



UCV Global Citizen Platform *connecting people and cultures*

In support of

ResiliArt: Artists and Creativity beyond Crisis

International Dance Day 2020 **COVID-19 Coronavirus pandemic: redefining social norms**

Official message by Gregory Maqoma South African dancer, choreographer, dance educator and actor

“It was during an interview I had recently that I had to think deeply about dance, what does it mean to me? In my response, I had to look into my journey, and I realized that it was all about purpose and each day presents a new challenge that needs to be confronted, and it is through dance that I try to make sense of the world. We are living through unimaginable tragedies, in a time that I could best describe as the post human era. More than ever, we need to dance with purpose, to remind the world that humanity still exists. Purpose and empathy need to prevail over years and years of undeniable virtual landscape of dissolution that has given rise to a catharsis of universal grief conquering the sadness, the hard reality that continues to permeate the living confronted by death, rejection and poverty. Our dance must more than ever give a strong signal to the world leaders and those entrusted with safeguarding and improving human conditions that we are an army of furious thinkers, and our purpose is one that strives to change the world one step at a time. Dance is freedom, and through our found freedom, we must free others from the entrapments they face in different corners of the world. Dance is not political but becomes political because it carries in its fibre a human connection and therefore responds to circumstances in its attempt to restore human dignity. As we dance with our bodies, tumbling in space and tangling together, we become a force of movement weaving hearts, touching souls and providing healing that is so desperately needed. And purpose becomes a single hydra-headed, invincible and indivisible dance. All we need now is to dance some more!!!!

"Avoidance of other people has become the daily danse macabre of modern life, because it's no longer just a matter of good manners but also, conceivably, life and death. Where personal space was once a subjective concept, it now comes with a clearly defined two-metre radius...a new etiquette is being shaped to contend with this strange and still new terrain of the lockdown. At its heart is a paradoxical and utterly novel idea of public solidarity: in order to unite as a community we must remain apart as individuals." Andrew Anthony, journalist and author

Video production DANSES MACABRES

For the project Danse Macabres, an omnibus film initiated by Franck Boulègue & Marisa C. Hayes.

The Centre de Vidéo Danse de Bourgogne / Video Dance Center of Burgundy

Video, computer graphics: Alessandro Amaducci

Choreography, dancer: Caterina Genta

Music: Franz Liszt "Totentanz" - Direction: Selmar Meyrowitz / Piano: Edward A. Kilenyi

Documents Bibliothèque nationale de France, Département de l'Audiovisuel

Danse Macabre, literally the “dance of death”, has long permeated popular culture. The ritual, which consists of dead humans or death personified dancing with the living, is widely found in literature, painting, music and film. It is, fundamentally, a form of *memento mori* – a reminder of mortality and a declaration of the fragility and transient nature of all life and goods. Frequently, in *danse macabre*, the earth opens to eject the departed or death itself appears in a ghostly or skeletal form and establishes its all-consuming universality by mingling with young and old, male and female individuals from every rank and station of the society. (onartandaesthetics.com)

<https://vimeo.com/175226260>

Alessandro Amaducci <http://www.alessandroamaducci.net/>

Born in Torino (Italy) in 1967. He worked with the Archimedes Centre of Visual Arts (a cultural centre of a District in Torino), where he held workshops on video, with the National Film Archives of Resistance (Torino), where he realized documentaries about the Second World War, the Resistance, about workers struggle and other subjects relevant to the activity of the Archive, and with Theater Juvarra in Torino in the realization of multimedia shows and video-performances. He is also professor of video language and practice in DAMS, University of Torino. He wrote several books about video-art; video technics and aesthetics of electronic arts. Since 1989 he realizes experimental videos, music videos, video-installations, multimedia shows and video-scenographies for dance performances.

Catarina Genta, dancer and choreographer <https://www.caterinagenta.it/>

Catarina Genta Graduated in 1994 in dance and choreographic composition at the Folkwang University of Arts working in particular with Jean Cebron and the historical dancers of the Wuppertaler Tanztheater by Pina Bausch. She then went through the Butô Dance, in particular with Tetsuro Fukuhara, and developed her own personal performance and choreographic language. She knows quantum healing techniques, Feldenkreis method, shamanic rituals and body psychotherapy.

In her experience as a stage artist, model and visual artist, Catarina Genta has worked with movement and with the body as an instrument and has elaborated a way of being in the world that is based on the indispensable unity of body and soul.

To draw on the true vital force we can trace back to creativity, adapt to new situations and find unexpected solutions, we need to learn new paradigms, new cases and, better, feel the body and develop our emotional intelligence. Read the technique of improvisation on stage she learned to trust intuition and manage emotions. Get the full attention of the audience are able to unveil her vulnerability, accept and let go, trust her “nothing”, give up control mania, put her mind, heart, belly in agreement, stay in the process and not in the RESULT.