

Alicia Soto - Hojarasca
and
post theater [new york /berlin/ tokyo]

present



skinSITEs ver. XI
[cell out]

post theater [new york / berlin / tokyo] and Alicia Soto-Hojarasca production

skinSITes **Mobile version**

skinSITes

The Meeting of Alicia Soto and Post Theater

During the on-going, constant investigation project of Alicia Soto as a choreographer and dancer in the world of the scenic arts (and interested especially in the multimedia and its extensive possibilities in the artistic field) she discovered the Post Theater Company in 2007 giving a workshop in the city of Berlin where this multifaceted company has its operational base. The company is composed of Hiroko Tanahashi and Max Scheduler, both of them investigators, creators and producers of their own projects, in the same way as Alicia Soto and her company, Hojarasca.

At this meeting the mutual empathy and connection, both human and professional, gave rise to a second encounter: this time in collaboration where they decided to carry out a joint work laboratory, coinciding with the presentation of Post Theater in the Salamanca Arts Festival of two performances which merged with great beauty and harmony the world of dance and the multimedia: "Pervillion" and "skinSITes".



Points in common: the creation of skinSITes, version 11.

The participation of Alicia Soto as a dancer in both projects consolidated the working relationship even more. During the rehearsals and preparations prior to the presentation in Salamanca ideas arose based on the common quest by both companies to delve into the virtual world where the principal question for the spectator is: where is reality and what is virtual because the primary aim is to transmit such an attractive and seductive doubt to the audience. Starting from this common idea, which is the principal root of this fusion of ideas, another of the mainstays which makes their projects so similar appeared: the existence of an elaborate and defined dramatic art in their performances. In the third place, in all their projects the method of expression at the scenic and conceptual level is by means of dance and choreography so that the dancers and choreographers are the absolute protagonists in each individual project.

As she felt so at home in the skinSITes project, Alicia Soto created Version II and her contribution as artistic creator, choreographer and dancer meant that this version merged with her to continue transmitting ideas and giving new life, but now showcased by Alicia Soto's company

Background

SkinSITEs is a series of multimedia shows for specific spaces which has been touring cities around the world for over 5 years. Under the artistic direction of Hiroko Tanahashi, this series reflects the locations of specific and singular buildings in places of transit such as old breweries, factories, power stations, libraries, etc. Each performance of this conceptual journey is created with a specific video in the place of presentation.



In 2008 the artistic union of Post Theater and Alicia Soto-Hojarasca created version 11 of skinSITEs which is the first mobile version that can be performed in spaces which share common characteristics as was the case of DA2 in Salamanca.

References

The artistic references of Cell/Out date from the 1940s world of surreal art, especially artists such as Buñuel. Since then, contemporary art has been used by political regimes to intimidate prisoners. Specifically, “Un chien andalou” (English: “An Andalusian Dog”) was used to intimidate with its grimmest and most explicit scenes in excessively small prison cells similar to the dimensions of the box in Cell/Out. Is the dancer and choreographer Alicia Soto a sculpture or a prisoner who wants to escape? Prisons and museums share a common characteristic: both are places where a significant degree of surveillance exists. In a jail the prisoners are guarded by means of hidden cameras while in a museum the artistic “box” is observed by the visitor. Furthermore, many of the surveillance cameras are seen by the visitors. Surveillance technology is similar in museums and prisons, a thought that does not usually pass through one’s mind.

skinSITEs -Cell/Out-

Post Theater and Alicia Soto-Hojarasca present “Cell/Out”, a mobile show for visual arts spaces.

Concept:

Under the title “Cell/Out” a mobile structure appears: a chest for transporting art. Old chests made of solid wood constructed to transport or send valuable artistic museum pieces such as paintings or sculptures.

The dancer who is inside this box is transformed into an animated sculpture, a living piece of art. The performance plays on the double meaning of “cell” which can be a prison cell or a room so small that only the human body of a person can fit inside.

The membrane of the box is a totally flexible screen made of latex which is animated by the dancer from within the box.

The “Cell/Out” video-performance puzzles the spectator regarding what is actually happening in real time and what is pre-recorded. Depending on the perspective of the audience, one can discover the three dimensions of the video screen sooner or later, over the course of the performance. On the one hand, we see the classical division between the two dimensions (as in painting, drawing and cinema) and the three dimensions as in sculpture which are blurred and diffuse.

The installation of the “Cell/Out” artistic box is perfect for all those museums where they might have similar chests and containers for their works of art. The ideal box which can be adapted to these places will be provided by Post Theater/Alicia Soto-Hojarasca.

The video-language of Post Theater and the choreographic language and body movements of Alicia Soto are perfectly fused in Cell/Out.



Synopsis

skinSITEs introduces us into the suggestive and ambiguous world of virtual reality, making the spectator have doubts about whether what he/she is watching is really happening or whether they are pre-recorded scenes, both being transmitted in real time during the show. Each scene takes us on a conceptual journey to the most intimate perception of space, both our own human space from our first existence in the uterus as well as the outside world and its hidden recesses.

In an aesthetically beautiful struggle of movement inwards and outwards, the silhouette represented by Alicia Soto behind the light and shadow makes us feel diverse, intense emotions ranging from calm to anguish. The images and the music which induce a dream-like sensation envelope this box of tangible and intangible sensations in a quest for the reality-fiction duality of heat and cold, of the inner and the outer, of flight and freedom. The sinuosity of both languages, that of the multimedia and the dancing of Alicia Soto, lead the audience to an intimate encounter: with themselves.

