

AMAZÔNIA

- BY GOMPA PROJECT COLLECTIVE AND KARINE GUIZZO

**WHOSE
AMAZON IS IT?**

**WHO IS
RESPONSIBLE FOR IT?**

**WHO CAN SHE TALK TO?
NEXT TO WHOM CAN SHE DANCE?**

The Amazon is one of the most important territories of the planet, contemplating in its extension nine countries of Latin America, one of the biggest biodiversity of the world. However, it is being destroyed, daily, by Brazilians and not Brazilians, by Amazonian and not Amazonian. Perhaps we are the last generation able to stop the destruction in a timely manner, yet restore the forest. In this sense, how can we, as artists, engage in this cause that should be of all of us?

We propose the creation of the performance Amazonia, that mixes theater, dance, music and visual arts to recreate in scene the perspective of some animals of Amazonia that have their lives radically modified by human actions: burning, deforestation, water contamination, toxic garbage spilling, among other harmful interventions to the forest and its waters that the human being has been carrying out in accelerated tempo.

In this show, when we talk about the Amazon, we reflect about which Amazon is the one we are portraying, what draws attention to the foreign eye, what is the limit and imaginary boundaries of the Amazon and its representations? Who is responsible for its destruction/preservation? Can the Amazon be a subject for all of us?



ABOUT KARINE GUIZZO'S PARTICIPATION



Julho de 2020



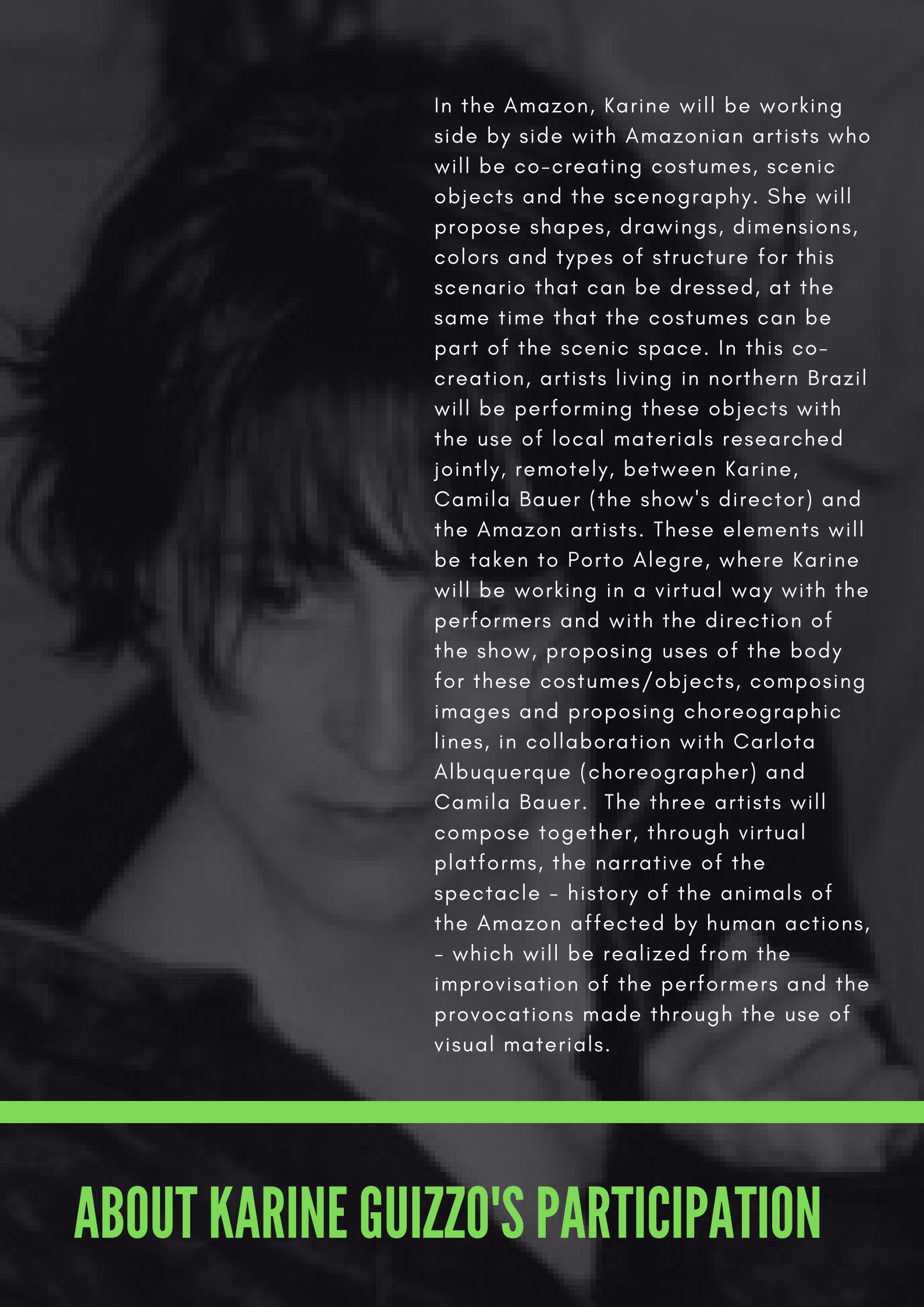
Karine Guizzo

**GOMPA PROJECT
COLLECTIVE, FROM
THE SOUTH OF
BRAZIL, AMAZONIAN
ARTISTS AND THE
FRENCH ARTIST
KARINE GUIZZO**

The project proposes a creation realized between the Gompa Project Collective, from the south of Brazil, Amazonian artists and the French artist Karine Guizzo, living in the Netherlands. In this sense, we seek a dialogue between three layers of perspectives, mixing local artists, with non Amazonian Brazilians (who are a kind of foreign look in their own country) and an artist from outside Brazil, but who has already known the Amazon. We want to call the public's attention to the gravity of this subject, questioning our own omissions and building a trans-generational spectacle that contemplates the eyes of children and adults.

The participation of Karine Guizzo will be in the role of Art Director, designing costumes, sets and visual objects, as well as Provocative Choreographic, proposing with the performers some lines of use and creation from the objects she has designed.

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In the Amazon, Karine will be working side by side with Amazonian artists who will be co-creating costumes, scenic objects and the scenography. She will propose shapes, drawings, dimensions, colors and types of structure for this scenario that can be dressed, at the same time that the costumes can be part of the scenic space. In this co-creation, artists living in northern Brazil will be performing these objects with the use of local materials researched jointly, remotely, between Karine, Camila Bauer (the show's director) and the Amazon artists. These elements will be taken to Porto Alegre, where Karine will be working in a virtual way with the performers and with the direction of the show, proposing uses of the body for these costumes/objects, composing images and proposing choreographic lines, in collaboration with Carlota Albuquerque (choreographer) and Camila Bauer. The three artists will compose together, through virtual platforms, the narrative of the spectacle - history of the animals of the Amazon affected by human actions, - which will be realized from the improvisation of the performers and the provocations made through the use of visual materials.

ABOUT KARINE GUIZZO'S PARTICIPATION



ABOUT KARINE GUIZZO'S PARTICIPATION

We are currently seeking resources to enable the remote participation of the choreographer and art director, Karine Guizzo, in the assembly process of the spectacle Amazonia, contemplated by the FAC Movimento/ 2019 edict, held by the Government of the State of Rio Grande do Sul/ Brazil and scheduled to premiere in April 2021, in the south of the country. With the suspension of all cultural sectors still in March 2020 in Brazil and in accordance with the measures to prevent contagion by COVID-19 (new Coronavirus), the editing process with rehearsals and creations will be suitable for a mostly virtual format, enabling the participation of artists living in different locations.

COVID-19 AND RESSOURCES





Collective Project GOMPA

THE AESTHETIC OF THE COLLECTIVE PROJECT GOMPA

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The collective Project GOMPA, from Porto Alegre (Brazil), has been outstanding in creating contemporary shows that dialogue with children and adults of different ages, offering them aesthetic elements that explore their imaginary and allow a critical and sensitive construction at the same time. For the group, the artistic exchange offered as an opportunity to support Guizzo's participation is of enormous importance. Karine Guizzo is an artist active not only in the areas of art direction, with creation and development of scenography and costumes, but also in the area of dance, being a recognized international choreographer. In this sense, her plastic objects are thought as an installation, putting the human body as a sculpture in movement. This proposal dialogues directly with the lines of action and types of creation of Gompa, which investigates in a marked way the fusion of arts as a narrative principle.

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IDEAS OF CONCEPTION AND COLLABORATION



Karine Guizzo's creations have unique and fundamental characteristics for the realization of the project, since they operate in this transit between costumes/stage/body as the basis for the visual composition. Likewise, they have characteristics of transit between the figurative, the evoked and the abstract. The show does not propose the imitation and reproduction of animals, but their evocation. The public recognizes the animal, but not in an obvious way. We can see parts of this animal. The performer's body may be dealing with two or three animals/plants at the same time. We see a head between foliage, an ass that passes in the background, a sound, a shadow, the manipulation of an object, a gesture. There will be a mixture of languages to compose the aesthetics of the show that deals with a sound and non-verbal language, at the same time that the body and the scenic objects compose species of sculptures in movement, which modify and resignify themselves to each scene. The actor can wear part of the scenery, at the same time that his body can compose a landscape in movement. We will deal with the fragmentation in scene, seeing everything in pieces. The images are completed for a few moments, and then fragmented again. We also know that camouflage is a central element for survival in the forest. We can have an animal in a plant, an animal in another animal, an animal that looks like a plant, a river that looks like a sky. All in constant breathing and transformation. The breath of the forest. A knee that is an animal camouflaged in a leg/arm that is another animal camouflaged in a plant body. The light will play an important role in building these effects.

IDEAS OF CONCEPTION AND COLLABORATION



The objects mix organic elements found in the forest with technology, plastics that contaminate the rivers with lights and movement dynamics, objects that ignite with the use of the body, gaining huge proportions within the scene, small objects that are reflected in shadows that generate movement. We want to deal with the proportions of the Amazonian fauna and flora that are notorious, with the speed of growth of things, but also with the speed of their destruction. We seek to play with the perspective of the look: a bird that sees something from above and is small and when it approaches it gets big, the perspective of some animal inside the water that looks at the top of a tree, the animals of the tree that perceive something that approaches by land. A large food and survival chain. Everyone is someone's prey and predator. Nature in its cycle. The forest that always hides something. What is in the river that we do not see, what is inside the branch of the tree that we do not see, what is under the leaves fallen to the ground. The forest and its infinite eyes that observe all the time. Their tiredness. Their rest. The sounds of the forest amplified by microphones. The voices of the actors' bodies. The voices of the objects. The sound of things. Their silence.



REFERENCES

REFERENCE MATERIALS



REFERENCES

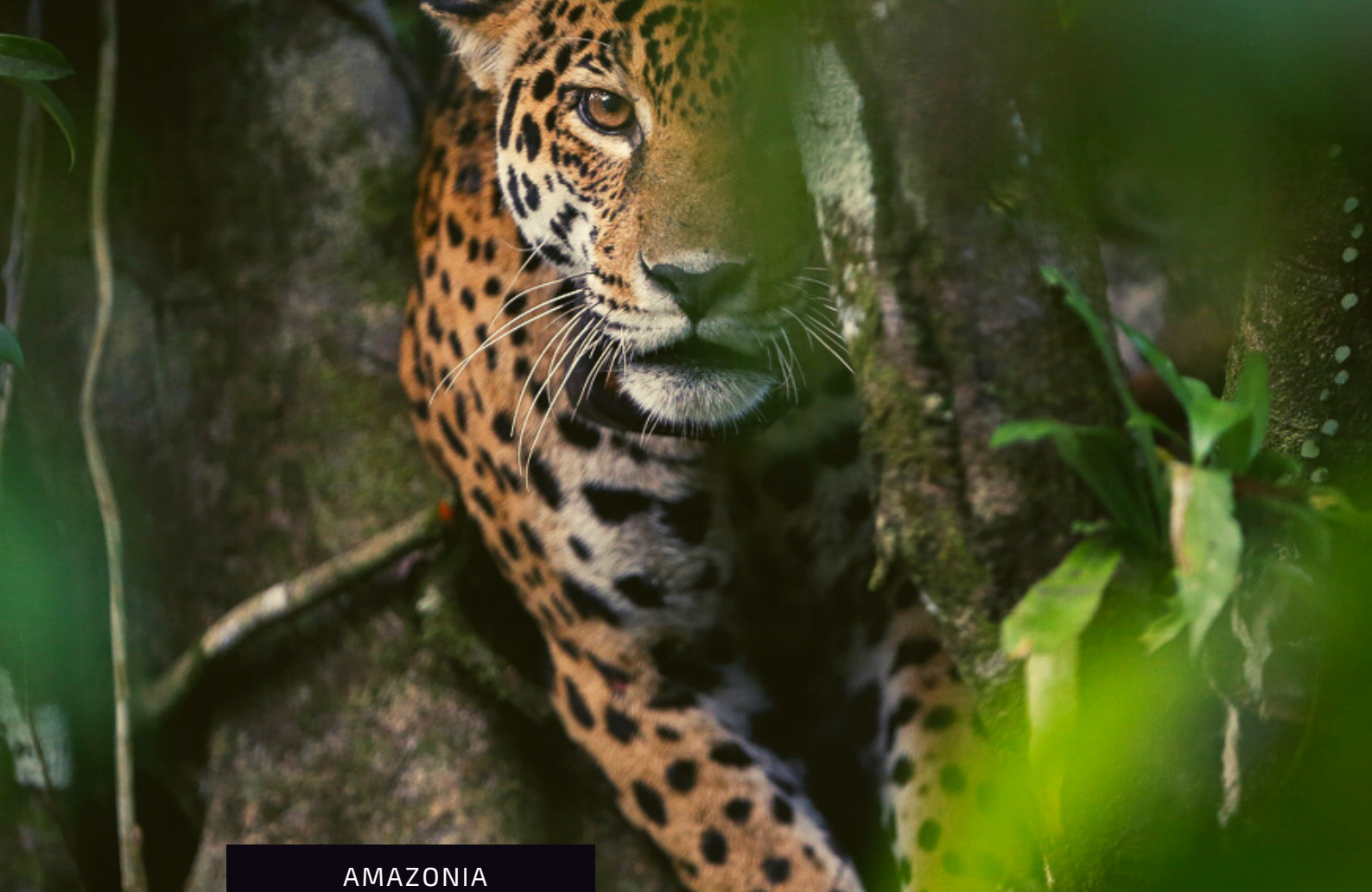
REFERENCE MATERIALS

The Netherlands has a long tradition in theater-dance, in scenic experimentation with elements that integrate body-object in the same sphere. All of this is largely related to the artistic proposal of AMAZONIA. We seek on stage a wide diversity of colors, sizes, textures, shapes, materials and concepts, mixing objects, shadows, puppets and inflatables to the bodies of the actors, being a fundamental part of the dramaturgy and conception of the show itself, which proposes to be plastically instigating, evoking the mystery we feel as we enter the forest.

**WE WANT TO AROUSE IN THE SPECTATOR
THE DESIRE TO KNOW THE AMAZON AND,
ESPECIALLY, TO PRESERVE IT.**



THE SITUATION OF THE AMAZON AND THE ROLE OF THE ARTIST AND INTERNATIONALIZATION TODAY



AMAZONIA

**TODAY'S CHILDREN
ARE PART OF THE
GENERATION THAT
CAN COMPLETELY
CHANGE THE
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THE WORLD AND THE
DIRECTION OF THE
AMAZON**

Today's children are part of the generation that can completely change the understanding of the world and the direction of the Amazon, either for its preservation or for its destruction. It is in this sense that the Amazon project acts, building an adequate scientific approach to children, bringing the perspective of the animals themselves, in a perspectivist vision. Children in urban areas have little or no contact with nature and art, allied with science, is a promising power in the creation of conscious and engaged adults. We talk about science because we want to put on stage chains and events that influence animal life based on what really happens in the forest, supported by studies and meetings with biologists and geographers engaged in the Amazon, especially in the rescue of fauna and flora.

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For the Gompa Project Collective, it is urgent to tell this story, which is part of the perspective of the life of these animals that are threatened, day by day, by the action of man, with the advance of deforestation in the Amazon. In 2019, deforestation in the Amazon grew 85%, with more than 40,000 outbreaks of fire. The economic interests are the main drivers of these actions. Due to the extreme urgency and seriousness of this situation, we believe in the potential of art as a tool for awareness and protection of nature. It is an urgent matter that afflicts the world, the situation in which the Amazon rainforest finds itself, with a rapid evolution of fires and deforestation, attacking and modifying the fauna and flora of one of the largest natural reserves on the planet. Activities such as illegal mining, logging and uncontrolled economic exploitation bring increasing deforestation rates in all nine Amazon countries. In this sense, art operates as a sensitive and immediate element.

The show will deal with a non-verbal language, being composed by images and sonorities, by the use of the voice as a musical instrument in composition together with the body and the sound and visual landscapes that the objects raise. In this sense, the show has great potential for internationalization, and will be accessible and be performed in any country, without the barriers of language. The perspective brought by artists from different contexts is fundamental for us to accentuate the cause of the Amazon as a matter for all of us. We know that it is not the indigenous people who are the great destroyers of the Amazon, but the non-Amazonian. In this sense, it is a responsibility of all of us. Thus, the partnership between artists from different localities seeks to emphasize international collaboration and the exchange of ideas and ways of creating as a way of expanding our understanding of what the Amazon is, while proposing ways of being together and creating together even when we are physically distant.

DIGITAL PLATFORMS AND SUSTAINABILITY

The situation of the pandemic has potentiated the approach and familiarization of people with digital meeting platforms, pouring into these innumerable attributions of our daily lives, such as meetings, social gatherings, training and maintenance of our networks of affections. This potentiality has broken down some barriers of the physical creative process, bringing together nowadays artists, technicians and creators from different parts of the world, united through these platforms, and using them so that new artistic works can emerge and emerge at the moment when the world is dealing with a pandemic. The pandemic also makes us question our actions in front of nature, as well as notions of distance, new processes of creation and great possibilities of partnerships and a new sustainability, generating new situations that can be aesthetically surprising, at the same time as they engage in an issue that is vital to us: our relationship with the environment.

PROPOSAL OF JOINT WORK SCHEDULE

- BY GOMPA PROJECT COLLECTIVE AND KARINE GUIZZO

October - first team meetings.

November - Karine Guizzo joins in the rehearsal process.

Weekly meetings with the performers and the creation and direction team, to map the necessary elements for the creation of costumes and scenery, based on the propositions made by artists from southern Brazil, as well as experimentations based on proposals made by Guizzo. Recognition of the artists from the north of Brazil and local materials for the creation.

December - departure of part of the team from Porto Alegre to the Amazon. Routing of the creations proposed by Guizzo with the Amazonian artists. Identification and purchase of materials for scenery and costumes.

January and February - process of virtual/ presential rehearsals.

Workshop with Karine Guizzo about the use of scenic elements, choreographic creation and dramaturgical finalization. The team will have daily rehearsals, foreseeing at least one weekly meeting with Guizzo. Arrival of the last visual elements created in the Amazon.

March - finalization of the show, last entrance of light and sound elements, last scenic markings.

April - Presentations and filming of the show.



We understand that the central theme of the show dealing with the ecology and sustainability of the forest as the natural habitat of the fauna and flora of the planet, as well as the aesthetic language pursued, will be of great interest by international festivals, bringing visibility to the project and its investors. As an indication, we have already received expressions of interest in festivals in Latin America.

Moreover, the entire team on stage and behind it, creation and production team reflects the diversity of our country. 85% of the people involved in the project identify themselves as BIPOC individuals and/or within the LGBTQ+ community, in addition to the professionals and artists from the Amazon region itself, providing important consultancy through their own perspective as directly affected by the current situation.

Therefore, we count on your support for the realization of this international collaboration for the creation of AMAZONIA!. The show is financed by FAC/RS, in Brazil. However, the value of the government aid is quite low and directed mainly to local production costs. As much as we may relocate some items, the value we can offer as a fee to an international collaboration is very low from the perspective of someone who lives in Europe. Given the situation of exchange devaluation of the Real/Euro relation, which in the last 3 years has made the conversion by those who live in Brazil unfeasible (1 euro = 6.54 reais). In order to have an idea of comparison, in 2017, the conversion was 1 euro to 3.2 reais, marking a 100% appreciation of the euro. Thus, we are looking for some economic support from abroad, to make possible the participation of the international artist Karine Guizzo.

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