



artistic direction **ALESSANDRO CERTINI** and **CHARLOTTE ZERBEY**



ONE, TWO, THROUGH

Written and performed by **Sara Capanna** and **Barbara Carulli**

Sound by **Stefano Murgia**

A **Company Blu** production

Once upon a time...

A suspension of narration.

Distraction, mumbling, conformity, control. The intermittent appearance of a phenomenon at more or less regular intervals.

In the space of suspension, perhaps feeling emerges: the relationship between two bodies in contact, mirroring each other, becoming image, form, one of the other—transversally, obliquely—an active passage between one state and another, to face a distant pain, and to set aside, if only for a moment, the habit of looking away.

Did we really imagine it?

It's just a fairy tale to tell.

If we consciously inhabit the space of interruption, what happens?

choose how to see

choose how to feel

advertisement

end.

CREATIVE PROCESS

THEMES

Taking inspiration from the text *Davanti al dolore degli altri*, in which author Susan Sontag develops a reflection on the consumption of images intertwined with the theme of the spectacularization of violence, we observe that certain issues remain unresolved—perhaps not yet fully explored or internalized. This leads to a perceived need to search, precisely through corporeality—which is

undergoing a progressive disappearance and thinning—a way to break the centrifugal force of the acceleration society and the bulimia of images and information to which bodies are subjected. We ask ourselves how one relates to distant suffering in order to, even for a moment, resist the habit of looking away. How do we choose to look at these images? What is the emotional intensity of this experience? In what way can the dance that emerges from the relationship between two bodies become an attempt to answer these questions? These images of pain seem to be lost within a flow of information, advertising, and consumption. What happens in the space of interruption?

RESEARCH LINES

This project is part of our decision to embrace co-authorship and a research practice that, for us, represents a civil and political act. Through dialogue, exchange, and sisterhood, we seek to build a transdisciplinary inquiry, venturing into fields that are inherently ours, with the aim of breaking down the boxes and rigid categorizations of the artistic domain. Starting from this idea, our project marks a pact—a gesture that goes beyond the artistic product itself, gathering desires, needs, and urgencies that are looking for a space and support in order to find a voice. During the process, we use philosophical practices and creative writing that lead us to formulate questions and issues, which we then bring back to a bodily and movement-based level. We do this by seeking authenticity in our dance, aiming to create a corporeal dramaturgy and a shared language that allows us to develop a choreographic writing capable of expressing an aesthetic, ethical, and emotional journey connected to the chosen themes.

We also make use of other tools to support our research, such as photography, image research, and the creation of collages.

Fundamental to our process is the collaboration with Stefano Murgia and Paolo Pollo Rodighiero, who respectively develop the dramaturgical lines of sound and light. With them, we engage in an ongoing dialogue that interweaves vision and creation.