



Ingrediente grezzo della fede

“While the world goes to shit, I go back to beginning”

A solo dance piece that navigates the topics of interconnectedness and rights of existence



Note d'intention

This project is rooted as a **reaction to the atrocious socio-political** situation we are facing: **violation of human rights**, destruction of **existential equality**, **polarisation of political opinions**. In such times, I felt the deep necessity to **embrace every body as a living organism**, without power nor political relations, and to invite them into an experience, a performance, which format is a fictional story. It would **investigate and tell about the complex yet simple journey through life**. By observing society's patterns, I could not stop asking myself the question: if due to political power-relations or simply personal perception, all seems to be a pattern of separating one another (be "other" human or not), **is "Life" the only shared experience we have, and who decides its value?** It's by reflecting on this question that I decided to create a **surrealistic tale of a genealogy**: because, what is life, if not a **shared** hallucination? The paradox is that both in spiritual beliefs and scientific beliefs, Life is at the same time the interaction among cells, organisms, bodies, and the entity that contains them.

I was deeply touched and inspired by the study of the forest's ecosystem: **the intra-species' interdependency and mutual collaboration** makes so that the ecosystem is functional for survival. In this philosophical and performative research, I worked with the concept of **biomimicry**: I transposed the behaviour of biological ecosystems to human societies and experimented what would it mean to **apply the logic of mycelium (symbiotic coexistence with what is "other" than ourselves) to create a performative system**.

The performance becomes a **cathartic experience of re-birth: the body is reduced to a container of cells that channel energy, the flesh becomes a tool to relate to what is other than ourselves**: by de-touching from our own identity, and by decentralising the concept of individuality, we can find the incredible sensation of **interconnectedness**. Our identity contains sometimes meanings we cannot escape, it can be politicised, reduced to a label, a brand, a culture, a skin colour. Yet experience of Life, intended as an existential question, goes beyond definitions.

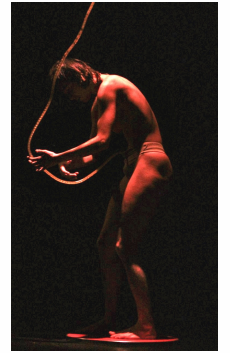


1 Unshaped energy - the fool

An expression of ordered disorder and the survival power of Life never stopping, but changing forms. It's the most dynamic and chaotic physicality of the piece

2 The Embryo , symbiosis

As humans, the only moment that we experience a symbiotic dependence from another being is when we are in the embryo of our mother. The symbolic meaning of the yellow tube as the primitive connection to another being became essential to the performance.



5 Decaying



Some verses of “Amara Terra Mia” by Elina Dunis are sang. This song is an Italian translation from the original Kurdish culture, and was first wrote for the exodus of this population from their native country because of Turkish occupation. I sing it in reference of the sufferance of occupied countries, violated bodies, hearts in sorrow. It gives a goodbye from something we love, and a welcome to an unknown future. No matter the transformative change, the Sun will always rise, and Life go on. No matter the sorrow of death, those presences keep circulating, in

Dramaturgy of a cosmology

3 The red sun

In alchemy, The Red Sun has a holy meaning: beholds the mystery of Life itself, the realisation of its existence. This chapter of the story is a prayer, the creation of a belief, of technology.

the halo of a christian angel, the illumination of God; the myth of Atlas, who holds Earth and Sky; the Japanese goddess of the Sun, Amaterasu, who brings Life on Earth; the Egyptian god of Sun Ra



4 Politic of recognition



is the moment of interaction with the living beings that are in the space- the audience. As a gradual approach, it's gifting them of all what it has and had. It's a process of layering out, so that the interaction can be transparent and intimate. The exposure of the full naked body is a call back that we are all flesh and cells, so we can look at each other as equals.

The Tarot Logic

I am fascinated by the **symbolic language** that Tarot cards speak and the relation created between the reader and the cards. I decided to **structure the elements of the performance as a Tarot card**.

Usually, the cards of Major Arcans are structured with a main figure, put into specific context, while doing an action. Its presence relates with many other elements in the card. **The reader (audience) interprets the meaning of the card by connecting single elements together. The person who enacts the card (the performer) presents to the reader a universe**, an experience, which changes interpretation depending on the person who is reading. **The card is a tool to know ourselves**, it's a trigger to induce the reader to reflect. The answer is not the card, but the reaction of the reader.

Symbolism of the figure's elements

The body: A human experience of life / **Umbilical cord:** the symbiotic relation with the surrounding, the fundamental dependency / **Underwear - viscera:** the complexity of our bodies and identities, the break down of binarity / **Red Sun:** the symbol of Life, Crossing in three vital spots : the intellect, the viscera, the roots / **Spicky-sleeves** power, the shapeless potential, the survival instinct.

Spatial spots (Interactions with the surrounding)

The card is divided into four spatial spots, and in each one, progressively, the human enacts a ritual of layering off, until it reaches the vulnerable transparency of simply being.

1. *Gifting to somebody the sleeves, the past, their fights and power*
2. *Gifting the intestines, the sex, the insights of our bodies*
3. *Gifting the last layer of mask, the underwear*
4. *The simple being, the organic nakedness of a body, the penetrating interaction between two energies by the medium of touch*

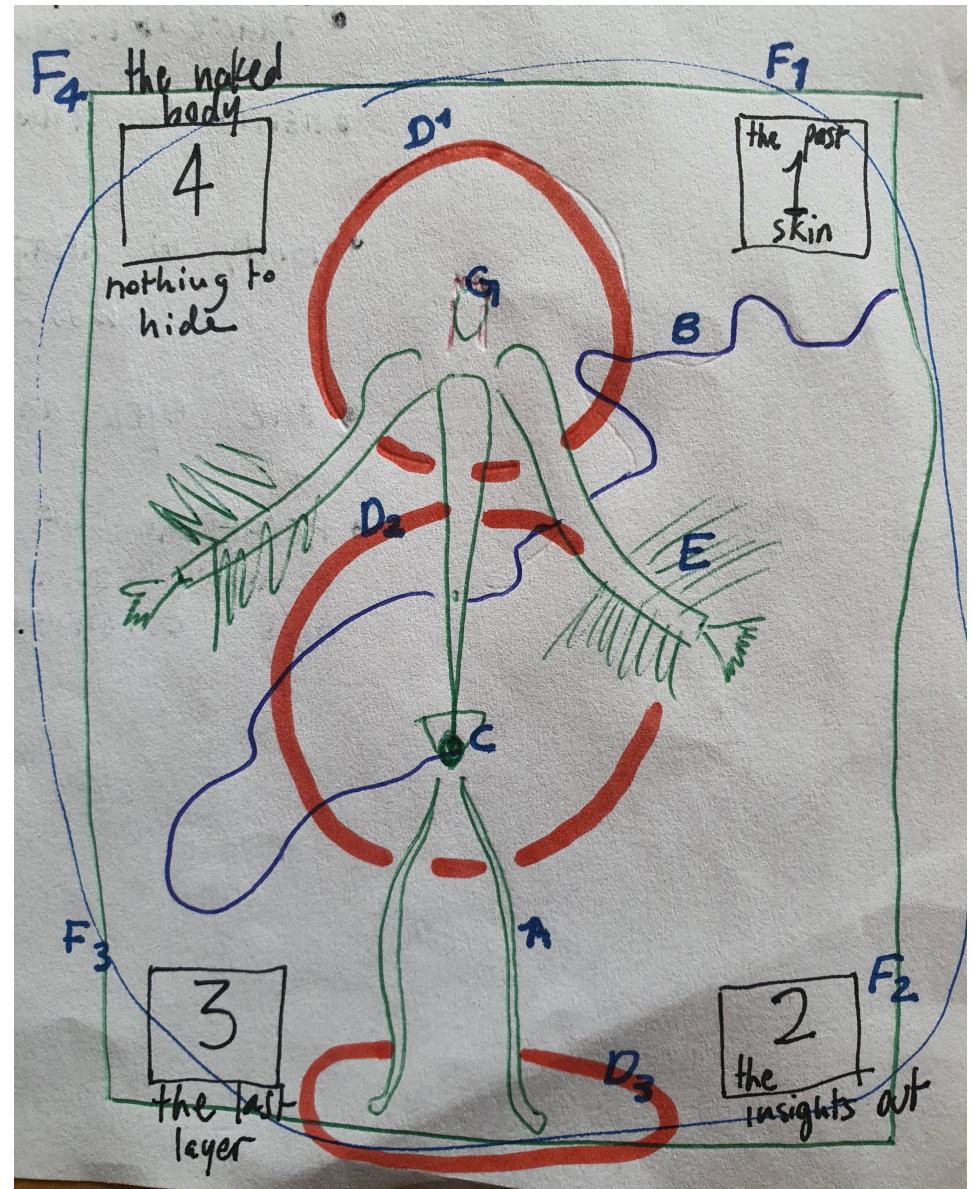




photo: Gregory Batardon

INGREDIENTE GREZZO DELLA FEDE

Length of the piece: 25 min

Created and performed in February 2024 at La **Manufacture** as third year bachelor project

Music: "Quatere" by Mario Batkovic, "Maggot Brain" by Funkadelic, "Amara terra Mia" by Elina Duni

Costume: Zoe Notartomaso and Jasmin Sisti

Scenography: metal red disk and plastic tube (to be hanged from the ceiling)

Disposition of the public: in a circle around the scenography, everyone on stage.

Nudity shown in a non-sexual way, Interaction and intimacy with the audience.

Dance, physical research, voice use and symbolism of actions

Teaser link: short version:

<https://youtu.be/AM00koQOIs0>

Full length video (password: "video")

<https://vimeo.com/935908381>



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Jasmin's artistic approach varies between contemporary dance, experimental performance, **surrealism** and **butoh**. Her interests and sources of inspiration are **punk culture, philosophic investigations** and decolonial thought, **biology and bio-politics**. She often works with the concept of biomimicry and navigates through politics with an **absurdist analytical** point of view, having fun in questioning society and formulating values.

Jasmin Sisti (she/they) - 30/07/1998 - is an Italian artist currently based in Lausanne. They are now graduating from la Manufacture, bachelor contemporary dance, and will join L'Abri in Geneva for the season 2024/25.

During and after her early studies in modern dance at ZHdK (2016-19), she worked with choreographers such as **Joshua Monten, Itzik Galili, Barak Marshall, Adriana Dancevska and Cie Marchepied**. Yet, Jasmin always have been interested in developing their own work, which they presented in **Gesnerallee, Lila Festival, Workout Jazz in Zurich, Masloul theatre in Tel Aviv, and Skopje dance Theatre**. They also have collaborated as choreographer and performer with Studio Dots in France, performed with the artist **Baby Volcano**, and are part of **Octopussies collective**, born between some classmates in Manufacture - after their premier in Konvooi festival in Brugge, Octopussies will present a second creation in L'Arreplegada festival in Catalonia this summer. Feeling very young in the field, **willing to deepen the art of creation and improvisation, they decided to attempt a second bachelor at La Manufacture** in Lausanne (2021-24). Being at their start as a researcher and creator, they identify themselves in their early stages as choreographer and independent artist.