ZÜRCHER THEATER SPEKTAKEL

17.8.—
3.9.23

CATOL TEIXEIRA
Clashes Licking

In the sensitive solo «Clashes Licking», dancer Catol Teixeira breaks with standard notions of identity and beauty, and the relationship with one's own body. Accompanied by memories of classical ballet classes in Brazil and the «queer spirit» of the legendary Vaslav Nijinsky, the dancing body itself becomes a canvas of negotiation with the world. Wearing a latex costume, a wig and pointe shoes, Teixeira plays with the traditional role assignments of objects and subjects in dance – and creates a space of friction, possibilities and dreams.

I DANCE BECAUSE MY STOMACH CAN'T DIGEST IT ALL. I DANCE BECAUSE I FORGOT HOW TO START TO WALK. I DANCE BECAUSE I WANT TO KILL MY SEXUAL ABUSER. I DANCE BECAUSE OF THE TREES. I DANCE BECAUSE I LOVE TO DIVE INTO THE SEA. I DANCE BECAUSE WE COULD GET LOST. I DANCE BECAUSE I'M NOT A WOMAN. I DANCE BECAUSE I'M ALIVE. I DANCE BECAUSE I DIDN'T ANSWER YOU THAT NIGHT. I DANCE BECAUSE IT'S A PARTY. I DANCE BECAUSE IT CAN BE WATCHED. I DANCE BECAUSE I'M IN A CRISIS. I DANCE BECAUSE IT'S A CRISIS. I DANCE BECAUSE OF MY EGO. I DANCE BECAUSE I KNOW I'M GOING TO DIE. I DANCE BECAUSE OF POETRY. I DANCE BECAUSE I WAS VIOLENT WITH YOU. I DANCE BECAUSE IT HURTS. I DANCE BECAUSE OF CELEBRATION AND LAUGHS AND FUN AND JOY AND MUSIC. I DANCE BECAUSE I'M FUCKING ANGRY. I DANCE BECAUSE I CAN'T SOLVE THAT.

CLASH
CHOQUE
CONFLITO
ESTRONDO
ENCONTRO
DISCORDÂNCIA
COLIDIR
RESSOAR
DISCORDAR
NÃO COMBINAR
IMPEDIR

LICKING
LAMBENDO
EROTICO NÃO BINÁRIO
TRANSMASCULINO
NÃO FÁLICO – FALIC AS A LOGIC, NEVER AS A ORGAN
PINGOS DE INFILTRAÇÃO
BELEZA DO ESCORRER
POÉTICAS DE MOLHAR – WET POETRY

Catol Teixeira perform and create dances. Born in Porto Alegre (1993*) Brazil, Catol Teixeira has lived and danced in Rio de Janeiro, Belo Horizonte, Salzburg, Berlin, and is currently based in Geneva. They were trained in ballet and in aerial circus techniques and graduated from La Manufacture with a diploma in contemporary dance. Catol's work is a constant practice of perception of time and space and they continue to investigate choreographic methods which question established notions of what a body is. They dance to remember that bodies are vessels for creating connections and negotiate organic, political and cultural forces, as well as thresholds for memories and canvases for evolving desires.

SONG LYRICS, CAN BE HEARD IN PORTUGUESE IN THE PIECE

to secretly do the decomposition
to know how to infiltrate
there will be a demolition
a premeditated demolition of the future promised by the past
that must die a demolition

but it's *o morro* that collapses
it's from this future where *o morro* collapses
that I want to escape
how do we change the place of the collapse?
which future do we escape?
sometimes I feel inside a noisy silence
skeptical
of the right strategy for us
– the people who deviate –
to exist, to remain
since the past deviates from itself so that there can be a future
where it's not *o morro* that collapses

imagine how beautiful
a wave rising on Leblon beach and swallowing everything till
the slopes of *o morro*

Imagine how beautiful
the city built over the sea turning to veil, to flies
and the sea entering the veins clogged with cement and control

Imagine how beautiful
the civilizing past turning into a veil that flies and undoes itself,
and burns in the air,
along with the phallic, irreparable promises
that this road over the sea is where we should be

imagine how beautiful
the pasts that were interrupted in the invasion of *Pindorama*
lands arriving:
like a blue veil over the trees,
and *mangues*,
and bodies
that have always walked there
that walk there
this veil meeting the wind
of the interrupted past:
landing subtly
and changing the course
and the sound of the step
landing subtly
and changing the course
and the sound of the step
the strong wind of when the blue veil touches the first tree of the horizon: you listen and feel inside the spine, this erased past incarnating
the whole flesh of the rivers
and the veins inside the body,

yours,
that was also there in this interrupted past

ua ua ua
oi oya oya
Marisa, bucket of sweet water, white clothes *ua*
pitangueira, guava, mango
at home's courtyard

Konzept, Performance Catol Teixeira **Lichtdesign** Alessandra Domingues **Sounddesign** Sandar Tun Tun **Kostüme** Auguste de Boursetty **Konzeptionelle Mitarbeit** Fabian Barba **Œil extérieur** Dominique Gilliot **Produktion, Administration** Michael Scheuplein **Produktion, Tour-Management** Rabea Grand **Vertrieb** Jérôme Pique **Foto** Eden Levi Am

Produktion Association UÁ **Koproduktion** Emergentia 2022 – TU – Théâtre de l'Usine, L'Abri et l'ADC **Unterstützung** Ville de Genève, Loterie Romande **Premiere** November 2022, Théâtre de l'Usine, Genf

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17.8.—3.9.23
Eine Kulturinstitution der Stadt Zürich
Medienpartner
Tages-Anzeiger
Hauptpartner
Kanton Zürich Fachstelle Kultur
Swiss Re
Zürcher Kantonalbank