

LA VERSION DE NADIE

(no one's version)

The 30 min. long choreography represents ambiguity, luxury, and desires. It takes you on a goldshaded, hypnotising journey. We deal with a monster as a protagonist. A monster which is gender-free, curious and suspicious. It is strong and weak. It communicates with both body and emotions.

“La versión de nadie” is not only a choreography. The creative process, the creation of the piece, and the artists who were involved, makes it what it is: *A portrait, of the multifaceted and beautiful genderless monster, that lives within us.*

The audience meets the monster at the end of a long, dark corridor. Its feet stuck in metal buckets. The monster's back is covered by soft, dark flowers. It is forced to be in a bowed down position, uncomfortably balancing the dark flowers on its back. A mutual discovery is happening between the audience and the monster. We begin our journey, in medias res.

Suddenly, in the opposite end of the corridor, gold rain starts to fall. The monster reacts. The audience reacts. The monster wants to reach it, and while grabbing for the golden rain, it accidentally frees itself from the buckets. Suddenly, bodily freedom overtakes the monster. It is now a owner of its own body, and can move freely. It sends the monster on a journey of rediscovering its body. Now, it is able to explore movements. To move closer to the audience. It might even be able to have a bit of interaction with the audience. But the monster never loses sight of where its true attention lies; the golden rain.

It decides. The monster leaves the audience, the dark space and its limiting buckets, behind. But once the monster finally reaches the golden rain, it gets consumed by it. The monster drowns and dies in the golden rain.

Work path

The choreography was created in a period when I rediscovered, and reconnect with my bisexuality. At the same time, I found interest in diverse aspects of social standards. Such as dress behavior related to gender. And I question myself: How much did I follow or break these standards and socially constructed rules, in my daily life in México?

At this point, I started to translate and use some of those subjects as inspiration to create.

The elements of “La versión de nadie”

The gold rain:

Gold was during the creation time, a personal fascination, and I knew I wanted a big golden element in “The version of no one” I researched different materials, and finally found the perfect combination: dry sand and glitter.

The dry the sand is heavier than the glitter, so the sand creates a waterfall effect, while the glitter falls slower and delicate, expands and shines.

It creates an hourglass effect, and also a truly fascinating setting. It is supported with a spotlight from the top, to intensify the visual effect.

The gold mask:

Beauty and ugliness.

It is created by Mexican artist Arturo Lugo “El chino”, who has a close connection to my work. In the development of the costume we talked specifically about androgyny and the word “glamorous”. In our real life, we wanted to be glamorous to dress up, walk in the streets of México city and be seen by others with surprise, admiration, but sometimes also rejection.

The metals and adornments that the mask contains, have some particularities: Nothing is soft there, not even the fabric of the mask. Some of the adornments are tiny human body parts and others religious figures like the sacred Heart of Jesus.

Metal containers:

Deep, raw and heavy. This element was proposed by another choreographer (Pamela Grimaldo). We were sharing and showing to each other’s work on creation. She had the idea of challenging our creative process, and add one element to our own creation. She suggested the metal buckets. The buckets work on different levels. Firstly, the obvious restrictions that monster will have to move. It reminds me of longevity, of being stuck and of not only fiscally but emotionally. To me the monster has been stock in certain dark emotional place and state of mind for such long time that when the gold rain appear make him realized where is it stock on and find the courage to fight with itself with desperation and get out from there. The buckets have a particular industrial, dark and sharp sound that is use during this awakesness part in a desperate arrhythmic rhythm way.

Sound composition:

The composition was constructed with the recording of the gold rain and the metal buckets, some sounds stay in the original form to recreate or intensify the scenes and other were extremely alternate to create effects like the constant low rhythmical bass with that create heavy and dark atmosphere, the sound is design to be felt.

In ocacions live music by its creator mexican Rodrigo Zarate is perform during the piece.

The monster:

While looking for specifications on the monster we did research of different monsters in movies, on how they move, how they act, what are the different characteristics, what makes them special? At the end the monster is a set of all the elements, plus the performer who embodied the costume brings particular movements and their own life experiences, to complete the character that in the moment will be performed.

The artists involved in the creation of “La version de nadie” are: Arturo Lugo - Costume design; Rodrigo Zarate - sound designer; Pablo Arturo Paz - first performer (second performer is myself started to perform the piece in 2017 and third performer Daniel Luis started to perform the piece in 2019)