

SARA MARASSO  
ARTIST TALK





<https://vimeo.com/655649557>

# WHAT MOVES ME

FIRST  
MEMORY

ACCUMULATION

REPRESENTATIVENESS

COMPLEXITY

CHILDHOOD  
PHILOSOPHY

IMPACT

# WHAT MOVES ME

## FIRST MEMORY

In my childhood dance was linked to  
an ***image*** completely disconnected from my daily life:  
the freeze ballerina in the pink dress  
and to  
an ***experience*** of joy and communication during the  
Occitan popular folk dances of my region.



# WHAT MOVES ME



ACCUMULATION

How to deal with accumulation of images and habitus?

How to discover a way to empty this overcomes  
or to take a distance  
so that the body could become a tool for  
communication?

A moving research, practical exploration of different  
trainings, practices, knowhow...

# WHAT MOVES ME



REPRESENTATIVI  
NESS

A tool for/comunicating what?

Dance as art could give visibility to the interconnection between us, letting to emerge the multiplicity of differences

exposing our fragilities and so refusing a dimension of classification / hierarchization with the aim to make order in the complexity of our life and in the multiplicity of our identity.

# WHAT MOVES ME

More than ever, it seems necessary now to develop the capacity to lose our limits in order to see beyond the preconceived ideas that prevent us from seeing what is not yet completely expressible

because it cannot be quantified or recognized as it manifests itself in more subtle and less evident forms.

Art an opportunity to embrace complexity as a resource.



COMPLEXITY

# WHAT MOVES ME



CHILDHOOD  
PHILOSOPHY

Simplicity as a direction, imagination as a muscle, gaming as a tool.

A ludic approach model, a state of mind ( as if ...game, imagination as lever, moving from the inside)  
encouraging an intuitive approach and a creative attitude  
useful in creative process as in everyday life



# WHAT MOVES ME

Considering action, solidarity, trust and at least hope, as the outcome of a creative capacity/attitude that could be supported and could be developed

Engagement / participation / accessibility / citizenship

A rediscovered sociability overcomes a present that has forced us to renounce the public dimension of sharing and human contact.



IMPACT

# HOW DO I DO IT

LET'S PLAY!

SPACE

OPEN  
PROCESS

SITE -  
HUMAN  
SPECIFIC

NO COMFORT  
/ FLEXIBILITY

CROSS...  
NARRATIVE

DRAMATURGY

# HOW DO I DO IT



OPEN  
PROCESS

<https://vimeo.com/655657248>

# HOW DO I DO IT



OPEN  
PROCESS

<https://vimeo.com/619743142>

<https://vimeo.com/619740116>

<https://vimeo.com/656473815>



# HOW DO I DO IT

LET'S PLAY!



<https://vimeo.com/653494396>

# HOW DO I DO IT

SPACE

<https://vimeo.com/655656896>





# HOW DO I DO IT

SPACE



<https://vimeo.com/620897417>

# HOW DO I DO IT



SITE-  
HUMAN  
SPECIFIC

<https://vimeo.com/655660628>

<https://vimeo.com/655657468>

# HOW DO I DO IT



NO  
COMFORT  
CROSS....

<https://vimeo.com/407755278>

<https://vimeo.com/193365311>



# HOW DO I DO IT



DRAMATURGY  
/FLEXIBILITY

<https://vimeo.com/642719059>

<https://vimeo.com/626553659>

# HOW DO I DO IT



DRAMATURGY  
SPACE...

<https://vimeo.com/655658340>



# HOW DO I DO IT



NO COMFORT  
FLEXIBILITY

<https://vimeo.com/655657744>



“What escapes categorization may escape observation altogether.

The tyranny of the quantifiable is in part the inability of language and discourse to describe complex, subtle, fluid phenomena.

(...) the destruction of the earth is due in part, perhaps in large part, to the failure of the imagination, or to the fact that the imagination is overshadowed by accounting systems incapable of accounting for what matters.

The revolt against this destruction is the revolt of the imagination in favour of subtlety, of pleasures that money cannot buy and that corporations cannot impose, of being makers rather than consumers of meaning, of the slow, the tortuous, the digressions, the explorations, the arcane, the uncertain.”

Rebecca Solnit 2009

OBRIGADA, THANKS

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