

ZONE DE TIMIDITÉ

Choreographic, plastic, bio-technological and sound project by Maria-Donata D'Urso

DisOrienta

Conception, choreography and dance: Maria Donata D'Urso

Music creation: Lorenzo Bianchi Hoesch

Costume: Peter Sharp @ps0033

Biotechnical collaboration: Thr34d5@medialab

Scenic device: Giuseppe Frigeni and Maria Donata D'Urso

Stage manager : Ludovic Rivière

Production : Disorienta

Coproductions : Nos lieux communs/program Nomade, with the support of DRAC Ile-de-France
Ministère de la culture et de la communication and GRP-groupe de recherches polypoétiques.

Production manager : Marco Villari

contact.marcovillari@gmail.com

Duration : 30min



Copyleft Gilles Clément

Video : <https://vimeo.com/781183089>

For further information :

Térésa Foucon - Peau à peau : danser avec le vivant

Zone de timidité de Maria Donata D'Urso

"We can see that the two trees do not interpenetrate, there is a light that scientists call a "shy crack", because they have no other words to explain what is happening. There is necessarily a dialogue, an exchange..."

Gilles Clément, inaugural lesson at the Collège de France, 2011.

NOTE OF INTENT

Climate change, social and economic emergencies challenge my personal and political reflections and actions.

More than ever, I am interested in the dynamics of exchange and cooperation necessary to all forms of existence. In accordance with the ecological conscience, that is to say the science of the interactions of the living beings, the science of the conditions of existence, I feel necessary not to separate any more the human one from the rest of the living but to consider in its globalty and to explore more the scale of the microcosm.

My work as a dancer and choreographer is by its very nature experimental, sensory, brought into play by interactivity. My latest pieces on the interaction between dancing bodies and mobile architectures have renewed the inspiration of the biological model for the composition of plastic and choreographic works.

I am passionate about the research of new eco-responsible materials derived from mushroom, algae and plant cultures. They are very encouraging experiences that can create synergies between artists and scientists. This would allow us to be more aware of our complexity.



Zone de timidité - MO.CO. - Montpellier septembre 2022

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The Kombucha skin is a bio-material, a symbiosis of bacteria (*Gluconacetobacter xylinus*) and yeast.

THE PROJECT

The title comes from the name that American botanists in the 1950's gave to the empty space between the foliage of trees of the same species.

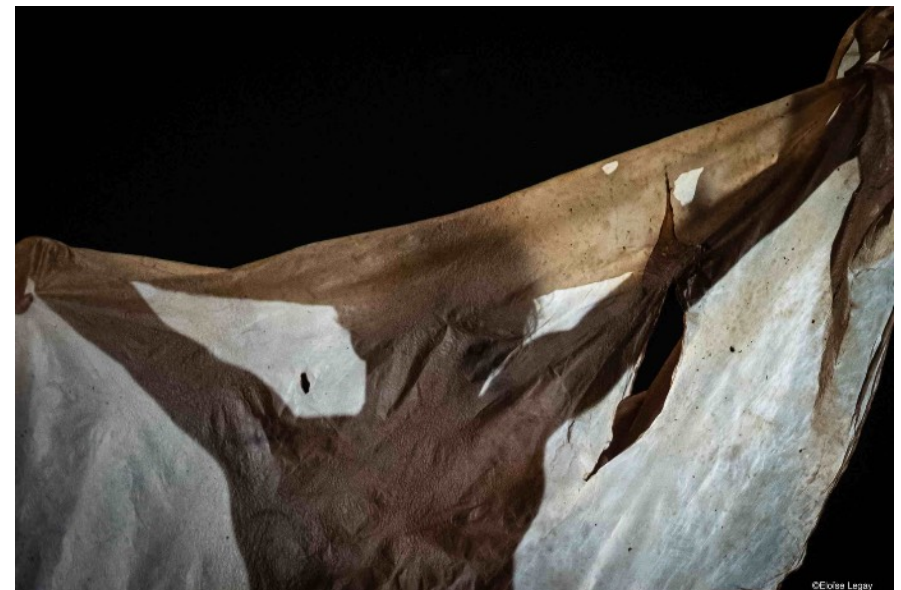
In this project, the term shyness evokes a non-voluntary temporality of my gestures and a momentary shift in my state. By confusing my skin with that of the kombucha, I try to listen to the often invisible cohabitation with other existing than human.

In the 1990's I started drinking Kombucha to strengthen my immune system. More recently, thanks to the advice of Vivien Roussel from the Thr34d5@medialab collective, I was able to grow large areas of it.

Also called Scoby (Symbiotic Culture Of Bacteria and Yeast) Kombucha is a living organism that requires care, confidence in the fermentation process and a joyful conviction.

Its characteristics, such as weight, smell, fluidity, softness of surface and color echo my own skin. My intention is to interact with this skin in a dialogue that awakens sensations, produces metamorphoses, reveals a tactile body in which center and periphery, surface and depth, body and limbs are not distinct, but compose a whole movement.

It is both a different and similar way of pursuing my research on the skin as a possible place of thought.



Zone de timidité -Festival Sète/Palermo 13 septembre 2022

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RESIDENCIES AND RESEARCH

The residence at the Potager du Roi - Versailles was a first step in the exploration of living forms of mycelium and bacteria. An in situ performance was presented in the cave of the Balbi park, at the Plastic Danse Flore festival.

The growth of the mushrooms was stimulated by the care I gave and by the mixture of bacteria present in the places that hosted the creation and accompanied the process of these cultures.

The temporality of these growths significantly marked the state of the body that I brought into play during the experiment: interacting with these organisms required listening in slowness to allow resonances with my senses and movement. The kombucha skin and the oyster mushroom clusters particularly appealed to me because of their resemblance to human skin and organs: a kind of extension of internal sensations into the surrounding environment.

All the materials used for the plastic and performative installation are recycled objects and biodegradable materials. The mycelium substrates decompose at the end of the performance and become humus for agriculture, the oyster mushrooms are edible. The Kombucha skin that played in the September 2020 performance, was dried. A costume was designed and made by Peter Sharp - @ps0033



Résidence en zone de timidité -Versailles 5 septembre 2020
Oyster mushroom clusters and morphogenesis tissue.

©Disorienta



©Disorienta

Pantalon de Kombucha - design Peter Sharp ©plustrentetrois

PERFORMANCE IMPLEMENTATION

I use a triangular basin divided into 4 triangles for 3 different stages of kombucha skin formation. This basin can be installed in gardens and landscapes or in places designed for the performance.

If possible before the performance and in agreement with the place and the partners of the project, I would choose the location of the basin to ferment the kombucha mothers for about 20 days, for the creation of the skin.

This process would limit the cost and energy impact of transporting the material.



The installation in place at MO.CO. Montpellier September 13, 2022

CHOREOGRAPHIC PROCESS

The creations of DisOrienta re-imagine the space of the performance, each show is also a plastic installation inseparable from the choreographic writing. At the heart of the approach is the conscious, poetic and plastic body, like a living landscape, between the body as object of the gaze and the intimate body of the subject, mysterious and moving.

By relying on the connective tissues and the network of fascias of the body, the qualities of movement as well as the image of the body will participate in the plastic dialogue between the biological forms.

For this specific project, I explore how to compose with the bacteria and yeast of the kombucha skin. This is to weave a non-narrative writing but crossed by superpositions and resonances.



Connective tissue or fascia - Walk under the skin - video

DISORIENTA

www.disorienta.org

The company **DisOrienta** was created in 2004 to realize choreographic projects: creation and diffusion of shows, performances, pedagogical projects, transmission, choreographic installations. Its name reflects a state of mind and a desire to propose new directions for the dancing body.

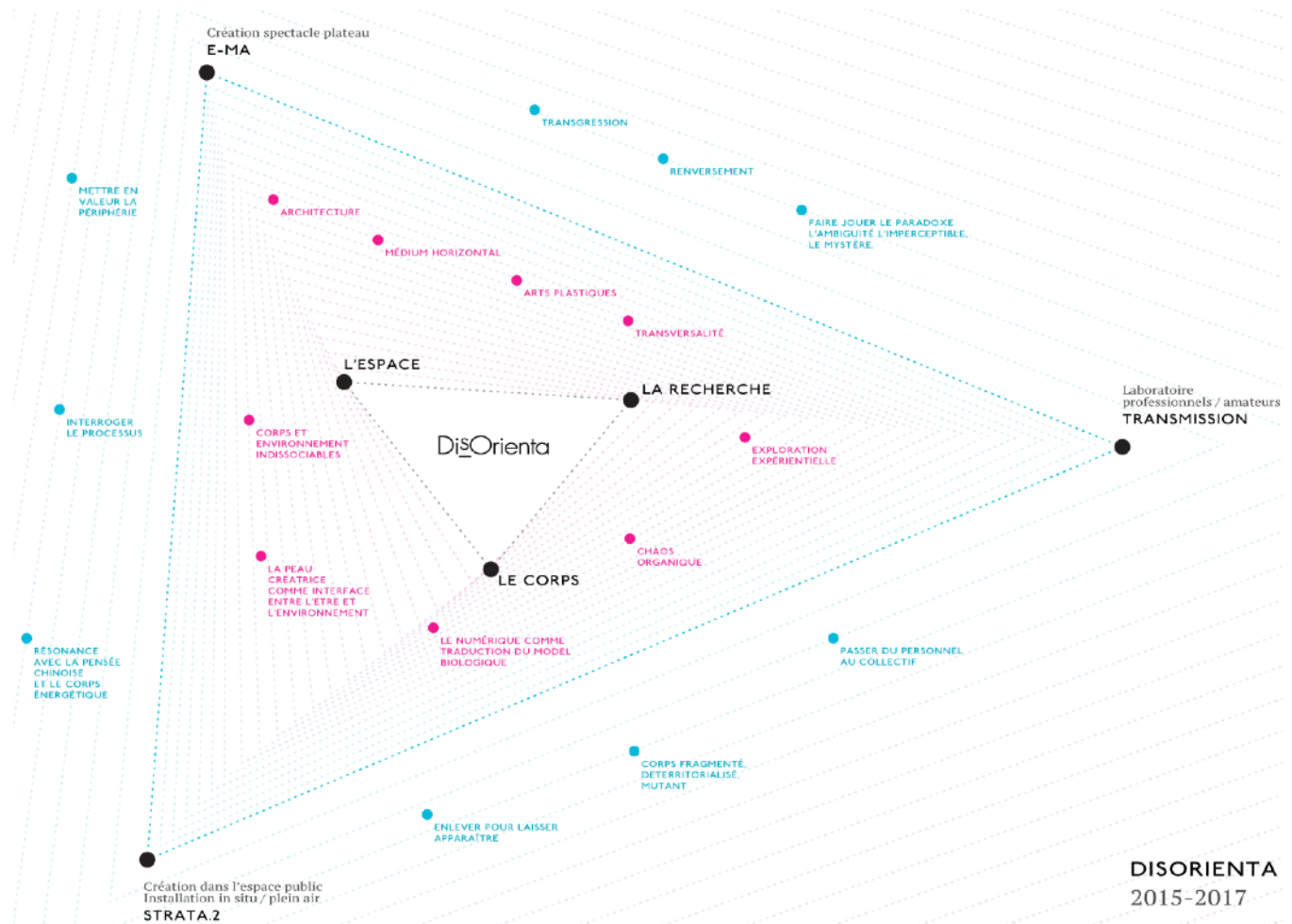
From the first creation, Pezzo 0 (due), fruit of a collaboration with the visual artist Laurent Goldring, DisOrienta's creations reinvent the space of performance. Each show is also a plastic installation that is inseparable from the choreographic writing.

"In Maria-Donata D'Urso's work, the naked, universal body deconstructs the human figure and becomes a singular living matter. The members become autonomous and then assemble differently, to compose strange abstract and moving pictures. In her solos, the Sicilian dancer and choreographer turns the body into an unknown subject whose multiple layers of perception are still fascinating.

Gwénola David - La Terrasse - May 2007

"The name of the structure that carries Maria-Donata D'Urso's projects, DisOrienta, already suggests it. These pieces are interested in the troubled phenomena that disorient us. The unstable, the living, the organic are at the heart of her research. To make of the only body, the space of all the possibilities, the territory of the unheard of, is an approach that the Sicilian artist initiated in Pezzo 0 (due)". Irene Filiberti

Irene Filiberti- septembre 2010



DISORIENTA
2015-2017

CREATIONS DISORIENTA

Zone de timidité created and presented in Montpellier at the MO.CO. for the Festival Sète Palermo -biennale of contemporary art in September and October 2022.

Résidence en zone de timidité created and presented at the festival Plastique Danse Flore at the Potager du Roi - Versailles on September 5, 2020.

e/ma created with Wolf KA and presented in Enghien les Bains, in March 2017.

Exibition? created with Wolf Ka and presented at the 3F Gallery, Kyoto-Japan, as part of the artist residency at Villa Kujoyama in 2012.

Strata.2 created and presented at Château Thierry on June 3, 2011. This solo received the prize of the international competition "Bains Numériques#7" in 2012.

Klein Glow tribute to Yves Klein, created and presented at the Slott Gallery, Paris in October 2010.

Strata created and presented at the Biennale de la Danse de Lyon in September 2010.

Mem_brain strata1 created and presented in Paris, at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis in May 2009.

Triptych of the skin:

Pezzo 0 (due) created and presented in Lisbon in 2002.

Collection particulière created and presented at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis in June 2005. This solo received the Professional Critics Union Prize as revelation of the year.

Lapsus created and presented at the Météores festival in Le Havre in May 2007.

Liens vidéo

Collection particulière

Extract from Charles Picq Maison de la danse Lyon, 2006

<https://www.numeridanse.tv/videotheque-danse/collection-particuliere?s>

Strata.2

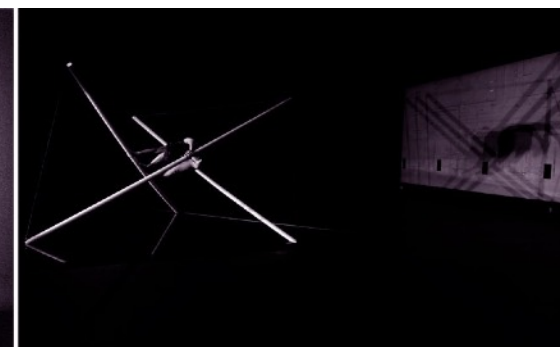
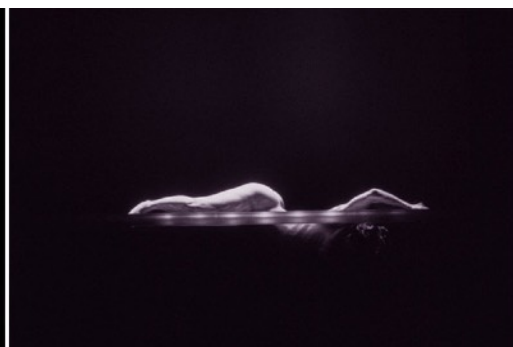
Prix « Bains Numériques#7 » Enghien les Bains, 2012

<https://vimeo.com/52003310>

e/ma

Trailer

<https://vimeo.com/256392301>



BIOGRAPHIE

Maria Donata D'Urso

Maria Donata D'Urso, artistic director, choreographer, dancer, performer.

Born in Catania, studied architecture and contemporary dance in Rome. In 1985 in New York she participated in the choreography of Richard Haisma and studied at the Merce Cunningham Studio and at the Nikolais-Murray Louis Dance Company.

Since 1988 she has been living in Paris where she has been training in Chinese energetics and working with Marco Berrettini, Christian Rizzo, Hubert Colas, Paco Decina, Jean Gaudin, Francesca Lattuada, Arnold Pasquier, Wolf Ka and others. In 1999, she created *Pezzo 0*, an outdoor installation inspired by her encounter with Laurent Goldring.

In 2004, she created the structure, **DisOrienta**, to develop her personal projects: refined, minimal solos, where the usual spatial components are questioned and reinvented. Her attention is focused on limit places, absence/presence, inside/outside and ambiguous surfaces, those of the skin, those touched by the gaze.

She then begins a poetic and composite project, which she names the **Triptych of the skin**. After *Pezzo 0 (due)* will follow *Collection particulière* and its translucent table, *Lapsus* is its circular scenography. In *Mem_brain*, *Strata*, *Strata.2* she explores the internal architecture of the body in dialogue with non-hierarchical and mobile constructions. The creation *e|Ma* continues this enigmatic journey into the world of bodies for the first time shared with 3 performers of very different cultures and ages. The last work *Zone de timidité* is an exploration with living cultures of fungi and bacteria.

"Maria Donata D'Urso brings to life a body of mystery of appearances, but just as much of philosophical density, which turns the perspectives of dance upside down." (G.Mayen)

Maria Donata D'Urso is a laureate at Villa Kujoyama, Kyoto, Japan in 2012.



Collection particulière
©EveZheim

BIOGRAPHIE

Giuseppe Frigeni

Director, choreographer, set and light designer

After a university education in Bergamo and Bologna, Giuseppe Frigeni studied contemporary dance in Paris with Françoise and Dominique Dupuy, José Montalvo, Carolyn Carlson, David Gordon, Catherine Diverrière, Steve Paxton, Dominique Mercy, Andy Degroat, and danced for the companies RIDC, Dugied, Red Notes/Andy Degroat, and worked as a choreographer with Klaus Michael Grüber, Patrice Chéreau, Peter Stein and Luca Ronconi. For several years he has collaborated with Robert Wilson on several opera performances and artistic projects, including Alice im Bett, Bluebeard's Castle, Lohengrin, Snow on the Mesa, Monster of Grace, Nono's Prometeo, Die Zauberflöte, Madame Butterfly, Pelleas et Mélisande, Frau Ohne Schatten . .

Since 1999, he has designed his own productions, stage and lighting designs: Verdi's Macbeth, Kurt Weill's Der Jasager, Puccini's Turandot, Messiaen's Saint François d'Assise, Wagner's Lohengrin, Landowski's Le Fou (The Madman), Jan VandePutte's Wet Snow, Beethoven's Fidelio.

Thr34d5 medialab

Contemporary design focuses on how to live in multi-generational, multi-cultural and multi-attitudinal societies. Not just by age, race or gender, but by speed, interests, viewpoints. How can design support the expression of a multi-level society? How can it facilitate inclusion by creating new connections, spaces and things?

thr34d5 proposes a community-centered design practice that aims to provide relevant and evolving shared resources that assess social resilience. By mobilizing the local and global scales to which an agent is subject, the goal is to lead him/her to become a caring citizen, an agent of sustainable change for his/her community.

thr34d5 is an NGO with the goal of fostering radical inclusion, fully committed to self-determination and empowerment through craft and open source.

Their skills lie in the areas of Computer Design and Performative-Design, Industrial Engineering, Structural Engineering, Advanced Digital Manufacturing and Robotics, Architecture, Participatory Urbanism and Design, Coastal Engineering, Creative Direction and Curation, Higher Education and Intensive Courses, in Strategic Design and Expansion.