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**CINZIA  
SCORDIA**

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**DOSSIER**

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**Press, description,  
comments and  
processes of developed  
work**

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## BACKGROUND

Cinzia Scordia was born in Catania, Sicily in 1970.

After her studies in financial, music, classical and contemporary dance she left Sicily for Britain and Spain to form her professional career, training with Wendy Huston, Jill Clark, Russell Maliphant, Siobhan Davies, Loren Potter, Paul Douglas among others, and started with some well known independent choreographers on various projects taking them on tours all over Europe, North and South America.

Between **1993 – 1998**, she also studied set design, introduction to anthropology, lighting, oriental theatre, dance, movement and martial art techniques in London, Madrid and Barcelona.

Through that she developed a string of personal work collaborating with other dancers, actors, musicians, visual artists, video makers and took part on various projects of choreographers such as, M. Murphy, A. Eupierres, O. Dasi, C. Salazar among others.

Between 1995 and 1998 she works at four productions with choreographer Vicente Saez. Some of this projects were sponsored by the Spanish and British governments as well as being produced by companies and institutions such as *Canal+*, *Maison de la danse (Lyon)*, *Hebbel Theater (Berlin)*, *Buhne im Hof (St.Polten)*, *The place (London)*, *Ministero degli Affari Esteri*, *Maison de la Culture (Montreal)*, and international festivals such as the *SommerSzene Salzburg Festival (Salzburg)*, *Posthof (Linz)*, *Sprachen des Korpers (Stuttgart)*, *SIGMA (Bordeaux)*, *Carlton festival at the Opera house in Rio de Janeiro and Sao Paulo (Brazil)*, *Szene (Wien)* among others.

In 1998 after having played "*Carmen*" by Bizet for the *Malmoe National theatre and the Danshus* in Stockholm, she returned to Sicily to assimilate (and digest) all the work realized over the previous years and to concentrate on her own chorographical work.

Productions between 1999 and 2001:

"*Burp*" **1999** (piece for an adult, a child and fine arts),

"*I frutti di pomo Pusillo*" (piece for three dancers, a violinist and one actress) **1999/2000** and a video-documentary on artistic and cultural situation in Catania, "*Inter-detto*" **2000**.

She has also pushed for local organizations to set up dance and performing art platforms in Sicily. During the end of **2000** she was in Scotland for a choreographic research core, which inspired "*Bi...Sssolo*" her **2001** creation. This residence was supported by *New Moves (Glasgow)* and *Ministero degli Affari Esteri (Italian Ministry for foreign affairs)* and was held at the *Tramway Theatre in Glasgow*.

"*Processing Bbalata*", is a project for dance+visuals+sounds+live music, it is the creations she has started developing in May **2002** without any production at the beginning. This work was in fact intended to be created and produced "on stage". It has had support from many festivals, organizations and theatres from Italy.

From **2002** is also "*CADò*" (short piece for dance and polemic matters + cuisine), the work has travelled the most to be presented in well known European festivals for performing arts such as Lisbon, Leeds, Paris, Lausanne, Athens, Rome, Milan, Palermo, Polverigi...

During the beginning of **2003** she collaborated with two Tunisian performing artists hosted in *Polverigi (In Teatro)* and *Castiglioncello (Armunia)- Tuscany and Marche regions* -.

"*KÜL*" is a fragment of processing Bbalata that has especially been created, in December 2003, for Carovana (Cagliari) and DBM during the festival-meeting: *Il corpo Nel Mediterraneo*.

"*Spequazioni* picture for a couple" (February **2004**), was conceived and performed by Rafael Linares and herself and premiered in Mallorca (Rostoll festival).

In **2005** due to her residency in a social/political centre in Catania these works materialized:

"*ma l'erba?...non tut*", pièce for 9 (two singers, a quartet, 1 duo and a solo),

"*tanto folle quanto clorico ovvero il diavolo fa le pentole ma non i copernichi*", a performing reading of "le fleur bleu" -R. Queneau- translated in Italian by I. Calvino.

**2006** "*QQ equazione*", a collaboration with a performing artist and her daughters, inspired by R. Queneau's "Exercice de style".

**2006** - *quasar* – multidisciplinary improvisation meetings concerning actual and real subjects, often "political" ones, where the dialogue is between the different disciplines other than polemics...

**2006** -*S-batti l'Arte... [AUROra!]*-, which is a performing and visual arts event happening in a specific site location involving more than 20 artists of various disciplines, she conceived and coordinated.

**2008** "*Doc.Á*", an opposite and complementary work regarding previous CADò.

Between **2003** and **2005** she has also performed some professional collaborations with other structures on projects and actions involving art and social commitment. She was also involved in other artistic productions as performer.

At the same time, her last three works were on tour in Italy and also abroad, *Paris (La villette)*, *Athens (biennale del mediterraneo..)*, *Leeds (yorkshiredance)*, *Ancona/Polverigi (In teatro)*, *Lisbon (Danças na cidade)*, *Rome (Roma Europa)*, *Castiglioncello (Armunia)*, *Girona (L'Animal a l'esquena)*, *Losanne (Arsenic)*, *Catania (zo-culture)*, *Palermo (Nuovo Teatro Montevergini)*, *Mallorca, Barcelona, Valencia...*

Since the end of **2001** she has been applying her energies to set up a circuit for independent dance and music in Sicily resolved in a public rehearsal space for emerging artists in the field of performing art in Catania.

She projected various educational programs for adolescents and she also gave many workshops followed by dance, theatre and circus students and professionals.

From **2002** she is invited by international institutions to discuss the dance situation in Sicily/Italy .

In 2003 she is selected and invited with a DBM grant, in Lisbon (o encontro) and in Cagliari for a meeting with choreographers and experts of the field from all over the world. Theme of this meetings were cultural diversity, cultural identity and inter-culturalism in the Mediterranean area and the rest of the world. Those meetings marked her future career steps.

In **2008** and **2009** *Y+quasar*, an interdisciplinary and international action-festival for performing arts in Sicily (of which she is the artistic director) commence, sustained by the Italian Ministry for cultural activities, MIBAC.

From **2008** she is hired as an external expert for evaluation of performing arts projects by the Executive Agency of the European Commission (*EACEA*).

She feels she is a performer first of all, rather than any other professional role enhanced in the past years, therefore in 2010 she decided to move to Berlin to further this part of her life.

web

[www.yquasar.org](http://www.yquasar.org) – [www.cinziascordia.it](http://www.cinziascordia.it)

on line videos: <http://www.youtube.com/watch?v=fSEk15aul1E> - <http://www.youtube.com/watch?v=rZFkQU2D1Ek>

## ***Some words of mine...***

In my work Extemporaneousness, intuition and instinct are understood as fundamental instruments for the representation (or non-representation) of the choreographical work. Moreover a formalization of the scenic structure permits, the different disciplines usually involved (video, live sounds, beaux arts, social commitment, etc.), to deal between themselves discovering which guidelines facilitate the communication during the performance.

I fix some reference points to the dramaturgical structure of the evolving work to be able to define, than, the rhythm of it. Besides those elements of construction timing is almost spur-of-the-moment (rather than pre-arranged/expected timing).

This approach does not endanger the meaning, the message is chosen to be developed and told. The aim is that to allow the communication between performers and audience to be more reciprocal.

The performers I usually involve are not necessarily dancers for example. Many graphic designer and solicitors have been involved in my creations.

In other cases I realized that the ,idea' gains importance consequently to a process which produces an amount of consideration on the body, the regard, presence (or non-presence) on stage, public and private ,stage', chance, emptiness and togetherness, transgression free of charge in performing arts, non verbal communication, symbolism, ritual and identity, cultural behavior, a moving detail, stillness and its proceeding... negation of thought and action and all what this produces and proceeds in the artistic but especially in the ,humanistic' world.

It has to be said that strong physical training other than postural is very much considered in this kind of process.

After all those difficult concepts, reality gains substance through the practice of the performative act. This has been the most difficult thing to materialize even though I should recognize a certain 'privilege' in relation to the response I received everywhere. The difficulty is due to the fact that I have been distracted (and at the same time nourished in my ideas and search for meanings). That is to say, I lived most of the time in Sicily in the past 10 years developing all sorts of activities not just related to what should have been the evolving of my creative work as choreographer, dancer, performer.

Sicily is a very difficult area for various reasons, not the one only thought... Pedagogical, organizational, administrative, social commitment, lack of proper confrontation in the field, obstructionism, boycotting, all actions translating into non-dialogue between the artists but not only between them due to the high defences everybody has built up.. This disorganization has given me the idea to develop a wide range of actions precluding now and again my performative work. And that is why I decided 'to get lost' in other commitments other than choreography! Such as an executive, coordination, social committed, political/cultural conciliator and so on..

This has made me face myself with insecurity, instability, fears, unfaith and especially with rage! But for sure has made me able to deal in real time with moment and place not only in the performative act but in my entire reality this is what feeds my Art.

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## CADÒ (2002)

*Scenic action for a dancer, polemics et cuisine*

"To serve is the supreme art"

Jesus (year 0)

**CADò is about giving even though not being able to; giving without any control; giving even when it is impossible, but more than anything CADò is not being able to give when you want to.**

**Cadò is the yoke of serving ...**

**Conceived and performed by Cinzia Scordia**

**Music: Mozart, the radio and live sounds**

**Off stage and lighting: Alessandro Arena**

**Duration approx. 17 minutes**

This work was thought to especially stimulate the audience involved in the field of performing art even though dedicated to all "consumers". To an audience which seems to desire nothing, that "cosmic nothing" that is possibly everything... and so it is everything to be easily thrown away, everything to be consumed, everything to be desired, everything to be appreciated and everything to be disregarded, everything to be coded, everything to be defined...not much to be "eaten"... everything as nothing are "use-less"...thought!

### **Technical requirements:**

A rectangular table

two microphones

Cd player, small portable radio

Two portable electric stoves

Extension leads

Food for cooking (approx. 20 EUROS)

One large pot and one large pan, both with cover

Cooking utensils i.e. knife, ladle and spaghetti fork, colander, large plastic bowl etc.

Lighting as on the attachment (also depending on the venue).

Front and rear audio diffusion for the audience

*Thanks to: Comune di Catania, CCNRB, zo-culture, teatro di fuori, DBM e Jungehunde*

An opposite CADò, Doc.Á, was conceived in 2006





## Doc.Á (2006/2008)



*scenic action for a boss, robbery...no polemics (cheers)!*  
*"to clutch is the best"*  
**Giufà\* (year 0,68686868687)**

*Doc.Á is seizing with a certain abuse of authority, with an high sense of control, to snatch even when you should not do it and moreover Doc.Á is not been able to offer because you do not want to! ... and to pluck to pluck... the goose!*

*Doc.Á is the game of seizing...*

\* Giufà (Jusuf) is a foolish hero in the Sicilian and Maghreb tradition, a child from the south who is very ignorant and ingenuous often in troubles, always harmless. He lives with a simple mind and he can not see the world crumbling, that is why he is safe..

Conception and direction by Cinzia Scordìa

on stage: Cinzia Scordìa and Luca Lo Bianco

Music and sound: -silent is sexy- by Einsturzende Neubauten on -siciliano form per oboe d'amore- by J. S. Bach; musical improvisation for contrabass and hunters birds-call, the local radio and live sounds.

This work was conceived, as the one above, to stimulate the audience involved in performing art also meant to be a tribute to all the "servants of the world". To those servants who are unconditionally able to accept the fault because of pure indolence... To fall and fall again in the same blunder is easy. Moreover there is the darkness, good and bad birds and patrons... patrons what? Patrons are useful! as useful are hunters... thought!

**scenic requirements:**

small arm-chairs and a small table, lighting and audio plan on attachment.

**Thanks to**

Nicola Arata and Sergio Montemagno, Zo-culture, Nuovo teatro monte vergini, Auro, Comune di Catania.

This work is complementary to previous, CADò.

THE DUET

**Both, Cadò and doc.A', strongly interact with the audience.**





## Processing



## Bbalata (2002/2004)



*Scenic actions for dance-songs  
sounds + live drum + electronics+ visuals...*

**CONCEPT AND COORDINATION:** Cinzia Scordia

**Realization:** Nilo Gallego Rodriguez (*live drums and electronics*)- Alessandro Arena (*light design and off stage*)- **Cinzia Scordia**

**On stage:** Nilo Gallego Cinzia Scordia

**Support given by:** Fondazione teatro Massimo Bellini di Catania (Sicily), Armunia (Tuscany).

**Thanks to:** zo centro culture, Milophotography, Luigi, John Batty, Xana Campos, Vincenzo Gangi, Francesco Cusa, Radhouen, Pericle-triquetra, Zucchero Blu, L'animal a l'esquena, Tony Cots

**Production** Associazione Geni Occasionali.

*Duration 50 minutes*

The Aim of this work is to join, check and twist together roots and concepts of common and popular Sicilian topics, which can be transferred to the whole society.

*Balata is that certain weight that can be a dead weight at times and others a weight that just flattens. It is the accompanying stagnation, the aggressiveness that distinguishes, it is the block and form that predominates, it is perfection in informality, it is a necessary insensitiveness due to tiredness... It is lack of direct thought and pitiless acts, it is silence and darkness, it is a star that does not matter if good or bad, is just burning, it is heat could also burn, it is about what cannot be named... It is the difficulty of detaching oneself from the past.... from that past which returns.*

**From the Sicilian dictionary Bbalata's meanings:**

1 large slab of volcanic or lime stone, worked or un-worked has various uses in masonry and construction: 2 bare, smooth rocks emerge from the land: 3 a feature of compact rock positioned horizontally or aslant: 4 a high rocky wall: 5 worked stone used to pave streets: 6 slate: 7 plate that closes mouth of oven: 8 tombstone: 9 manhole cover: 10 slab of marble that covers drawers and furniture: 11 plate that indicates the name of a street: 12 stone washboard: 13 lower part of quay used as a landing for special boats unloading tuna fish: 14 slab of pure sulphur: 15 potter's stone base: 16 20lb bar of chocolate: 17 meeting place.

This work is an extemporaneous choreographic and musical writing.

A preliminary public encounter between the dancer and the percussionist created the opportunity for characters, quality and status to emerge spontaneously, during a local exhibition/festival of dance in Palermo, April 2002. The premier of this work was shown in July 2004 in Tuscany, Armunia festival. After this first representation, discussing with the audience, we realized that some people, during the performance, reflected their situation in the work by visualizing themselves and some of their blocks unconsciously.

The constant representation of this work permits a certain flexibility to arise from the structure of the work itself and the realisation of the goal which is being able to act and react, with the due freedom and without missing the contents raised during the public encounters.

This work has been thought to be able to grow without production, while it is performed. It will be understood as a finished piece when the structure can be fully manipulated by the performers on scene as well as clearly and spontaneously represented.



## Spequazioni (2004)

Picture for two

..turning control into care...

Conceived and played by Rafael Linares and Cinzia Scordia

Music by Monteverdi -*vespro della beata maria vergine*-

Off stage and lights by Alessandro Arena

**thanks to** Noname Radar (Spain), A.G.O. (IT), zo-culture (IT), Fondo Roberto Cimetta (Belgium), L'animal a L'esquena (Spain), La Imposible e Festival Rostoll (Spain) Majazè (IT), IXKIZIT (France).

Duration 30 minutes

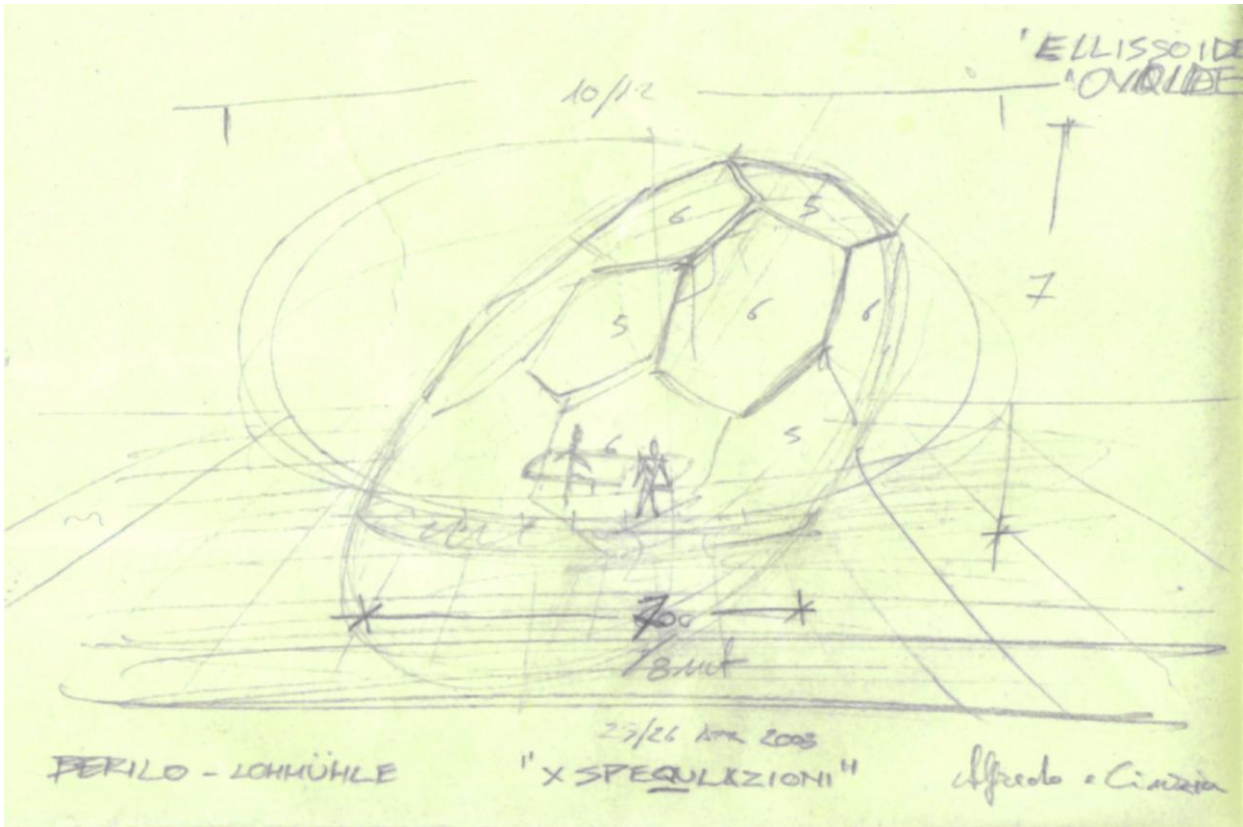
*Se esiste un Dio, della cui esistenza l'uomo non ha modo di giudicare, allora i dubbi sulla sua esistenza non sono nient'altro che un velo calato da Dio dinanzi al suo volto al fine di celare la propria esistenza. Se Dio non esiste, le parole che usiamo per speculare su di lui sono gettate al vento, e il vento le disperde, come fa con tutte le parole umane.*

*F. Dürrenmatt*

## Spequazioni – ellisse per una copia (2007)

Picture for two

..turning control into care...



**thanks to** Noname Radar (Spain), A.G.O. (IT), zo-culture (IT), Fondo Roberto Cimetta (Belgium), L´animal a L´esquena (Spain), La Imposible e Festival Rostoll (Spain) Majazè (IT), IXKIZIT (France).

*Se esiste un Dio, della cui esistenza l´uomo non ha modo di giudicare, allora i dubbi sulla sua esistenza non sono nient´altro che un velo calato da Dio dinnanzi al suo volto al fine di celare la propria esistenza. Se Dio non esiste, le parole che usiamo per speculare su di lui sono gettate al vento, e il vento le disperde, come fa con tutte le parole umane.*

F. Dürrenmatt

*It is a silent comment to all humanity's wasted words..it is a reflection on relationship's fragility.. it is about all kind of conjectures and doubts needed to veil (divine) human nature.*

**The process of the work and our research about it**

**regarding the scenic action:**

This work is a result of what is related to the conflict between what is due and what is done.

The idea, which materialized easily during the first meetings with Rafael, gained importance consequently to a process which produced an amount of consideration on the body, the regard, the presence on stage, the chance, the emptiness and the togetherness, the need of a transgression free of charge in performing arts, the non verbal communication, the symbolic and cultural behaviour, the moving detail, the stillness and its proceeding...the negation of thought and action and all what this produces and proceeds in the artistic and humanistic world.

We could not have an effortless creative process, because of constant interruptions, due to the not very prosperous production we had at the beginning, even if we were supported and guest of well known European and Mediterranean structures in the field of performing arts and dance. This stage of the process could, at the end of the day, keep a firm human and professional relationship between Rafael Linares in Spain and myself in Sicily.

During the work in progress we observed a passage between the performers (as our self) through core and edge of our communication, as all the work was based on the lateral view. We concentrated on what this meant in terms of non verbal communication between the performer and the spectator, on what it instigates unconsciously through the associations the mind can spontaneously produce.

We kept observing the need for a state of calmness and peace, against the vicious visual and emotional stimulations of conflicts to which we all are exposed. By having a certain regard for the spectator and the performer, a more attentive, respectful and more dynamic communication between each other (which is not a communication mediated by an explained text but it is indirect), is not the one between performer and audience but between the spectator and the performer.

Due to the spatial disposition of this piece, the audience surrounds the performers. The result is a canalization of the eye-contact which appears without bondage and therefore without the "control of the situation" the performer usually has from the stage.

An other element suggested during the process was the visualization of the term "care" as an alternative to the mental representation of control. It became a research for a wider "timing".

A comment by Lisa Nelson, watching this work in evolution was " watching it refreshes the mind".

### ***Regarding the videos and the installation:***

In the beginning this work was just a performing experience as explained above. Later I wanted to add something which would have started to interact with this performing experience.

Alfredo Sciuto proposed a "container" of the scenic action which is at the same time the support on which the Alessandro Aiello's video archives are projected before the scenic action has begun.

This container -Pneumatic Room-, is a 3dimensional elliptical transparent container. The ellipsoid become the panel on which the videos are going to be projected, stimulating spectator's imaginary. On a second time the spectator can see the performers inside the transparent Pneumatic Room. The size of the ellipsoid is about 9meters major axis, 6 meters minor axis.

The idea of including this installation comes from the will to mediate and creating a canalization between spectator and performers with video archives which are going to tune both into a certain emotional state. Also the idea of “caring” is more obtained through the pneumatic room.

The audience is a movable element in this work as they are silently invited to approach the installation from where the projections are visible to where the performers are able to be seen in a wide, personal space/time.

The work needs to be located somewhere wide with space enough to permit the audience to move close to the installation from far away.





## Bi...Ssolo (2001)

*A solo piece of dance + sounds, words and audio-visuals.*

Constructed and danced **by Cinzia Scordia**

Visuals **by Alessandro Arcuria**

Music **Gershwin-Hancock, Django Reinhardt**

Lighting and off stage **by Alessandro Arena**

Audio-editing **by Vincenzo Gangi**

Thanks **to MMEE (italian ministry for foreign trade), New Moves, Teatro Club, Velia, Claudia, Colette, Giacomo Colombo, Daniela, Alessandra Fazzino, Simone, Silvia e John, Daniela, Comune di Catania.**

*Appetite comes with eating...sun-dried tomatoes, even though it would be better not being hungry! Eh? Ah!*

Dedicated to all the people that want to e+press themself

### **Description**

Bi...Ssolo is the representation of exaggeration. It is about wanting more than what you can get, which results in an inconstant "balance". Bi..ssolo is also solitary introspection.

Two different characters and their fobias are shown. These characters investigate the needs of the insatiable human spirit and his relation with power, using excess, mono-dialogue with the public, different

emotional estates and chance. These elements, together with the atmosphere created by a work of sounds, images and lighting, guides the emotion of the spectators.

The body and soul of the performer is respectively a diffuser and a conductor of those emotions.

*This work is a critic to the boredom expressed, even if cleverly hided, by the conceptual current.*

### **Composition**

The choreographic composition interacts with sound, audio-visuals, music and the audience, through movements based on structured improvisation. Eventhough the emotions and the quality of a movement are maintained, the result is not tied to a scenic structure but, during the performance, there is a continuous research to create a choreographic discourse, other than verbal one, using (depending on the venue) the whole theatrical space.

A pair of eyes are watching the audience while the performance is being watched.

The text script is a result of research on monologues, such as Molly Bloom, and by the observation of a lucid and approved collective insanity, with a note of sarcasm.

The use of vocalisation sometimes arises and other times result from the gesture and the movement. Other than creating the rhythm of the performance it gives intensity and intensifies the characters.

### **Comments**

This creation was conceived in Glasgow after a choreographic core residency in December 2000. It was publicly presented in May 2001 as a work in progress in Catania, Sicily (my birth town). A preview of the piece was shown in Palermo in March 2002. It has been performed in 2003 in Rome for Roma Europa at the Palladium theatre.



## BRIEF INTERNATIONAL PRESS RELEASE OF SOME PERFORMANCES REALIZED BETWEEN '04 AND '08

Press by succo acido (WEB ART MAGAZINE) – Antonio Leto Oct. 2008

We meet Cinzia in Catania and Palermo during the first two meetings of Y+quasar. Taking part to the first national performance of Doc.Â in Catania. This is a performance dedicated to all the people suffering any kind of deliberate robbery. In this performance Cinzia's movement are impulsive and really unpredictable.

During the first part the sound-space collapses in a little radio breaking the silence created by the immobile presence of the musician Luca Lo Bianco welcoming people coming in. When noise and silence meet each other the wings beat of a rapid rapacious, stealthy and seductive, appears. An anomaly that can shake up the mass from indolence, liability and mass religions old and new? The encounter takes place in the middle of a well defined diagonal between a musician and a quiet little restless radio in an infinite inversion of dimensions, space, ethics and perspective ...

Inevitable the fourth wall sudden collapse with consequent fear and surprise of the public who are repeatedly attacked and looted of its assets in a not new but always exciting and unpredictable script ... Who is robbed usually remain motionless thinking it's only a game and not just during Doc.Â.

<http://www.succoacido.net/showarticle.asp?id=642>

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*Interview by Rosita Boisseau about CADò performed at La Grand hall de la Villette –Paris-  
Télérama*

*à quel besoin répond cette mise en scène culinaire?* It wants to remind the connection existing between who is eating and who is not. It is a "present" for the ones that all ready have a "present" and that might not consider it...It is about a certain recognition of the fact that "the present" is lost! Or it might be...- "Food" is a present! -Grand mum use to say

*que cherchez vous à créer en cuisinant tout en dansant?* A feeling of something close, familiar (but not naïf), simple as preparing food for lunch, something that in now day dance I miss..

*quel rapport entre le mouvement et la nourriture?* A similar one as the relation existing between dance and medicine..

*rapport au geste fonctionnel?* It is about giving and picking up.. In Sicily, for example a feed myself a lot with what I see, hear, smell.. food is also an important issue there... experiences feed us, our body and memory respond to it.

*envie de concret?* It is exactly that. When I did this work, it was for a platform organized in Palermo by CCNRB e cantieri Zisa, I wanted to put in evidence the will, other than the hunger-anger, we have in Sicily for the establishment of a proper dance field in order to face the great chaos and separation that lead there which make the actions to get lost. I also wanted to talk about the need of giving which, as a paradox, is a cultural issue there.

*l'importance des odeurs?* It is one of the most important sense that suggests the memory... the body one... therefore it is easier to remember on a longer term, especially unconsciously. It stimulates the appetite therefore the will of wanting in order to make the effort to pick up..

*pourquoi nourrissez)-vous les spectateurs ?* I do not think I feed the spectators.. art should!?

*envie de convivialité?..*In a certain way we all are quite upset, but it would be really nice to get to understand each other more and more...i am talking about the invisible line that separates audience from performers.. in life! And the yoke...

*et tout ce que vous avez envie de me dire about " food dancing"?* I do not understand this question. (Sounds like "pets" food)...ah ah

**Télérama n° 2820 - 29 janvier 2004 by Rosita Boisseau**

**La cuisine s'invite sur scène**

**Plateaux-repas**

**Au menu, des pièces montées pour ne pas nourrir idiot.**

Une marmite posée sur un minuscule réchaud. L'eau bout, la vapeur s'élève. Devant, une jeune femme écoute la radio, puis glisse les spaghettis en brasse coulée dans le bouillon. C'est beau, une femme en train de mitonner son plat du soir... Mais soudain, la cuisinière se jette dans une danse pétaradante, comme prise d'une bouffée délirante, pour revenir touiller ses tomates deux minutes plus tard. Le fond de sauce serait-il aphrodisiaque ? Nous sommes à la Grande Halle de la Villette, en décembre 2003, et cette scène de dancing food est en réalité une performance culinaire de la chorégraphe italienne Cinzia Scordia. Certains spectateurs, mis en appétit par les odeurs de sauce, ne refuseront pas, à la fin du spectacle, une généreuse assiette de pâtes. « Je cherche à créer une danse plus familière pour le public, commente Scordia. Ce sentiment de simplicité me manque parfois dans mon travail de chorégraphe, et le rapport à la nourriture dans sa quotidienneté me permet de trouver cette proximité. » Désir de concret, de direct intégral, de vie palpable : l'art reprend des forces et des vitamines en allant puiser dans nos garde-mangers !

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**24 Heures**, Lundi 6 décembre 2004 -Losanne-  
Festival Les Urbaines - ARSENIC

*Les Urbaines S'exposent par Isabelle Yuong*

...les festivités ne sont pas moins poursuivies avec CADò, pièce pour une danseuse traduisant sous une forme concrète et ludique la question du don. Tour à tour s'affairant en cuisine ou esquissant quelques pas de danse, C. Scordia a préparé des spaghettis qu'elle choisissait - ou pas- d'offrir aux spectateurs gourmands.

Plaisir de yeux et des papilles pour une « dance food » performance à la fois simple et efficace...

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# Workshop proposals and realized ones

## 1 Body-Weight / horizontal-vertical

this workshop investigates the relation between body and gravity; it foresees introductions to different movement's techniques and analysis of stasis, dance sequences from my repertory, elements of contact, choregraphical composition, structure and fragmentation of a movement and of a scenic action...

## 2 Choreographical discourses – Grammar of the improvised movement

this workshop focuses on the potentials regarding previous professional or educational experiences the participants own and therefore their acquired vocabulary. We apply these potentiality through improvisation, automatically writing exercises and other extemporaneous tips... the visualization of a choregraphical discourse rather than a choregraphical writing is the aim of the workshop.

## 3 Media and choreographical creation

### *body-eye-sign*

The participants should be provided with their usual technologies to interact with it during the workshop.

I have planned a theoretical introduction about the use of video in dance creation, but moreover on the importance of timing in the performing art composition when different languages/disciplines are involved. A debate on performance (which one is which?) is also a task of this workshop.

## 4 practices for a professional “wellbeing” ... festivals, promotion, how to deal with creativity, bureaucracy, economies, ethics... which work for the artist?

These workshops are dedicated to people with at least a basic experience and knowledge on performing and visual arts. As an approach to the subjects, each meeting/workshop should not be shorter than four hours a day of three days. Off course a longer time would assure a better learning experience.

