

# DIORAMA



Image credit: Jodi Kaldestad

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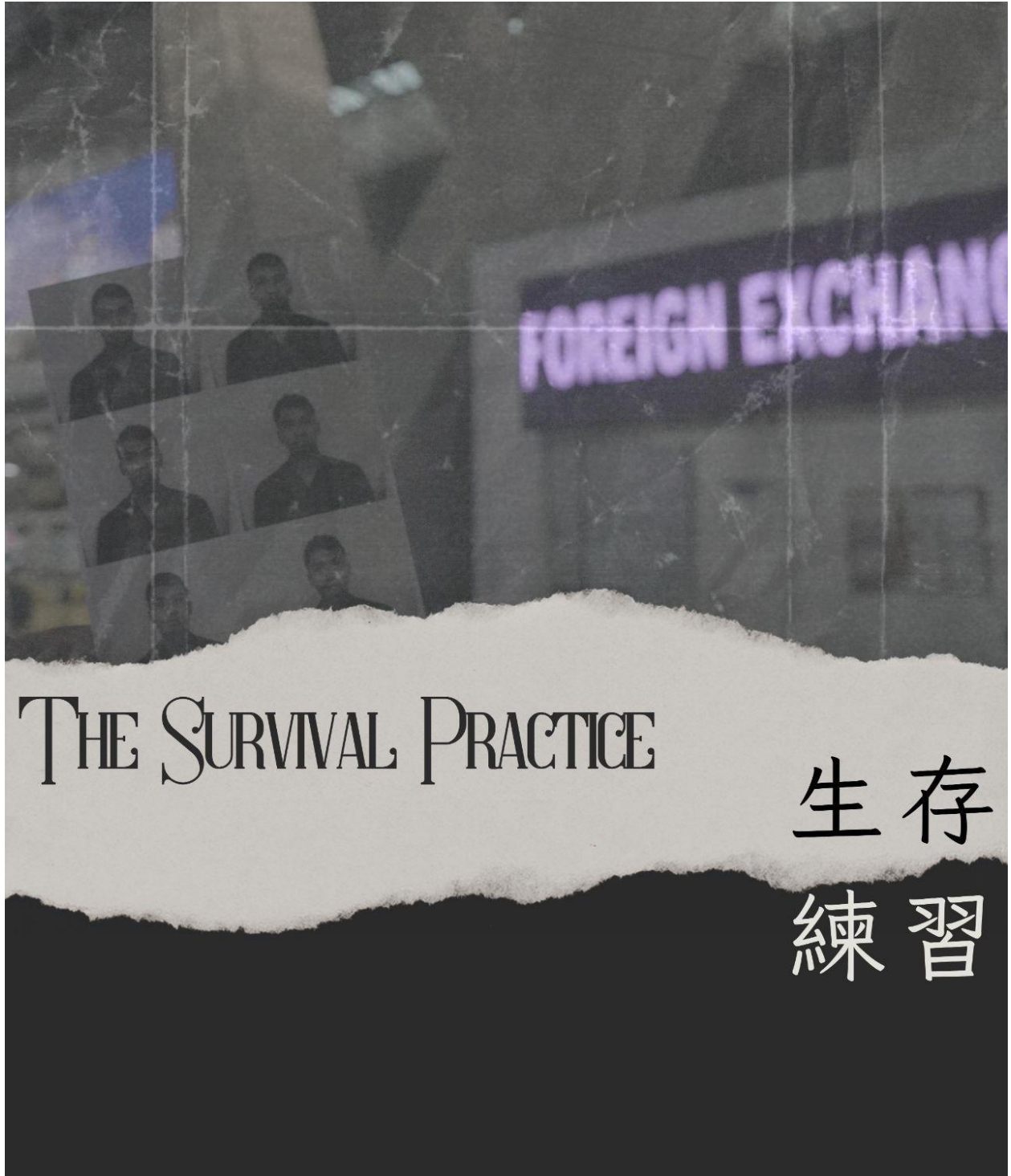
**MIMETISMO**  
**Fabio Novembrini**



"Imagine a body, dismembered of its soul and that in order to survive it adapts to its surroundings, follows its rules, takes its form, almost forgetting its own. Imagine a timeless time, imagine an intimate force, a solitary and silent resistance. You will seem to see an animal wrapped in its Batesian camouflage, slowly changing its skin as events unfold, until it finds its own colour."

**MIMETISMO** is a site-specific interactive performance of duration. The research stems from questions I have asked myself during the CRISOL - creative processes project about how to activate the spectator's gaze, and the continuous exchange between the object and subject of an action. In these thirty minutes, the choreographic action I will perform is a dance in slow motion, during which the audience may approach me and choose a colour to paint on my body. The aim is to keep this performance as a living proposition. Many different factors can influence this work: a new space, different cultural, natural and working environments, and the people we come into contact with.

The Survival Practice  
Albert Garcia



Our lives are precariously submitted to this one imperative: competition. Our collective energies are driven by the single goal of self-preservation in a contest against others. Faced with devastating scenarios such as the climate catastrophe, forced displacement, and the concentration of wealth and power, we are pushed and pulled around by our unstable societies, and are compelled to travel to different places, enduring and adapting as we pour ourselves from one landscape to another.

Albert Garcia, who frequently relocates between Macao and Taipei, is constantly preoccupied with the challenges of survival as a second-generation laborer, a performance maker, a dancer, and a migrant. In his latest artistic endeavor, he extends an invitation to Liao Chien Yao, another talented dancer, to collaboratively explore various survival strategies. Together, they embark on the process of preparing and refining their survival concepts, aiming to present a compelling exhibit that encapsulates their shared experiences and innovative ideas.

Mrs Chan and Mr Chow  
Jereh Leung



**Mrs Chan and Mr Chow** is a study on a specific dialogue and scene from the film "In the Mood for Love". The title of the work is derived from the film's protagonists, whose spouses were unfaithful to them, and the scene in question is one where Mrs Chan rehearses with her friend, Mr Chow as she prepares to confront her husband about an affair. Like the scene itself, this performance works through repetition and deconstructing a moment. The result is a perpetual tension, new potentials for meaning, and abstraction. Mrs Chan and Mr Chow also examines the performativity of gender and possible distortions. The artist uses his body as a medium for rumination, and perhaps resolution.

*"Humans fancy that there's something special about the way we perceive the world, and yet we live in loops as tight and as closed as the hosts do, seldom questioning our choices, content, for the most part, to be told what to do next."* — Dr. Robert Ford, character from the Westworld series

The Vanishing Act  
Olimpia Fortuni





We are continually exposed to media, particularly through smartphones. This condition continuously compromises the balance between the public and the private.

What can I offer as an artist to share an authentic version of my private life in Europe with the audience in Macao?

In my little apartment in Milan, I light candles and incense, and play my favourite songs like Lou Reed's "Vanishing Act". I allow myself to dance freely with my eyes closed and I open them only to observe this private world that no one else can see. In this performance, the room shifts from being a confined space to a spacious inner world where we can lock out a society that tries to steal our sense of intimacy.

This type of experience is immensely bigger than social media where our shallow interactions are continuously monitored and exposed.

**Scraps**  
**Roberta Racis**



What is the relationship between our creative processes and the ecology of our planet? I wish to stimulate a reflection that goes beyond mere philosophical speculation or postmodern brooding. The art world is part of a hyper-commercial macro system designed around the creation of insatiable desires. Artists are often expected to produce new works in rapid and endless cycles of consumption. As a choreographer and performer, I have experienced many times how complex it is to resist this unsustainable system of production.

**Scraps** is therefore a concrete proposal to recycle choreographic materials. As an experiment on reducing waste, including the waste of one's time and creative energies, I invite other participating artists to recycle the 'scraps' of performance materials that they have created but have not included in the final outcomes of their works.

Butterfly Island  
Er Gao



Over the COVID lockdowns, I organized various kinds of online workshops, conferences and livestreams. At that time, I felt like a lone island reaching out to connect with other islands through the square interface of a computer screen. Speaking to and confiding in one another helped us build a rapport and connect emotionally once again. As such, these lone islands gradually came together to form an archipelago. We became a creative team consisting of over 20 members – we discuss experiences of migration and diaspora, past events which have yet to be reconciled, and future events that remain undecided. An island is sheltered by the sea, underneath which lies an abyss of suffering ten thousand feet deep, but to dive in is also to discover a whole new world.

As **Butterfly Island** is centred around ideas of transformation and migration. This video installation is a version in which I depict a major upheaval that I am currently experiencing in my artistic life. My colleagues and I will be vacating our studio officially when our tenancy agreement expires on the same day as this presentation. As we plot our next steps, we also want to recall our memories and experiences in this studio in Guangzhou, where we have built a community for over a decade.