

D I P T Y C

“Matamatá” and “Life is not useful or It is what it is”,
a trio and a solo + artistic lab “Refloresta-Reboiser-Reforest”

*Castaniga do Salgado, tem de comprimir o casco 2 palmas, e 2 prolegadas não se em, apê-
nas os ovos.*





14 octobre 2022 à Bruxelles, Belgique.

I am a father and choreographic artist, born in São Paulo, based in Brussels, who persists in searching for the marvellous using movement and light (choreographic and photographic) writing. Throughout my artistic training I have worked professionally in dance, performance and theatre. In 2022 I am composing a choreographic diptych, a solo and a trio, "Life is not useful (or It is what it is)" and "Matamatá" in Belgium. A project that dances words, writings of Paulo Leminski on the one hand, a poet known as the Brazilian James Joyce who tells a fictional journey of Descartes in Brazil, and on the other hand a lecture-dance based on words of the Brazilian philosopher Ailton Krenak, on the importance of life as a cosmo-choreography, or a cosmic dance.

I have an academic background that has both allowed me to delve into practical issues, to deepen my knowledge of the performing arts and to experiment freely. Dance and theatre always help me to imagine other forms of being together and to tell other (im)possible stories.

I have a professional choreographic master's degree in ex.e.r.ce at the University Paul Valéry Montpellier III. I also have a master's degree in Brazil in communication and semiotics, and a bachelor's degree in dance and performance both at the University PUC-SP. During my studies I worked professionally in dance projects (Lote, Desaba, 7X7, etc), theatre plays (Valparaíso, Cachorro Morto, A casa de tijolos, 5PSA - o filho, etc) and performances (Muro en Diagonal, Valparaíso, h-i-d-r-a, Xerox, etc) in São Paulo. In 2010 I wrote the Maybe Manifesto for the Desaba platform by Cristian Duarte and Thelma Bonavita, published by André Lepecki.

Currently I work as a dance performer in Belgium for and with Mette Ingvarsen (BE) and Radouan Mriziga (BE). In 2015, at the end of my master in Montpellier my thesis became a choreographic piece presented at Par-ICI, Festival Parallèle, and Festival Legs, co-produced and supported by ICI-CCN-Montpellier, Charleroi Danse, Musée de la Danse, Life Long Burning, CND, Terreyro Coreográfico. "In search of _____. The marvellous is now. A manifesto. Like a dancer caught in an eternal studio, an endless search. The show poetically recounted this journey and this desire to look for the marvellous everywhere. "Everything is marvellous except what is not.

My research spans disciplines such as dance, architecture, video, theatre, photography, poetry and performance. I am interested in developing forms of writing that can activate performative and poetic experiences.

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DIPTYC

“Matamatá” and “Life is not useful or It is what it is”, a trio and a solo.

DIPTYQUE

« Matamatá » and « La vie n'est pas utile ou C'est comme ça », un trio et un solo.

DÍPTICO

“Matamatá” e “A vida não é útil ou É o que é”, um trio e um solo.

This Diptych is the creation of two choreographic works that complement and complexify each other, like two photographic images placed side by side. Diptych is a project at the crossroads of theatre, dance, literature and visual arts, comprising a piece for three dancers and a solo lecture.

On the one hand, a choreographic piece based on the book *Catatau* by Paulo Leminski, a poet from the south of Brazil, a tropicalist, modernist, anthropophagous and barroco-delic respected for his literary production and known for his James Joyce-like style. In this book he writes an imaginary monologue of Descartes on a trip to Brazil, which according to the author 'is about the failure of the Batavian project in the tropics'.

On the other hand, a dance-lecture, a solo and an invitation to the audience to listen to the words of Ailton Krenak and his interview-book "*A vida não é útil / Life is not useful*" through my body. Krenak is a professor and doctor honoris causa from the Federal University of Juiz de Fora Minas Gerais, and an indigenous Brazilian philosopher.

This Diptych is on the one hand a piece where three performers embody the words of a European thinker going to the tropics and on the other hand a piece where the thoughts of the tropics and the forest will be danced by an urban body, in Europe. The words and thoughts of these references will pass through the bodies of the performers as they dance. This Diptych are two pieces built from the same principle, from words, dance and landscape (body-voice-environment).

It is the continuation of my infinite search towards and around the marvellous, this poetic, scientific, rational, unconscious, intuitive, ambivalent concept. Forests and their living and non-living beings, responsible for human permanence on earth, have extra-ordinary facts that never cease to amaze us. Ailton Krenak states in his lecture that "life is a wonderful experience that cannot be reduced to mere choreography". Practising dance, poetry, living art allows me to touch the surface of understanding his thoughts on the importance and non-utilitarianism of life.

The rainforest is distant from Europe, which forces me to go to the temperate forests of Europe, those urban forests, the parks, the plants that grow between the raw concrete around me. According to Helena Katz and Christine Greiner, researchers in dance, communication and semiotics in Brazil, « what is important to emphasize is the engagement of the body with the environment¹ ». Being aware of my surroundings is important to understand where and who I am now and now and... Eliane Brum states in the title of her latest book, "*Banzeiro òkòtô*", that the Amazon is the centre of the world, because the forest narrative has become the centre of the global climate dispute, where the signs of climate catastrophe always seem to come first. Thus she invites us to move on to re-imagine foresting the body, reforesting the perception, "amazoniar-se", as she calls it. It is through this complex concept that I will approach the creation and the encounters with the public. Remembering that even if it is certainly not possible to become the Amazon because of our physical distance, based on some principles we can try to reforest our bodies, thoughts and perception, in our own measure.

¹ Por uma teoria do corpo-mídia ou..., 2005, in <http://archivoarte.uclm.es/textos/por-uma-teoria-do-corpomidia-ou-a-questao-epistemologica-do-corpo/>

In the face of the zeitgeist of our time, the climate catastrophe, the imminent death of the largest rainforest on the planet and other challenges, as a choreographic artist I ask myself: Will we be able to reforest/replant, to become a forest with our bodies and our cities, how are we going to find joy and pleasure and not fall into melancholic and eco-climatic anguish? How can we make a dance to delay the end of a world? We begin with bodily fabulations to perhaps make the audience's thoughts dance.

Choreographer DIPTYCH: Bruno Freire (BE/BR)

Life is not useful (or it is what it is)

Performer: Bruno Freire (BE/BR)

Sound Design : Tomas Monteiro (IT/BR)

Light Design: Laura Salerno (BR/DE)

Provocations: Cristian Duarte (BR)

Assistants: Manon Santkin (BE) et Robson Ledesma (BE/BR)

Acknowledgments : Tarina Quelho, Thiago Alixandre, Calixto Neto, Breno Caetano, Zé Fernando, Louise Cardon & Cao Guimarães

Production Diptych: Entropie production

Executive producer Diptych: Théâtre de la Balsamine

Coproduction Diptych: Charleroi danse, centre chorégraphique de Wallonie – Bruxelles; Théâtre de la Balsamine; La Cigalière; Service de la Danse de la Fédération Wallonie - Bruxelles; taxshelter.be; ING; Tax Shelter du Gouvernement fédéral belge

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Residencies: Festival International BAM (Siby/Bamako - Mali), WorkspaceBrussels (Be), KRAAK Santarcangelo International Festival (It), La Cigalière (Sérignan - Fr), BUDA Kunstencentrum (Courtrai - Be), Théâtre Varia (Bruxelles-Be)

Audiovisual Material

Audio, projet by Ricardo Vincenzo who researches in parallel to the creation of the performance:

[https://onedrive.live.com/?authkey=!AJ6cRhyYv3fAddo&cid=B6DD26E2327BF0D1&id=B6DD26E2327BF0D1!](https://onedrive.live.com/?authkey=!AJ6cRhyYv3fAddo&cid=B6DD26E2327BF0D1&id=B6DD26E2327BF0D1!381&parId=B6DD26E2327BF0D1!239&o=OneUp)

[381&parId=B6DD26E2327BF0D1!239&o=OneUp](https://onedrive.live.com/?authkey=!AJ6cRhyYv3fAddo&cid=B6DD26E2327BF0D1&id=B6DD26E2327BF0D1!381&parId=B6DD26E2327BF0D1!239&o=OneUp)

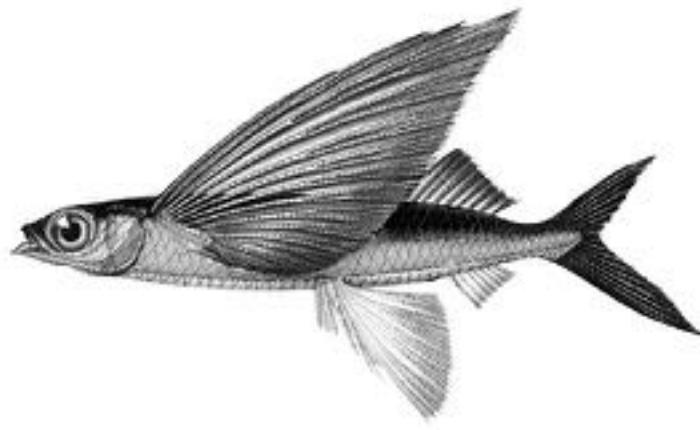
[381&parId=B6DD26E2327BF0D1!239&o=OneUp](https://onedrive.live.com/?authkey=!AJ6cRhyYv3fAddo&cid=B6DD26E2327BF0D1&id=B6DD26E2327BF0D1!381&parId=B6DD26E2327BF0D1!239&o=OneUp)

Captation en extérieur du solo «La vie n'est pas utile (ou C'est comme ça)» - Rencontres Chorégraphiques de Seine Saint Denis - June 2023):

<https://www.youtube.com/watch?v=xLuEuXxvOdE>

Calendar

16-17 November 2023 - La Raffinerie, Charleroi Danse (Brussels)



Life is not useful or It is what it is, *mysève*, a solo,

I'm here, and there is nothing to say (...) I have nothing to say and I'm saying it and that is poetry as I need it
Jonh Cage in Lecture on Nothing, 1959.

This is a solo dance-conference in which I dance the thoughts of Ailton Krenak, a professor with an honorary doctorate from the Federal University of Juiz de Fora Minas Gerais in Brazil, and an indigenous Brazilian philosopher. He is the author of "Ideas for delaying the end of the world", "Life is not useful", "Tomorrow is not for sale"... from his words, I dream this solo-conference-dance treating these interviews as musical scores. His work "Life is not useful" is a criticism of the urban society of which I am a part. The text is therefore also addressed to me and not only to others, it is not as if I were the redeemer of morals and ethics on this subject. And that's why I want to share the text, precisely to meet people who can help me reflect on the dilemmas presented by Ailton Krenak. The piece is not necessarily about finding the solution, but rather about living with the problem. To not throw it away or push it "under the carpet". I try to dance his words, to better understand his critique of my lifestyle and the stakes of the climate crisis for which we are all responsible. That's why I think the lecture-dance format is appropriate (introduction + lecture + after talk).

Krenak's lecture reminded me of John Cage's "readings about nothing", or even of the Brazilian poet Manoel de Barros in his "Book on Nothing / Book about Nothing". Instead of asserting that art is about nothing, that it serves no purpose or is simply useless, Krenak proposes that we broaden the notion to life itself. It is not a topic exclusive to art, but it is life that has no purpose or use, it has no end, all that is trivial in the face of the marvel that is the enjoyment of life, life itself is enough.

My work is to compose a writing of movement to accompany his words. Dancing as a way of inhabiting another reflection, of allowing oneself to be traversed by his words, which denounce the actions and inactions of the world eaters (us). To become a passage, a medium for his words, to become a vehicle, a horse.

While I was busy during the last few years with the book "Catatau" by Paulo Leminski (a Brazilian poet, who wrote a fictional story about René Descartes arriving in Brazil), I understood that instead of going to Brazil, instead of bringing European philosophers to the tropics (because we already know that story very well), even fictionally, it would be even more urgent to listen to the philosophical thoughts of the forest inhabitants. Indeed, Eliane Brum, one of the most important Brazilian journalists today, has said that in order to avoid the climate catastrophe, it is necessary to remember that the possible solutions will come from those who have always protected the forest, and not from those who have always destroyed it.

This solo is a tribute to his thoughts, a time to savour words, which are not always easy to understand for those who, like me, live in metropolis, as they are direct criticisms of our model of society, education, etc. Furthermore, there are philosophical connections between his thoughts and those of other post-modern and contemporary music and dance artists, and to all those who ask fundamental questions about our existence: what is the purpose of Choreographic Art? What is a life? etc.

About the choreography.

The Diptych is the deployment of my artistic approach in search of the marvellous. "Matamatá" and "Life is not useful or It is what it is" both start from the same choreographic principle. The trio and the solo will be drawn from a collection of improvisations which will then be organised into a movement script. The first one is based on ourselves or ourselves² and the second on *mysève* or *myselfa* (*selva* in Portuguese literally means forest, *myselfa* here literally becomes my forest). The self is that place in the unconscious that is absolutely and individually particular, that is possible to be shared and to become collective. I have translated it here into English for *myselfa* which nourishes the tree, this being that we always perceive as a single individual, yet according to the biologist Stefano Mancuso in "The Plant Revolution", we should look at it rather as a coral, as a collection of individuals. The history of the tree is the history of mutualism and cooperation.

This project is a desire to look at everything at the same time that a landscape can contain. To represent it is to create something else. In Bruno Latour's map (during his lecture "Where to land?"), the whole of a place is represented on the map, without distinction of value, because everything is part of it. According to the author, the Earth should be represented in all its dimensions in order to be perceived as a complex system: the visions of living beings, those of rivers, etc. He also proposes to land the point of view of cartography on the Earth, so that it does not become just a beautiful image of a blue globe suspended in space completely immutable to our action on it.

"Matamatá" and "Life is not useful..." were born out of a refusal to accept the pandemonium into which Brazil has fallen (or is it the World that has fallen into a pandemonium?). To do this, we want to transform the uses of our words, amplify their meanings and alter the plasticity of our bodies, to make leaps of thought and expand our physical and psychic metaphors. So I invite you to savour this project by savouring these words navigated by a body that crosses a forest while dancing-imagining-thinking. I dance where I am.

Notes on the set, costume, light and sound design.

The format of the solo *Life is not useful (or It is what it is)* is flexible and light with the possibility of adapting to multiple spaces, either indoors on a stage (with chairs placed in a circle), or outdoors (park or forest) while keeping the proximity of the audience. It is designed for a circular layout, like an arena with the audience placed around the dancer, always with the inspiration of a university hall where the lecturer speaks in the middle. This solo is an anti-show (the prefix *anti* also contains the thing it wants to oppose). The aim is to use the minimum possible spectacular recourse to create a dance that is both a lecture and a performance, a reflection on life and the art of dance. The stage will preferably be bright, visible, with a white dance floor in line with the aesthetic of the costumes - monochrome and simple: everything is white, white t-shirt, white headphones, dance shorts. The title 'Life is not useful (or It is what it is)' is an immediate reference to John Cage's lecture 'Lecture on Nothing'. Opening up the space to understand the power of this *rien/nothing*. A life that has the sole purpose of living a life.

The spoken text is the only soundtrack: the rhythm of the speech, the breathing, the sounds of the body are part of the non-music, or anti-music of this spectacular non-spectacle. The lecture is the music. Everything is useful here to bring the audience to reflect on the questions posed by the text, on life, which has, according to the author, no utility, no goal to be reached, no pre-set finality. To help its connection with the audience, I have translated the conference from Portuguese to French and English.

² concept by Maximo Canevacci, Italian anthropologist.





come back overflowing with competence to persuade others that eating the