

In search of _____ at Melbourne.



Lab on the marvelous.

An invitation to the astonishment. This lab is a sharing practice of an ongoing solo research on the marvelous. A concept, an ordinary word and a genre of opera, literature, movies and visual arts. The marvelous re-appears at different moments of history, usually when the world seems facing an imminent conflict, emerged into catastrophes and fears.

The lab will focus on a practical cut of a research that has started during my master studies at ex.e.r.ce, between 2013 and 2015 in Montpellier, France and that I've been developing during the past few years.

Some theoreticians and critics of the marvelous genre, like Jean Jacques Rousseau, a philosopher of the XVIII century, would say that the marvelous was impossible to be represented inside a theater because he believed that it was only possible to achieve it in social dance balls and parties.

What do we do when we party? How can social dances bring us to practice togetherness even when we are alone in the dance floor? What parties and social dances have to do with the marvelous? Is it a party or is it a manifestation? How can one put in words his own experience

with the unknown/unspoken? How one can create for oneself a (un)knowing-body, a body that knows without knowing? How can we keep on searching? In this sense, social dances are not only a way of practicing the relief of our problems, neither a naïve way of forgetting our daily life issues, but on the contrary, it may become a political investigation, an experience of sublimation, a way of facing it in a different perspective, of possible transformations, of _____.

In this lab, we will be searching the marvelous through joy. Joy as practice, training and a work. Gaiety within the movement. “Joy is the proof by nine” said once Oswald de Andrade, a brazilian poet on his *Anthropophagic Manifesto*. Based on what I’ve been calling *carnaval-somatics* practice, this lab will be a way of sharing social dance steps that we already know, to develop our own collection of steps and dances that we don’t know yet. Constructing a rhapsody of dances.



As in carnival, 4 days of joy and revelry, non-stop dancing, empathy, copying, sharing, jumping, shaking and moving as a way of training and working. So, for this lab, I'll propose 4 days, 3 hours a day, to meet, to tune our bodies, to dance together and to research the _____, among other things.



Bruno Freire is only a latin (south) american man born in São Paulo, Brazil, who for the past couple of years lives and works between Belgium, France, and Brazil. He has a master degree at ex.e.r.ce from 2013 to 2015 in Montpellier (FR), another master in Communication and Semiotics at PUC-SP (BR) from 2010 to 2012, a bachelor in dance and performance at PUC-SP (2005-2010) and also a few years in architecture (2001-2004). He's currently performing in works by Mette Ingvartsen (*7 Pleasures* and *To Come Extended*) and Radouan Mriziga (*7*). In Brazil, he has worked with Sheila Ribeiro, Cristian Duarte, Thelma Bonavita among others. Nowadays, he's been searching for the marvelous.