

# *eltiempoel espacioel espectador(a)* *thetimethe spacethespectator*

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## Current

Our first block of activities in 2009 which form the series “*the time is now!*” is focussed on the articulation of the relation between arts and time covering topics such as history, reconstruction, event, memory, archive, space of time, present and future. Taking the title of the series from a Moloko song whose chorus sings “*Give up yourself unto the moment, the time is now, give up yourself unto the moment, let's make this moment last*” we locate in the present the temporary experience of ‘now’ as a unique starting point for perception. Time is a human cultural construction and as such is a malleable and palpable artistic artefact. The incidence of what we create exerts a responsibility toward transforming, re-understanding and “problematizing” what happens ‘here’ and re-experiencing the past as a point of comparison and perspective. To work in the present is to create the future, determining priorities on the ‘now’ as a destination, and not as a process.

In collaboration with ASAB, Maska and Gob Squad, we organised in April two screenings and a live video-conference (Janez Jansa’s theatrical reconstruction of *Pupila, Papa Pupilo and the Pupilceks*, and *Gob Squad’s Kitchen*), an 8-hour non-interrupted space for interactive improvisation (*Resiste-te-te!*) and a long set of uni-personal conversations (*market of ideas: sell/buy ideas about future*). The organisation also took part in May with a review of the recently deceased Colombian Performance artist Maria Teresa Hincapié for *The Swedish Dance History*, a 1000 pages collective choreography organized by INPEX and MyChoreography.org in Stockholm.

We are currently working to realise creative processes (non-hierarchical, multi-directional learning experiences) with Gob Squad and fifteen local artists starting the second half of 2009 and with Slovenian artist Janez Jansa in 2010. In June 2009 Carlos Maria was appointed the artistic director of the *Universities Festival of Cotemporary Dance*, which takes place in September 2009. The organisation is trying to stimulate this particular sector (more than twenty amateur groups, each with their own spaces for rehearsal and presentation, training and institutional support) in order to enhance the development of independent creation that could benefit the professional scene as well. A parallel festival *Cuerpos de Ciudad*, with whom we are co-operating to host relevant artists, also takes place this September. Both festivals share a similar philosophy, to present their work and develop creative learning experiences with teachers and students.

To achieve our aim we have several projects in the making: On the 2<sup>nd</sup> of August we are running Bogotá’s Marathon backwards; we are searching works that are at the first sight not related to dance for the on-going festival *You can’t dance*; we are taking part in the *Expo Zéro* of the *Musée de la Danse* and preparing *Generique* from *Everybody Toolbox* for September; we are taking part in the *Soking gala sov* organised by *Maska*, in *Perfect Performance – Stockholm’s International Live Art Festival* and talking about ourselves at SNDO in Amsterdam in October; we are co-operating with *Performa*, the *Festival Danza en la Ciudad* and *Festival de Video Danza Imagen en Movimiento* in Bogotá and the *Festival De VideoDanza y Nuevos Medios para Performance* in Bucaramanga in November; we are helping to produce the French-Colombian project *The Rite of Spring/ The Scream for Independency* in the frame of the celebration of two hundred years of Colombia’s Emancipation in 2010; and finally, we are planning to realise in 2011 a *Festival of non-realised and unrealisable projects*, which considers the impossible as a building material, as a starting point for creating and as a dynamic for research and development of presentation modes.