists had through their art without limits and restrictions, in contrast to their immobile bodies. In the word Immobilità we find move and no-move. I choose these topics because I want it to speak about a duality from flow and restriction, and where do they come from? From our body or from our mind. We are living in a historical moment where our mobility is restricted but our creativity gives us the possibility to continuously be in flow. <<

MÓNICA GARCÍA VICENTE

>> Quizás, Quizás, Quizás

Siempre que te pregunto
Qué cuándo, cómo y dónde
Tú siempre me respondes
Quizás, quizás, quizás

Y así pasan los días
Y yo desesperando
Y tú, tú contestando
Quizás, quizás, quizás <<

>> Maybe, Maybe, Maybe

Whenever I ask you
When, how and where
You always tell me
Maybe, maybe, maybe
And so the days go by
And I despair
And you, you answer
Maybe, maybe, maybe <<

For choreographer Mónica García Vicente, the lyrics of the song "Quizás, Quizás, Quizás" describe our current uncertain situation in the pandemic.





>> CORPS-ESPRIT

Nous ne pouvons pas différencier CORPS-ESPRIT. Cette dualité, permet l'exécution d'un mouvement. En éprouvant une émotion, un sentiment, il y a comme un réflexe, l'action corporelle. Les autres peuvent deviner et interpréter à travers la gestuelle du corps, une action qu'ils peuvent reconnaître. Le corps humain est le diffuseur de nos désirs, sensations et émotions. Nous sommes ce que nous mangeons, buvons, aimons, respectons et pensons. Donc le corps reflète notre moralité.

Les émotions voyagent à travers lui. Elles doivent être libérées, par l'expression du corps, comme une valve exutoire. Qu'est-ce qu'il se passerait, si ce flux entre corps et esprit était interrompu ? Il serait une forme sans concept ni vie.

Notre corps est une toile, sur laquelle depuis notre naissance lignes, éclaboussures, formes et couleurs le barbouillent, en lui donnant forme et expression, sur laquelle l'œil d'autrui observe, évalue, juge et s'y reconnaît.

C'est à travers les autres que nous prenons conscience de notre corps. <<

LORIS ZAMBON

Ce texte a été écrit en 2008, alors que Loris Zambon suivait une formation de pédagogue de la danse au Centre National de Paris.

>> BODY AND MIND

We cannot differentiate between BODY and MIND. This duality allows the execution of a movement. When experiencing an emotion or a feeling, there is a reflex in our body. The others can guess and interpret through the gesture of the body, an action that they can recognize. The human body is the diffuser of our desires, sensations and emotions. We are what we eat, drink, love, respect and think. So, the body reflects our morality.

Emotions travel through it. They must be released, through the expression of the body, as an outlet valve. What would happen if this flow between body and mind was interrupted? It would be a form without concept or life.

Our body is a canvas, on which since our birth lines, splashes, shapes, and colours daub it, giving it form and expression, on which the eye of others observes, evaluates, judges, and recognizes itself.

It is through others that we become aware of our body. <<

LORIS ZAMBON

This text was written in 2008, when Loris Zambon was training to be a dance pedagogue at the Centre National de Paris.

LORIS ZAMBON >>

Dancer, dance teacher and choreographer, born in Turin, trained at Teatro Nuovo Torino (TNT). Soloist at TNT, Grand Théâtre de Bordeaux, Aterballetto, Theater Linz, State Opera Hannover. Freelance since 2013. Performances in Hablando de Carmen, Move a Performance, Industrial Movements by Mónica García Vicente.



BETTINA PALETTA >>

Freelance dancer and choreographer, born in Nuremberg, trained at the Palucca Hochschule für Tanz in Dresden. Engagements and projects among others dance company von Golde Grunske, tanzwerkstatt Kassel, Ruhrfestspiele Recklinghausen, State Opera Ankara. Choreographic director for Tanzendes Theater Wolfsburg, GEDC + METU Ankara. Performances in various dance productions by Mónica García Vicente.





SIMONE DERIU >>

Dancer and choreographer, born in Sassari, Italy, after 11 years of competitive gymnastics, completed his dance training in classical and modern dance at the Rotterdam Dance Academy and started his collaboration with Felix Landerer in Hannover in 2010. Simone is a freelancer on international stages.

SCENE ORDER >>

“YO TE CIELO” (CANCIÓN PARA FRIDA) >>
REMO ANZOZOVINO

Simone Deriu

“FOR ME FORMIDABLE” >>
CHARLES AZNAVOUR, JACQUES PLANTE

Loris Zambon

“CORPS-ESPRIT” >>
LORIS ZAMBON

Loris Zambon, Bettina Paletta

“QUIZÁS, QUIZÁS, QUIZÁS” >>
OSVALDO FARRES

Simone Deriu, Loris Zambon

KLAVIERSONATE NR. 14 OP. 27 NR. 2 IN CIS-MOLL >>
LUDWIG VAN BEETHOVEN

Loris Zambon, Bettina Paletta

“BON VOYAGE” >>
YANA FEDORUK

Simone Deriu

GYMNOPEDEY NO. 1 >>
ERIK SATIE

Bettina Paletta, Loris Zambon

PRELUDE IN E MINOR, OP. 28 NO. 4 >>
FRÉDÉRIC CHOPIN

Loris Zambon

“YO TE CIELO” (CANCIÓN PARA FRIDA) >>
REMO ANZOZOVINO

Loris Zambon, Bettina Paletta, Simone Deriu

IMMOBILITÀ >>

DANCE PERFORMANCE BY MÓNICA GARCÍA VICENTE

PREMIERE, 29TH OF APRIL 2021, 7:30 P.M.

Theaterwerkstatt Hanover, Kulturzentrum Pavillon



ARTISTIC DIRECTION, CHOREOGRAPHY >>

DANCERS >>

DRAMATURGY >>

COSTUME DESIGN >>

LIGHT DESIGN >>

STAGE ELEMENTS, COLOR CONCEPT >>

VIDEOINSTALLATION >>

PRODUCTION MANAGEMENT >>

TECHNICAL DIRECTION >>

DIRECTION TEAM STREAMING >>

CAMERA TEAM STREAMING >>

Mónica García Vicente

Simone Deriu

Bettina Paletta

Loris Zambon

Christina Rohwetter

Trixxi Theis

Ruben Schöls, Clemens Römeth

Gerhard Merkin

Boubker Moussalli

Sophie Thuma

Christoph Lubrich

Leon Meier, Louis Schneider

Nico Deppe, Paula Lehrke

EDITORIAL >>

GRAPHIC DESIGN >>

PHOTOS >>

Sophie Thuma

[mm] maité müller

Dorit Schulze

TEXT CREDITS >>

* Jean-Dominique Bauby, "Butterfly and Diving Bell". Munich: dtv 1997, p. 7.

** Quote Ezio Bosso, source: "Zs All about Italy", June 28, 2018.

*** Quote Frida Kahlo, "Das Mal- und Tagebuch". Dietrich Reimer Verlag.

MUSIC CREDITS >>

"Quizás, Quizás, Quizás" by Osvaldo Farres © Carribean Music Co. Courtesy Peermusic.

"For Me Formidable" by Charles Aznavour & Jacques Plante © Djanik Editions Musicales / SOC.

SPONSORS >>

Landeshauptstadt Hannover Kulturbüro



COOPERATIONS >>



WITH THE KIND SUPPORT OF >>
Landesverband Freier Theater in Niedersachsen e.V.

www.monicagarciavicente.com

>> LORIS ZAMBON



>> BETTINA PALETTA >> LORIS ZAMBON



>> BETTINA PALETTA



>> SIMONE DERIU

