

eltiempoelospacioel espectador(a) *thetimethespacethespectator*

About Us

The organisation enhances through the cooperation between different institutions and artists an independent front for the support of contemporary performing practices and thoughts, focused on

Dance but framed in the reflections of Live Art¹. We are especially interested in the body as a starting point and direction field, and the space-time interaction with its presence / absence as an instrument of “everything’s perception” and as a medium to create a complex reality.²

The project was founded in April 2009 by cultural developer/choreographer Carlos Maria in Bogotá in collaboration with London/Berlin-based architect Sam Causer. The project stimulates the local dance-related scene in Bogotá by working from different sides. A gentle exchange of information, knowledge and processes is briefly part of the strategy. Considering that all artistic practice communicates a theoretical discourse and that any theoretical activity develops within an artistic practice, we encourage an analytical approach to the performing arts (not in a formal academic way, but with some academic values)³ through offering room for exchanging ideas about the modes of analysis, production and presentation.

thetimethespacethespectator promotes a creative dialogue between both intellectual and performing practices and between local and international contexts to foster mutual understanding, co-operation, collaboration, integration and the development of local positions aware of their own worries and interests. The organisation provides slowly and respectfully a base of knowledge for the realisation of projects that contribute to their disciplines; that promote audiences’ artistic intelligence; that build an environment of articulated critique; and that by ‘problematizing’ contemporary society’s perception, thus create cultural wealth.

¹ The term "Live Art" according to the texts of **Live Art Development Agency** (UK) is not a definition of a specific type of art, but an umbrella term that has evolved from the concerns of *Performance Art* and *Conceptual Art*. It includes practices by artists who are interested in achieving critical independence from conventional notions of training, research and career, and from traditional forms of production and presentation, as well as from marketing and the (historical) institutionalisation of art. Prioritising processes and ideas rather than products, Live Art inter-relates, transgresses and blurs the boundaries between different disciplines and sciences to allow innovative and experimental creations. Strongly related to the aspect of presence, placing the body centrally in the discourse of art, and regularly with a high risk aesthetic component, Live Art possesses an inner political and contra-cultural sense by questioning the rules of those who produce art with such questions as: Who makes art, how do they do it and for whom?

² Based in how **Dorothea von Hantelmann** refers to arts in *How to do things with art?* as a mechanism for the creation of reality based on the original sense of the performative property of language exposed by J.L. Austin.

³ Based on the principles of the Slovenian organisation *Maska*, directed by **Janez Jansa 1** (previously named Emil Hrvatin).

At the same time this allows viewers to benefit by experiencing projects that will be developed with an awareness of their input and reading, and so they will change the popular perception of art as an "abstract" activity disconnected from reality and its viewers. One of our main goals is to encourage interaction with Bogotá and its residents by playing an active part in its cultural history. For this reason we'd like all artists, particularly international artists, to relate actively with each other and with the city.

We believe that Contemporary Art especially in countries such as Colombia can be a key driver for cultural growth, stimulating political values of tolerance and critique, and the development of constant creative change in the perception, understanding and production of sense. We aim to help build a community that can positively take impulse from the actual circumstances (namely poverty, insecurity, corruption, poor distribution of resources and culture, questionable political procedures, geographical distance, colonial and strong catholic history, and the impossibility of empowering political opposition, amongst others) and propose creative ways of processing it and rethinking it.

The relevance of the Colombian conjuncture and its relational dynamic doesn't seem to allow the production of dance-related works to be a tool for locals and international people to come together to share a common discourse. We would like Colombia, with a young history of Contemporary Dance - around 60 years - to be part of the international artistic attention and not continue as an exotic, mysterious and 'violent' country whose only point of interest is extremely cheap cocaine.

Through interaction and articulation of the interests of different institutions, people and contexts we are trying to benefit an important sector of our city, the performing arts scene. Bogotá has three hundred and fifty theatres, a significant number of dance festivals, a king-sized Ibero-American Theatre Festival, around forty universities, seventy art galleries, one art fair and his respective off art fair and soon an art biennale. We are interested in co-operating with initiatives of organisations and individuals. Contact us if you want to know more, propose something, or if you'd like to stay in touch with what we are doing.