

Movable Noisy Spaces- an argument of how movement-moves with material heritage

panel

This is a movement with architecture, addressing the results of a research developed at the State's University of Santa Catarina (Brazil), crossing the disciplines of performance and philosophy. Participants engaged in an exploration of the Essay as a genre for writing and for performance, with the rehearsal as a creative mode of forging memory and with the immanence of sound as procedure for music and movement composition. These axes are taken as techniques for improvisation in articulation of the historicity of site, applied to a research of the history and uses of heritage buildings. We will show the procedures used to work on a house which belongs to the Divine Sacred Spirit Congregation, that has been used as an orphanage in the beginning of the 20th Century and later hosted the Institute for Urban Policies.

In the practice, theory and composition we address issues around dance music as a latency of past and present, a prelanguage able to affect the historicity of space and place. We ask ourselves how can we, in performance, constitute a philosophy of space? How do we watch in the midst of doing?

Bio:

Branca Cabral is an artist of performance and movement, working as an Assistant Professor for Dance at UDESC Arts Center, at the Theater Department. Her creations invest in the recovery of the creative potential of daily life and in dance as relational art. She studied dances (from modern to classical Indian dance) with renowned and unknown teachers who inspired her in sharing the movement as a foundation for developing strength, rhythm, balance and collaboration skills. She is a member of SenseLab, an interdisciplinary group for the Movement, directs the Dance Mill Program and the Laboratory of Essays and Unforeseen, based in Florianópolis.

Fábio Mello: Instrumentalist and Composer, he began his musical studies at the age of eight. In 2004, he began his specialization in popular saxophone at the Musical Conservatory of Tatuí / SP. Since then he has investigated rhythmic possibilities and performance in Brazilian popular traditions, with a notorious care for improvisation and the mixture of traditionalism with contemporary virtuosity. In addition to the Brazilian elements, since 2014 he has devoted himself to the study of Indian music, a work that gives characteristics peculiar to his sonority in the ethnic flutes (bansuri and fife) and the saxophone. Fábio has earned several prizes with The project Choro a Quatro, Brass Groove Brasil, Carolina Zingler and Nuvens. Since 2015 he has been part of the Laboratory for Essays in the Unforeseen, where he investigates intersections and conditions of interdisciplinary improvisation between music, movement and architecture.

Danielle Antunes is a philosophy teacher, holding a master in education and a PhD in the philosophy of Montaigne, from the Federal University of Santa Catarina, UFSC. She investigates crosses between philosophy-art-education, in search of new practices and possibilities to compose formative processes. He is currently developing a research project in which he explores the plasticity of the notion of TEST in order to unfold trans and interdisciplinary dimensions of "open" and "to do" in pedagogical practices and philosophical exercises

