

DEJÁNDONOS MORIR.

Survival is “*Go ahead with the minimum resources necessary to live... Adapting or holding an extreme medium*”. According to those actions (holding and adapting) in relation with the capacity of moving or “go ahead” that appears in the first definition it’s what is about to survive. In *Dejándonos morir* I want to perform the physical risk and difficulty that means to survive, holding and adapting to the context. But in this contemporary age, we had to adapt our relationships to survive, because our context is like a jungle of people who forgot live together, that means we are our own nourishment, we are a society that attempts against itself. Therefore we must survival to ourselves.

Our problem as humans is that we are animals who things that we are smart. As Manfred Max Neff says “*We have achieved building a world of crisis like we live in this moment because we are **smart***” In his tesis he also talks about of *the ability to manipulate*, this in addition to intelligence, permits that humans transform the reality at our convenience, without consciousness of the others or the environment. Consequently we have a world where stoped the movement, we stuck in age of manipulate without movement, and as a result we are dying.

In conclusion, the physical state of survival is the state of movement of the body, individually and collectively. All in all, *society* it’s a collective body that needs movement.

Some of the referents that I took for my composition was the conference of Manfred Max Neef about *creative act*. Also some photos of Jim Goldberg, who is a photographer that works about displacement conflict. Specifically his Refugee Project: *Open See*. Those photographs was useful for create some images that could became in the leitmotif of my piece.

But my most important referent, not only for my piece but also I identify with this technique is Ohad Naharin, Israeli contemporary dancer, director of Batsheva company. He created Gaga technique and, as Ohad Naharin said in his documental, Gaga technique is about thinking movement is something that can heal. He also said in some interviews that this language of movement helps dancers to develop knowledge and self awareness about their bodies¹. Gaga technique seems the way to connect with the entire universe, because movement happens listening, just when the dancers understand their bodies in relation with the stimuli of the space that they inhabit. Ohad Naharin understood the movement like the way of stay alive, not only inhabiting the universe, but transforming it, and this is possible just transforming our own bodies.

As I said before, Ohad Naharin's work have been inspire me for a while, but I realicen that his technique has a lot in common with the topic of my piece. However what push me to perform about survival was the violent situation in Colombia with the actual government. Ivan Duque, Colombian's president with his political party "Centro Democrático" managed by the senator Álvaro Uribe Velez, who is responsible for the gubernamental crisis in the last 10 years. They

¹ Mr Gaga by : Tomer Heymann: October 29 de 2015

decided to divert the peace treaty, which means that all of the efforts to finish the national conflict may disappear. Consequently, Colombians have been trying to adapt to this situation, and in the process we have polarized, but the problem is not being agree or disagree with the government, the important fact is we are stuck in our beliefs. In conclusion, none of the parties are be able to exchange ideas for the sake mobilizing our politic postures.

From this conclusion came the idea of “*Dejándonos morir*”, because we are willing to let ourselves and our society die, just because we won’t scarify our beliefs for the sake of others, even for our own sake. How ever when I started to make the skills for my piece I found some others referents that helped me to became my idea in movement. As I said before I found some inspiration in Jim Golderber specifically in his project *Open See*, because he took photos of some refugees and immigrant populations traveling from war-torn, economically devastated and often AIDS-ravaged countries to make new homes in Europe². The images got me the idea of broken bodies, images cracking and deconstructing.

Then, in the process with my dancers, I start to do some phrases using the language of contemporary dance in combination with pop-action technique. Pop-action is a circus discipline that is about impact. Certainly I don’t know exactly how pop-action works, because my experience with this technique was in contemporary dance clase. One day the circus teacher of my degree allied with my *release* technique teacher, and they give us some skills of pop-action in a workshop. When I experimented this movement, immediately I thought it could be work for

² https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_4&VBID=2K1HZOQ0TK4782&IID=2K1HRG67X4IX

my piece, because this practice required of pushing our limits, using the hit to continue, and just if we as a dancers cause impact, we will be able to continue with the movements.

But when I back to look my referents I found the famous piece of Batsheva company direct by Ohad Naharin "*Echad Mi Yodea*" that had a revolution invitation in 50th anniversary of Israel, and the government prohibited to the company perform with the original costumes because it provoked the Judis believers. When I remembered this piece of Ohad I understood that all of my references had common points, all of my resources joined in one conclusion: We must act to create impact in our context and each others to transform, and this is only possible by moving. We let ourselves die and impact is one way to survive.