

Xplore Rome 2013

-The Festival on the Art of Lust-

2nd edition



MoBoFoTo©2012

19. – 21. July 2013

**@ Borgo Paola
Bracchiano - Roma**

www.roma.xplore-festival.com

Ambra

(Milan, August 7, 1982) is an actress, singer and performer. In the last few years she has been devoted to research and experimentation in the use and awareness of the body and voice.

She graduated in 2009 from the Teatro DAMS of Bologna, and also specialized in Dance-Theatre in the Faculty of Theatre at Paris X.

Since 2011 she has been a performer and vocal coach for the company Caravan, and since September 2012 she led the course "Love your body (including defects)" within the project InPerfezion.



Ambra's dance theater experience includes "*Fantastic Journey hyperspace*", a work with psychiatric patients which was staged in June 2012; the analysis and staging of "*The lackey and the whore*", a text-based work on sexuality and the female soul by Nina Berberova; and since 2011 work on "*The malaeducaxxion*", a television programme that seeks to addresses sexuality in diverse ways.

She often fantasizes about being handcuffed to Stephen Sondheim's piano.

Her Workshop:

Sensual Touch

A discovery journey into the sensations that we can cause and feel through physical contact. This workshop aims to awaken dormant instincts, the pleasure of touching and being touched, the desires that can result from the slightest brush against another person. With just a few gestures, a touch, a breath, the space of fantasy awakes a world of feelings in the body, and here we are open to receive them.

Amrita Joy

is a California certified sexological bodyworker, Biodanza facilitator, professional masseur and Aroma therapist. She focuses on somatic psychology, and offers many workshops of Art/Music/Dance therapies and psychotherapy: for enhancing capacity of pleasure and healing in diverse culture. Infuses sensual, delicate and passionate oriental sea breeze into you - from the Far East, Japan.

www.embodyingsoul.net



Her Workshops:



Dancing with Clay

dirty and proud to be

The clay comes from the mother earth... where we're born and dying.

The clay exposes your unknown face. The clay opens your skin to melt with other bodies.

The clay transforms own shape in your sculpture. When your skin merges the clay you become the sculpture.

We won't give up the excitement as a wild child which awakes an erotic creature from the bone.

Please bring following with you with the proud to be totally dirty!!!

Swimming wear, flip-flap, Towel(s), and oils for hair protection

PLEASE USE THE OUTSIDE SHOWER & TOILET and wash all clay off outside

Facilities & stuff will appreciate it.

Dancing under Water

Sensual trance and suspension

The water invites us in regression...

Gravity changes, movements go slow, and our bodies become sheer.

Sounds, pulsations, colors, and touching show clear contrast over and beyond the water.

Sensitize our perceptions, let go our control and drawn to sensual caresses. we explore most sensitive contacts of deep impacts.

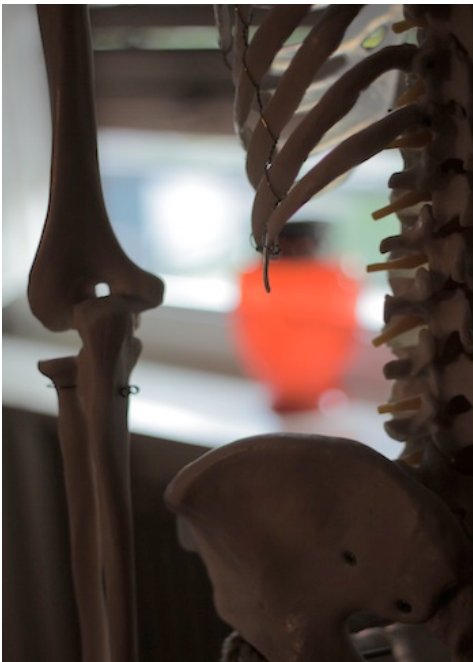
Please bring with you: Swimming wear, Flip-flap, Towel(s)

Barbara

is a performer, choreographer who collaborates with visual artists, photographers and musicians. She also works as a Pilates teacher, and loves to explore the body through movement techniques such as Yoga, Feldenkrais, contact improvisation, contemporary dance, Aikido, and nowadays BDSM, particularly Bondage. Her most recent creation is Vanitas, a bondage performance.



Her Workshops:



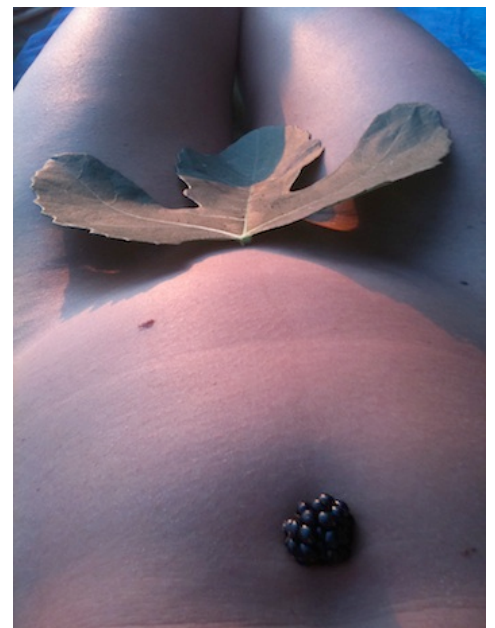
Sexy Bones

Awakening the senses through the skeleton, the innermost structure of our body and the basis of our support. In this morning class we will investigate and massage our own skeleton and that of our partner. We will rediscover the pleasure of movement through the bones, an exercise inspired by both Feldenkrais technique and contact improvisation. This will lead us to a deeper awareness of each others' bodies, finally enabling us to know the sexiness of our bones.

The Sensuality of Nature

Stones, leaves, thorns, skin and grass. A workshop to amplify the senses. You will be led blindfolded into the woods, where nature's elements will stimulate your senses of hearing, smell and touch. This will be a journey through the unpredictable to experiment in trust and pleasure.

Nudity and barefoot are welcome.

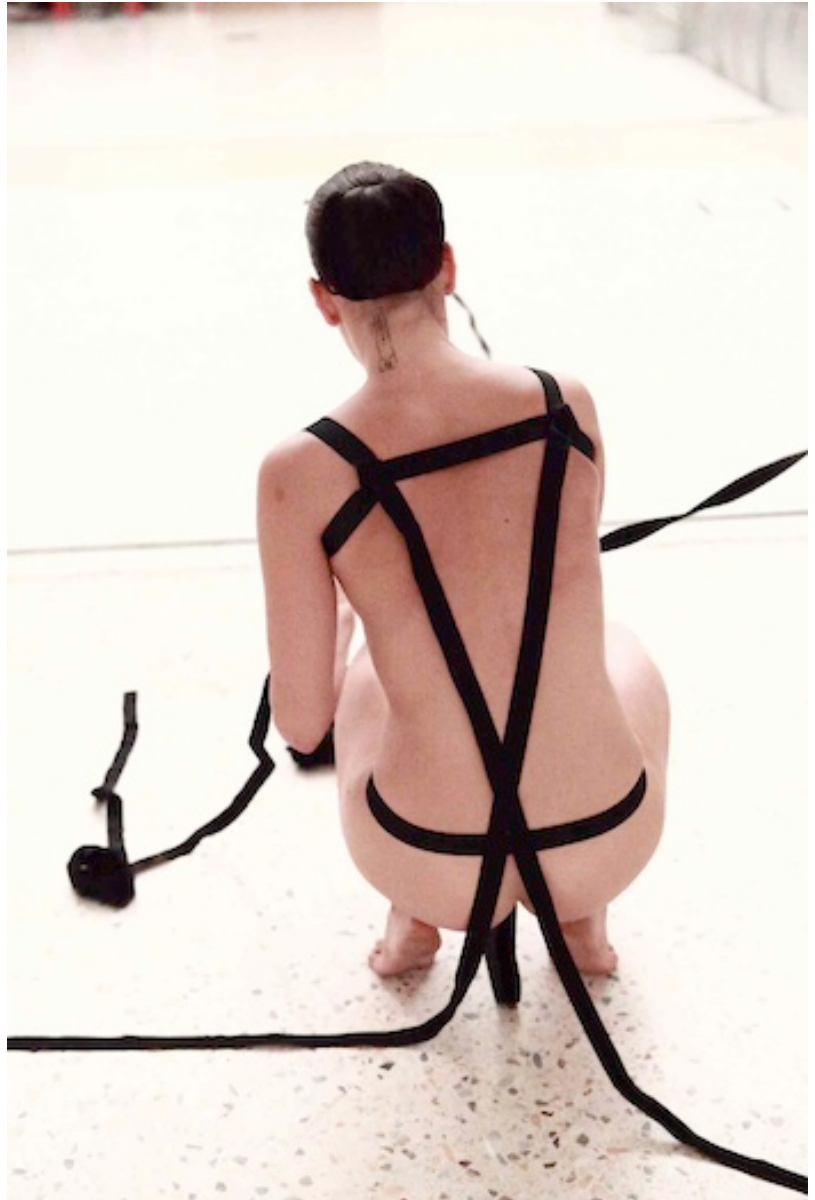


The String Theory – PERFORMANCE

For sure the phisic world is described by structures and mathematic theories of elegance and great beauty, that has a sharp and exacting inner logic: no one knows the reason why, but that's what it seems. As time goes by theories are becoming sharper and sharper, richer and richer. (Edward Witten)

11 members of the audience will be involved as active participants in the performance.

The strings are understood to be infinitely short and thin threads that form the basic element of Universe. An extraordinary tension seems to determine the frequency of the strings' vibrations: the higher the frequency, the bigger the mass of particles generated in the vibration, and the bigger the gravity force that the particles exerts on each other. The vibrational modes of these subtle threads often close them into a ring shape, generating the elementary particles that are the basis of all universal matter. – Much as a violin string generates an infinite number of musical tones, depending on its tension and the intensity of the vibration.



The String Theory is a project by Fabrizio Zamero, La BadiniPerformer; Barbara StimoliProduction; Corpi Sensibili 2007– Udine (I), Museo Carlo Zauli – Faenza (I) - 2007

has worked as an art performer, dancer, choreographer, art director and light & stage artist since the late 1970's.

In 1985 he started his autodidactic dance studies by experimenting on stage and specializing in the German "Ausdruckstanz" (expressionism dance). He then began studies in Butoh in 1986 with Tetsuro Tamura, Akaji Maro, Kazuo Ohno and Anzu Furukawa in Tokyo. He then went on to found **tatoeba-THÉÂTRE DANSE GROTESQUE** in Berlin in 1987, together with Minako Seki and Yumiko Yoshioka.

In 1995 delta® created "**eX...it!**", an international symposium and dance exchange project that runs every four years to this day. Together with Yumiko Yoshioka he curates and directs the event, which is staged at the Castle of Bröllin, an art-in-residence centre in North-East Germany.

In 1998 delta®'s interests extended to audience participation, and led to his devising the "Foot Washing Ceremony", an interactive public dance-installation for one person. (www.feetwash.de).

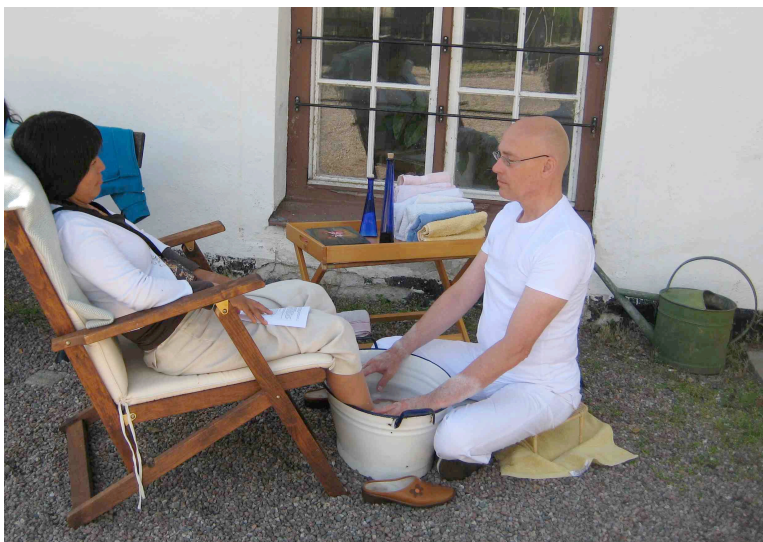
Since 2000 he has collaborated extensively with Felix Ruckert in Berlin and Gregor Weber in Cologne, participating in interactive performances by Felix that include "Deluxe Joy Pilot", "Ring", "Love Zoo" and "Secret Service".

He has taught regularly at the **Xplore** Festivals, and has acted as administrative director of both **Cie. Felix Ruckert Berlin e.V.** (since 2004) and **schwelle7** (since 2008). As part of the Creation Team of the **Xplore** Festival he is responsible for all production affairs, especially website, financial affairs, registration and participants' support.

More information: www.feetwash.de • www.tatoeba.de • www.exit.broellin.de



His Workshops:



Foot Washing

Washing feet was a normal part of life in earlier times because roads were dusty and shoes were expensive. But this act was not merely a chore: it held the weight of a daily ritual, and was a display of respect and esteem for our fellow human beings. Apart from cleaning it enabled the care and healing of feet that were sore due to long distance walks... Nowadays, of course, foot washing has disappeared from daily life, and the very idea of it often causes

people astonishment.

I would like to bring new life to this ritual and answer the following questions:

- Why are feet so sensitive?
- How does the sensation of our feet give an impulse to the rest of the body?
- What should I know, if I want to do a foot washing ceremony?

Please bring a washing bowl and a towel, if you can! But come, even if you don't have one.

Foot Torture

Our feet are both robust and extremely sensitive. The torturers in former times used this knowledge to give convicts draconian punishment with a cane on the sole. This punishment was extraordinarily painful, but it didn't leave any traces. Even today, the classic "Bastonade" is often used to bring pain through the sole of the foot to the whole body. Foot torture is, however, much more than the simple use of a cane. Torture starts for everyone at a different point. For some of us, tickling may be much more of a torture than anything else.

This workshop will provide many nasty ideas for different methods of torturing.



Out Door Flogging

What a great opportunity that we can leave the closed space and go out into nature to play ... We will look for a beautiful area in the close-by wood and also for natural tools. There we will find some branches for birching or also some stinging nettle stems...

Between trees and bushes we will find great spots to play with pain and pleasure while flogging or getting flogged.

Of course we will go through a variety of practical exercises which give you a feeling for the use of different tools. Only the one who knows what it feels like to get whipped, is able to use a whipping tool responsibly.

By concentrating on the softness in our brain and body we will transform ourselves into a snake or whip in order to feel the very nature of what we are doing. It will bring us the idea of being connected with our partner very deeply as we are responsible for each other in love.

We will therefore experience that there is actually nothing dark or secret by having a playful massage while a soft warm wind is caressing your skin too.



Felix Ruckert

is a dancer, choreographer, and conceptualist. After forging a career as a dancer with several renowned European companies, he went on to earn an international reputation by developing choreography and conceptual work of his own. This has involved decades of work in experimental dance and installation, participatory performance, as well as choreography for ballet companies around the world.

For thirty years now Felix has practiced a wide variety of body-based techniques that include the formal study of ballet, modern and contemporary dance, Improvisation, Feldenkrais, Yoga, Chi Kung, Tantra, Kyudo and much more.

In the last ten years he has engaged in both practical and theoretical investigations of BDSM, and has explored connections between BDSM techniques and artistic practices, developing an art and philosophy of sensual communication.

Felix directs the performance space *schwelle7* in Berlin and curates the annual **Xplore Festival** in Berlin as well as the international branches.



More information at: www.schwelle7.de and www.felixruckert.de

His Workshops:

Shame

A workshop about disclosure, exhibition and presentation, about the beauty of blushing.

You can experiment with showing yourself and being shown, you can try to transform your shyness and shame into confidence and pride. You might discover that you empower yourself by giving up attitude, self image and self representation, your fears of disapproval and rejection and even your identity...

Tears

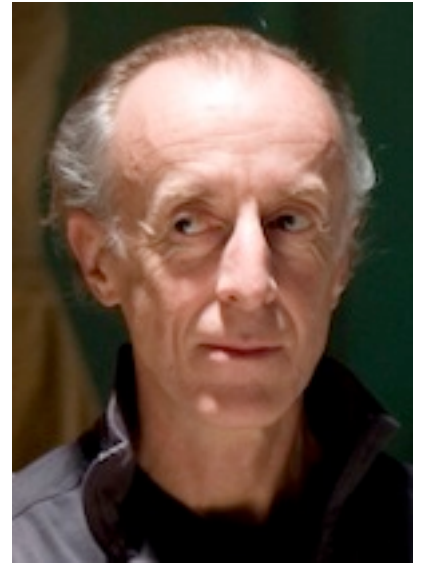
Tears of sadness... Tears of joy...

A singing circle with Felix Ruckert

Gustavo Frigerio

is an actor and theatre director. He has created several theatre pieces where different disciplines are employed according to a rigorous structure and an almost musical score.

The relationship between form, meaning and reality is the constant subject of his exploration and has assumed different aspects over the years. Recently he began research on some of the texts that mark the evolution of modern theatre: *Vestire gli ignudi* by Luigi Pirandello (2003, C.R.T. Milano, Theatre de la Bastille, Paris); *Così è, se vi pare* by Luigi Pirandello (2003, C.D.N.A. Grenoble); *Les Nègres* by Jean Genet, with African artists (2007, Roma, locanda Atlantide and Festival I Solisti del Teatro); *Boda de sangre* by Federico Garcia Lorca (2011, Lausanne, Paris Festival On n'arrete pas le theatre, Polverigi Inteatro).



Besides directing he has always been engaged in developing a personal approach to teaching acting. His experience is based on the work of Grotowski and Zigmunt Molik, and a long practice of dance technique and tai-chi-chuan. He has delivered performance workshops throughout much of Europe: Theatre School in Amsterdam; Theatre des Arts in Paris; De Beweging in Antwerpen; Scuola d'Arte Drammatica Paolo Grassi in Milano; Plesni Teater in Lubiana; Studio al Porto in Rotterdam and is regularly teaching in L'Ecole de Theatre des Tentureries in Lausanne.

His Workshop:

Liquid Charm

The work is focused on helping people to experience a way to be present to themselves and to the others, to space and time, in which voluntary decision and acceptance of chance and external accidents create a harmonic stream. This approach is based on my long training in tai chi chuan, contact improvisation, breathing and voice with Zigmunt Molik and Grotowski and it is intended for actors, dancers, singers but also for people who are looking for a personal integration of



their rational and instinctive sides. To train this attitude of acceptance and surrender to the moment “here and now” I propose a number of group improvisation structures to exercise decision-making, leader-follower relations, trust and abandon. The body learns how to “think” without the interference of the mind. So we develop a musical listening that becomes a musical way of thinking and interacting with reality and imagination.



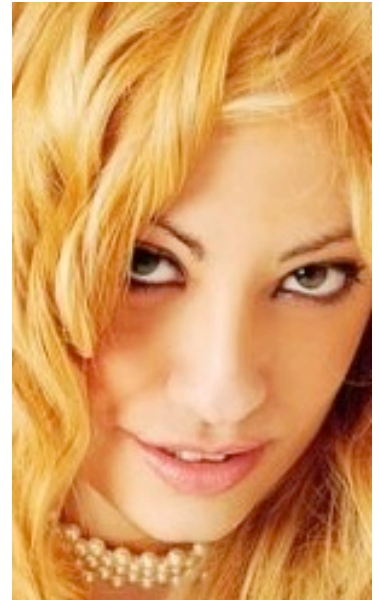
The aim is to bring the group to a point of freedom and fluidity in which the single participant feels that decisions “have been made”; he yields to the direction of his own “fate” by completely surrendering to the external event. The weight of the personal responsibility is lightened by the common composition and he feels much more free to express himself. What we create together pre-exists between all of us. We must learn to accept that we are not the “creators”, to be ready to receive the “grace” of

the right moment. This work can help to discover how much pleasure one can find in letting go of individual decision-making and giving in to the stream of events.

Kyrahm and Julius Kaiser

are recognised representatives of contemporary body art.

Kyrahm is a conceptual artist, video artist, body artist performer and actress. She creates performances with a strong emotional impact. Here everything happens for real. Her concepts are original and innovative. She operates in communication and contemporary art fields.



Julius Kaiser is a performance artist, filmmaker and Drag King performer. His artistic research originates in the experimentation of gender role performance proposing a fluid vision of genders according to the Queer Theory.

"Kyrahm and Julius Kaiser are Captain Ahab of the new trans-oceanic existence's corporeal border. Capable of stopping and re-creating the world, sacrifice becomes poetry". Marco Fioramanti.

"Kyrahm and Julius Kaiser: twenty first century's mutant body". Lorenzo Canova, art historian.

"Kyrahm and Julius Kaiser are representatives of contemporary body art" Vitaldo Conte, Accademia Belle Arti di Roma, historian - Pulsional

Gender Art - 2012.

Awards

- Premio Arte Laguna, Venezia (2009)
- Premio Adrenalina – Museo Macro Roma (2012)
- Celeste Prize International on line vote – New York (2010)
- Corto Acquario International Film festival, Roma (2012)
- Menzione speciale della giuria Premio Chiara Baldassarri, Vecchiano - PI (2012)

Their Workshop / Performance:

Human Installation IV: The Jeweller PERFORMANCE Art by Kyrahm and Julius Kaiser

"Marie, why are you so pale? What is the red necklace you wearing? Where did you get it from, this nice necklace? Did you earn it with your sinns?" (Woyzeck by Georg Büchner)

The performance encloses ancient meanings and signs. Julius Kaiser creates a composition of jewels on Kyrahm's back, using needles that fix in her flesh long neckties of pearls. The jewel is used to injure the flesh. It's the deconstruction of the status symbol. It's the atavistic issue of the power differences among genders. The artist turns and starts hurting herself on her chest representing the brutal homicidal violence against women. The image of the baby projected drives the attention to the victims of the conflicts among parents.

"The act of adorning the image of the goddess is traditional happening since centuries. In this performance there are antique signs and anthropological persistence. Kyrahm and Julius Kaiser's work is a new evolution of the historical body art: the dialogue with painting, cinema and the meticulous attention to aesthetics is a characteristic of their work". (Lorenzo Canova-storico dell'arte critico)



- Borderline Festival 2013 – Norwich, UK
- MutAzioni Humane e Pensiero – Fest. Int. di Performance Art, 2012 Roma
- Festival delle Arti 2013 - Castello Estense, Ferrara
- EAC Electronic Art Cafè a cura di Umberto Scrocca e Achille Bonito Oliva, Roma
- Corpo - Festival Arti Performative 2011, Nocciano, Chieti e Pescara
- 5° Biennale di Ferrara - Palazzo della Racchetta, Ferrara
- Generatech Festival, Valencia 2010
- International Female Extreme Body Art Festival – Roma 2010
- IDKE XI 2009 Tucson, Arizona - USA
- MutAzioni Profane – Performance Art Festival, 2009 Roma
- Blue Wedding di Annie Sprinkle e Beth Stephens, 53° Biennale di Venezia
- vimeo.com/37236015

Maestro BD

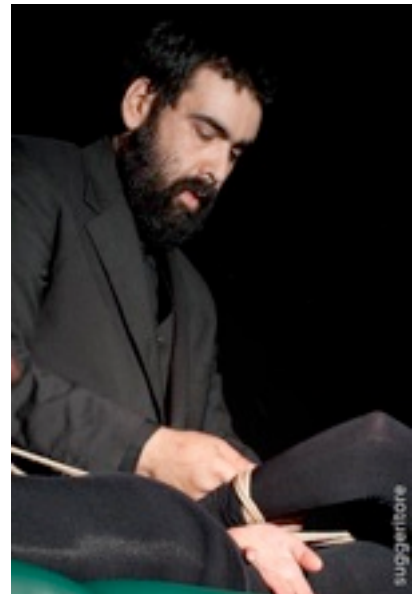
Davide La Greca was born in Rome in 1971 and continues to live and work there. His ongoing work as a stage performer has endowed him with a uniquely expressive and charismatic persona.

As a youth Davide worked for several theater companies, including the Don Bosco Centre in Re di Roma, and the high school theatre group Archimedes. In 1989 he founded the 'Gilda degli Anacronist' and, in 2003, GRVitalia, two organisations specializing in live action role-playing games.

In the early '90s he discovered bondage and began his practice independently. His first public performance was in 2002 at a trade show, and assured him of the public's fascination with this art form. From this came the natural decision to disseminate knowledge and skills in bondage through specialized courses and public demonstrations, which have drawn a remarkable response both in Italy and abroad.

Today Mastro BD is the most famous performer of Bondage in Italy, a resident of "The Ritual Club" and "Martelive". He performs often at unique events and venues around Europe, among these the Torture Garden Italy and Xplore Berlin. Davide was also the first Italian to be on the main stage of the BoundCon of Monaco (2011), the international fair of bondage. This appearance was repeated at subsequent BoundCon events, as well as at RopeFest in St. Petersburg (2012). He continues to collaborate with Martelive and Lartepiù on art exhibitions and entertainment events, both behind the scenes and on stage.

In 2010 he co-wrote and published (with Beatrice Gigliuto) "Bondage - La via italiana all'arte di legare" for Castelvechi Editore. He has also made numerous appearances on television and radio as a leading experts on bondage.



His Workshops:

Out Door Bondage

Ropes are an organic and archaic material so the idea to play with them outdoors comes quite naturally.

We will go out into the surrounding hills and forests and we will tie our models to everything that is available there...

Corde, fibre naturali, pelle e respiri. Questa l'essenza del bondage.

Un modo unico per legare il corpo liberando l'anima in esso contenuta.

Se a un'esperienza già intensa come una legatura aggiungiamo il respiro del vento tra gli alberi, il legame con la natura, l'odore del terreno umido, la luce calda sulla pelle otteniamo un'emozione del tutto unica.

Borgo Paola offre un bosco dalla natura incontaminata. Sacrale nel suo silenzio.
Seguiteci tra sacro e profano

Bondage Theory

Tradotta dall'inglese la parola "bondage" significa servitù, restrizione, legame, indica un ridurre la libertà di movimento, quindi indica tutte le pratiche di costrizione del corpo. Il bondage è legare un corpo, allo scopo di prenderne il controllo.

Il bondage è una pratica complessa, in cui si lega per immobilizzare, per trasformare il vostro partner in un momento d'arte, per rendere erotico un momento intimo, per sperimentare sensazioni nascoste nei meandri della nostra psiche.

Il bondage è uno scambio di emozioni, sensazioni, cura, è l'arte di legare il corpo, di unire gli arti, di avvolgere il corpo, fino al momento in cui la persona legata è in totale potere di chi la lega.

E' uno scambio di potere all'interno della coppia, di responsabilità, un gioco erotico ed artistico tra adulti consenzienti.

Questo workshop affronterà i concetti base del bondage aprendone la conoscenza anche ai neofiti.

Water Bondage

Le corde si stringono, più forte del solito, intorno alla carne. L'acqua si mischia agli umori causati dal piacere di quell'abbraccio forte e intenso.

Restare in trappola, immersi in acqua è una delle grandi paure che accomuna quasi tutti gli esseri viventi. L'incapacità di muoversi, l'essere in balia degli eventi, completamente dipendenti da qualcun altro.

L'acqua aggiunge al bondage classico una buona quantità di paura e la necessità di fiducia estrema in chi si occupa di noi.

Solo la fiducia potrà permetterci di lasciarci cullare tra onde e corde.

SSC vs RACK

(Safe Sane Consensual vs Risk Aware Consensual Kink)

Joined by the C of Consensuality, these two ways of living BDSM, they face for years, sniff and look for each other. They often have fanatical followers who denigrate the other "faith."

But SSC and RACK are not so far apart at all.

This workshop aims to tell how our life is divided between S & M and how both of these philosophies teach us something ...

Mirko Dettori

Musician, performer and DJ.

Studied Music and Ear Training with professor Beppe Rusconi. He attended the Luca Marenzio Conservatory in Brescia where he studied Musical Perception, Jazz arrangement and improvisation with Francesco Villa, Corrado Guarino and Sandro Ghibellini. Attended Master Classes held by Paolo Fresu, Uri Caine, Franco D'Andrea and Chucho Valdez.

Worked as musician and entertainer in retirement homes and psychiatric hospitals.

He taught Italian language and privately teaches musical language, piano and accordion.

He extensively worked as a DJ and presenter in radios and strip clubs.

As a musician and actor he conducts and hosts shows inspired by the themes of Variety, Café Chantant and early '900 chansons. In the last two years he's collaborated, as musician, performer and host with the Ritual The Club and Torture Garden Italy Fetish Parties.

Since 2009 he's part of Rome's Micca Club's cast.



www.mirkodettori.com

His Workshops:

My-Mask

Shyness, indecision and inhibition are often caused by a lack of self acceptance, own physicality as of one's own voice. The workshop aims to explore in an explorational way the characteristics of the participants, leading them to charge them until they become a mask. We will explore vocality and experiment with timbres and intonations, we will characterize the physical peculiarities and play with the behaviors and postures, with the aim of opening the door to new events and nuances of his character.

Rhythm on Bodies

It is said that a good musician is also a good lover. In general, the propensity and sensitivity to rhythm and musicality of the movement are important prerogatives to be sexually loose and relaxed. The walk, coordination and fluidity of gesture as the found in swing music, the upbeat times and the softness of time syncopated, are explored through both musical instruments and experimenting with rhythmic movements of the body.

Nicoletta Cabassi

was born in Parma (Italy) where, when she was very young, she started her training in ballet and contemporary dance. Just after the Diploma of Art, he moved to Toulouse in France, staying first at the 'Ballet-Théâtre Joseph Russillo' and then to Cannes at the 'Centre International de Danse Rosella Hightower'. During this apprenticeship she focused especially in contemporary dance with choreographer as: A. Preljocaj, W. Vandekeybus, Ed Wubbe (she danced in his "Arrabbs"), Virgilio Sieni, Raffaella Giordano (she danced in her "Evento"), Abbondanza/Bertoni (she danced in their "Della bellezza. Studio all'imbrunire"). In Wien she met Jean-Yves Ginoux whose style will be her fundamental influence (with whom she danced *Spirales des pleurs*).



She attended the Advanced Professional Course for Contemporary Dancers organised by Veneto Department and directed by Ersilia Company, and the course directed by Frédéric Flamand / Charleroi Danse by IUAV in Venice. For the theatre she studied with Thierry Salmon, Pippo Delbono (with him she worked in *Enrico V*), and Teatro Valdoca (of whom she performed *Noi corridori veloci*). She is one of the founder of the music group *Belmez Visions* and she recorded with the group "In the garden of faith". She worked as dancer (often as a soloist) and actress for many opera theaters : (for exemple in *Tourin*, Parma, Venice, Macerata Opera, Bologna, Bozen, Genoa and many others). She worked with the companies: *Infidi Lumi*, *XE Company* by Julie Ann Anzillotti, *Teatrodanza Skené* by Ugo Pitozzi, *ArtemisDanza* by Monica Casadei, *Tocnadanza* by M. Barasciutti, *La Fura del baus* ecc. Essentially, it was the meeting with William Forsythe, whose style the marks for life. She worked for a period with Maguy Marin in France ("she trained "May B" and "Waterzooi"). In LIII° Biennale of Venice she worked as a performer and assistant for the German Artist Tino Sehgal, in the German pavillon, in the work: "This is so contemporary" and in "Instead of allowing some things to rise up to your face, dancing bruce and dan and other things" like a danse/performer by Villa Reale in Milan for the Trussardi Foundation. She had co-operated many years with C.T.R. Centro Teatrale di Ricerca of Venice, where she are taken care of the dance division and she are the principal choreographer. She choreographed for CTR productions (sometimes with the Oscar Schlemmer costumes).

In the 90s she founded her own Company **Lubbert Das** with whom she created and interpreted: *El Bosco*, *Assiduo Furor...les mangeurs des rêves*, *La Metamorfosi o piccole tragedie quotidiane*, *Vite brevi di idioti*, *Oxymel*, *Corpi Provvisori - Part I: the woman*, *Bacchini 8 e mezzo*, *Inquieto concerto barocco*, "XXX – Numero presente non identificato" (a 'solo'), the short solo-pièce "Non tutto il buio è uguale" (from Fedor Dostoevskij) the performance *Beech and*, latest, the new projet *2968/BE_EACH* against stupidity.

With *Sub Rosa – C.s.O. opera aperta* she has won the Critic's Award at the 'Ermo Colle' festival in Parma (2006). With *S O L* (on the unpublished music of the composer Ezio Bosso) won the Audience Award and the Prize oh the Organization at the festival *Voci dell'Anima*, 2010. Collaborations as choreographer free-lance: the direction of the coreographic event for the world present Lancia's *Delta car* (2008), with the visual-artist Martin Romeo, video-maker Daniele Spanò/NU Factory and the brasilian director Leandro Lisboa (with whom he created the short film *Crisalide*). Is sent to the Festival d'Avignon as a choreographer and dancer for the Study of the show "La Séance Therapeutique" of mixed group Vi.D.A. (able and disabled dancers). Since the end of 2010 working as a dancer (soloist) with opera director Stefano Poda with whom he created and starred in "Rigoletto," "La forza del destino" and the world première "Leggenda".

www.youtube.com/nicolettacabassi

vimeo.com/nicolettacabassi

www.facebook.com/Nicoletta-Cabassi

BEECH - Hypothesis 1-3

Beech - against intolerance

The embodiment of the Dalmatian in Rome
Workshop and Performance

hypothesis 1) the Dalmatian woman comes from one of the biographies of P. Greenaway's "Falls" and have suffered the Violent Event Unknow. After that she became immortal but can die due to another external accident violent. From the plot of this fiction movie participants will be invited to use their imagination invention to create drama and performing original that interest, at the same time, the imaginary themes private and common destiny.

Word, visualization, but especially the corporeality will be the basic elements of a subjective work that conduct each person to develop a small physical drama – An audience member recently told me: "If it's possible I would like to make an animal with long hair black, with gentle eyes looking at you and sniffs you ... " so I could bring the participants (or participant) to get in this "animal" situation ...



some element of contact/improvisation).

hypothesis 2) as if the public was dirty of ash (metaphorically) the 'viewer' (in this case the workshop participant) clean Himself to find his skin clear, 'candid' and 'innocent', the participant is invited to undress and to repeat the same experience of conducting. It is preferable That this process is Conducted with only one participant in time (many different rooms or participation in different shifts).

- a) The participant may be warn that which will be completely soiled and/or immersed in ash (or clay or sand or earth or other material that dirty skin) and subsequently washing is by means of gestures almost ritual
- b) the participant undresses himself through ritual gestures, the authentic movement is designed to remove clothing but without any seduction, but as an experience of ritual and symbolic
- c) the driver (me self, the dancer, the dalmatian woman) interacts with the participant: alone in the situation 'intimate' or in a collective situation as if it be celebrated a 'mass'.

hypothesis 3) liquid body as liquidity borders (seminar particular of body painting): as I leave marks on walls and floor during my performance, participants are set to "paint" the partner through the movement (obviously one of the 'actors' is not maculated and it is necessary to give

In the Hypothesis 2 and 3 nudity is requested.

Paradoxa

place of birth: Germany
has lived in stuttgart, linosa, bologna and berlin
adventurous, curious researcher of the worlds of the body and
of the people
filmmaker, life-artist, holistic healer practitioner



Her Workshops:

floating – being – devotion

We go into a 360 degree room: the pool - again into the uterus
in the warm water, giving us, let us carry, float.

In this workshop Paradoxa will show some techniques how to touch, move, massage a person
in and under water.

We experience maximal support by a partner

optimal freedom of movement

our partner takes control

Someone touches, someone leads, someone controls our breath

We surrender and fall into total devotion

drowning – affirmation of dying – find your Yes to life

water is life and can bring death - drowning.

in this workshop Paradoxa wants to get to the root of death

Whether you fear death or secretly long for it,

you are equally welcome!

We engage in a profound experiment!

We will decide here and now in the pool to drown

The one who says Yes to death usually also finds his or her Yes to life.

Monica Maggi

(Rome, 12 December 1958), journalist, writer and librarian, is a professor at the University Roma Tre (Political Science), where she teaches a workshop on journalism and writing, and Upter school for three courses: writing coaching, journalism and integrated communication. She has worked with IL MESSAGGERO, VITALITY, HAPPY WEB CAPITAL, FOR MEN MAGAZINE with TeleMontecarlo in "People on the verge of a nervous breakdown", for Italia 1, tv network, in the first two editions of "Martian Chronicles", with Stream for "Sex, Selen and videotape"

For Radio Capital wrote and performed "Capital Hot Line" an afternoon eros program. She is in charge of the poetic anthology of feminine verses KISS YOU IN THE MOUTH (2004). In 2003 they released MY SKIN IS A CODE, poems for Lietocolle Como (nine editions). In 2006 the book was presented by the Theatre Academy in the Orologio theater (Rome, 9-11 June) in the work BLOWING AWAY HAIR FROM LIPS, obtaining sold out shows. In 2007 she published CALCO.

Founder of the association Women of Paper, in 2011 founded the LibrAria association, sponsoring artistic events LIBRA, her library and literary cafe based in Morlupo.



Her Workshops:

The Memory of the Body

A trace through words following them back to what has been experienced, lived, imagined. Every word has a sound that has been generated by life: splashing out of the mind and being verbalized, its creation is sensorial.

Why do you prefer one letter-sound and not another? What does that mean?
Which parts of our bodies we ignore and which ones we emphasize?

At the end of the workshop the results will be published in an e-book at www.libraduepuntozero.it

Eros - First Act

A story established between two persons, and then set up as a scene.
Which role to choose, which partner and which space/ time.
Drawing from dreams, from experiences or imagination, we write a scene and play it, in front of an audience composed by our fellow students...

Sheila Crux & Frank Taherkhani

Frank Taherkhani (born in 1969) studied philosophy, German literature and economics. Frank has been practicing various martial arts since 1984 (incl. karate, jiu-jitsu and WingTsun since 1991). He is a self-defence teacher and runs his own martial arts school.

Based on his experiences in the fields of martial arts and self-defence and on his own passion for playful fighting, in 2005 Frank started to show people how to have fun play fighting with their partners.

More Information at: www.play-fighting.com



Sheila Crux was born in a picturesque village, at the very heart of Austria. At the age of twenty she left for Vienna, plunging herself into a vibrant metropolis and the joys of polyamory. Unbridled hedonistically, adventurous and with a fetish for intensity, she is a restless wanderer who values the benefits of being caught in the middle. The capital city serves as her homebase for many voyages, from Europe's urban jungles to Asia's arcadian country areas. She has two decades of experience with BDSM under her belt, is a contact communication trainer and regularly teaches workshops on breath guidance and control, bodywork, rough body play and play fighting. She is trained in technical & cave diving, kayaking and whitewater rescue techniques – and loves to put her head under

water..

Interrogation

When we play with interrogation, it can of course be all about getting the desired information. But then again, if we don't go directly for "the secret", who knows what other interesting things we might discover instead? If you think about it, interrogation play between consenting play partners doesn't have to be about getting any particular answers at all. It is basically a setting that allows us to experiment and experience – most of all power vs. powerlessness. Wanting to discover the secret is an idea that gives shape to the setting, not a goal we actually have to reach.

So how do we create an interrogation scenario? We will experiment with various settings. One-on-one is only one possibility amongst many; also couples (e.g. good cop / bad cop, interrogator and assistant) can do the interrogation, or even a group. What topics can we talk about? What types of questions are best suited to making someone feel uneasy? We'll introduce techniques to build up pressure or to confuse. Aspects of interrogation play could be: Lying and getting away with it. Telling the truth and not getting away with it. Finding out whether a person is telling the truth – well, if you care about the truth. We will also find out about the physical side of an interrogation scenario: body language, body positions, facial expression, and physical contact.

Please bring a bag with a few personal items. No, we are not referring to toys – but bringing some toys that may fit into an interrogation scenario is very welcome, of course.

Water Wrestling/Play Fight

Water invites us to play, to fool around, and to experiment with our bodies under significantly altered conditions. As this is also what play fighting is about the two fit together perfectly. So let's do play fighting in water, let's do water wrestling!

What is play fighting? Fighting is energetic, dynamic, honest, and freeing. Play fighting retains all of that but without the destructive aspects of fighting. It also adds fun and joy. You get an idea of what play fighting is about, if you think of puppies fighting playfully. So it's not about winning or losing, fighting against each other, it's about frolicking around, having fun with each other. It means laughing a lot and it can be wonderfully wild.

Play fighting is a consensual physical confrontation that allows us to feel our power and our partner's power, and to feel how physical we are in a unique, intense way. When we wrestle and play fight in water, we realize that the physical conditions we normally rely on have dramatically changed. The three most important aspects are: weightlessness, the fact that we don't have to be afraid of hurting ourselves by falling, and the slowing down of our motions as a result of the water's resistance. Many tactics that were promising outside the pool don't work any more – at least not in exactly the same way. But on the other hand we gain many new possibilities. So it is all about adapting to the new conditions and playing with them. Safety and getting acquainted with water under the special conditions of playful wrestling will be an important issue.

If possible, please bring a pair of swim goggles, perhaps a noseclip (if you are sensitive to getting water into your nose), and / or a diving mask.