

## ARTISTIC PERFORMANCE: ENSEMBLE

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### INTRODUCTION

This project is a neoclassical dance piece around five minutes. It will be made by mean of inspiration of *Stabat Mater* of Pergolesi. It was the Musical Master piece of this Composer. The spirit of this performance is based in the connection between Catholic Tradition of New Testament and the Classical Ballet. The relationship between Mother and Son. Themes such as Suffering, pain, eternal and spiritual and eternal love are treated in this project. The frame and the context are very close to the concept of working because this artistic performance is made for Religious Building. For this reason the Holy Temple is a place of inspiration with the dancers.

Neoclassical ballet is the style of 20th century classical ballet exemplified by the works of George Balanchine (1).

The term “Neoclassical Ballet” appears in 1920s with Sergei Diaghilev’s Ballets Russes, in response to the excesses of romanticism and modernity. It draws on the advanced technique of 19th century Russian Imperial dance, but strips it of its detailed narrative and heavy theatrical setting. What is left is the dance itself, sophisticated but sleekly modern, retaining the *pointe* shoe aesthetic, but eschewing the well upholstered drama and mime of the full length story ballet (2).

### REFERENCES

1. Buckle R & Taras J. George Balanchine, Ballet Master. Library of Congress Catalogin-in-Publication Data, 1988.
2. Markessinis A. Historia de la danza desde sus origenes. Librerías deportivas Esteban Sanz, 1995.

## ARTISTIC PERFORMANCE: MARE NOSTRUM

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### INTRODUCTION

This project is a set of 5 pieces. The whole duration of the performance is approximately 1 hour 30 minutes. It will be fragmented by break-intervals of ten minutes. The philosophy of this performance is showing the cultural aspects from Spanish tradition concerned to the tradition Dance. An historical travel around the different forms belongs to the women body language.

All this performance belongs to the Spanish Folk and Flamenco style. This composition tries to combine tradition and modernity. The choreographic pieces trace a musical and rhythmical path, which drives to the audience to keep contact with the dancers. Stylized Flamenco, Contemporary Forms included in the tradition, Folk Style called *Sevillanas* and the purest Flamenco tradition, will be

felt and seen by the public. *Sevillanas* will be accompanied by a typical instrument in the Spanish dance named castanets. Completing the performance interpreters will spare some intense emotion of flamenco with the popular and traditional *Palos* (1). The purpose is to make the public be swayed by this outpouring of art and enjoyment while preserving and spreading the art of flamenco. This fact takes part of the anthropology of the dance (2).

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2. Williams D. Anthropology and the Dance. University of Illinois Press, Urbana and Chicago, 1991.

## ARTISTIC PERFORMANCE: STRENGTH

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### INTRODUCTION

This project is based in the putting in scene of acrobatics and gymnastic elements which come from sports and artistic gymnastic (1).

It wants to establish a narrative line where actions transfer the value of sport and athletic performance. This artistic piece makes us to understand this indivisible union between art and sport where the performance in whole his sense is the common denominator. Actually, the Contemporary Circus is an spectacular form of performing art presence (1).

This piece will be developed by a quartet of athletics performers. Strength is a fundamental quality in the Sport or in the Dance. Maybe Circus is a middle way between both forms.

This piece try to transfer to the audience the concept of *Superhuman*. In this way, in metaphorical way this artistic performance describes displays of extreme abilities. Qualities developed by humans, beyond what is believed to be normal. They are speculative term that is not commonly used in medical academia, as the concept has only a small body of anecdotal evidence to support it. Some sources use the term "superhuman strength" when describing observed symptoms, such as The American College of Emergency Physicians definition of excited delirium (2).

### REFERENCES

1. Gwènola D. Cirque à la L'Oeuvre. Centre National de Arts du Cirque. Les Editions Textuel, 2011.
2. The American College of Emergency Physicians. (<http://www.acep.org/>).