

My name is Diego Pinzón López. I am a Colombian artist and poet. My chosen form of self-expression is dance, and this I compound with my interest in the corporeal practices of singing, performance and acting.

I was born and raised in Bogotá, Colombia by a family of artists.

My mother is an internationally renowned visual artist. She has shown her work at the Venice Biennale and was a tenured researcher at the University of Canberra when we lived in Australia. Currently, she teaches sculpture at the National University of Colombia. She is my greatest mentor. She taught me how to see art: memories of travelling with her and going to museums around the world in Paris, Sao Paulo and Melbourne taught me to observe classical, modern and contemporary art. I learned about strict methods on perspective, vanishing points and materials. Curiously important to me was her emphasis on mounting artworks on the space with cleaner, simpler methods. This grew into my concern with thoughtful staging, with composition and with harmony.

My father is an actor and theater director. One of my earliest memories of him is accompanying him to perform *En caso de muerte*, a dance-theater piece by the Spanish choreographer Tino Fernández and his company L'Explosé. I remember being backstage at this huge production where the setting was a swimming pool surrounded by artificial grass and piercing football-pitch lighting. Later, having grown up and chosen the path of dance, the work of Sarah Baltzinger and my memory of this reduced artificial landscape bloomed in me a curiosity for the dialectic of private/public, outdoor/indoor in the context of the stage.

My work is a culmination of both my parents' artistic vision and teachings. I found dance as a medium where theater and sculpture met in a middle ground of expression through the body.

My first piece, *Filomena*, premiered in 2024 with a sold-out show made in collaboration with the Colombian dramaturg Juana Sánchez. It is a folk reanimation of Paolo Uccello's *Saint George and the Dragon*. The work began from our discontent with the current guard of contemporary dance, its absence of storyline, warmth and tenderness —our intention was to make something straightforwardly beautiful, feminine and sincere, so we called upon the

silent presence of the painting, which was the princess. We illustrated her world of beauty and temptation in a previous meeting that we imagined between her and the Dragon, excepting the presence of the Knight. Juana is a forceful writer, so she helps me give shape to my visions and dreams, also designing costumes and lighting. She has described our collaborative process as her interpreting my dreams, like Joseph's story in the Bible.

We have collaborated in four projects — *Perito moreno* (2023), for which she did videography and art direction and I choreographed and performed; *Filomena* (2024), under my direction and main performance and her writing and design; *El título de una obra* (2025), which we performed and wrote together; and our current project, *The Mysterious Life of Hieronymus Bosch* (2026), for which we both designed, wrote and I choreographed.

Aside from working with Juana, I have experience in working as a choreographer and assistant director in various projects, my latest work was in the 500th year commemoration of the city of Santa Marta, commissioned by the president Gustavo Petro on the summer of 2024. I developed choreographies for groups of young dancers from the university of Magdalena in a large stage production of more than 100 performers on stage on the beach of this historic city. I was also stage manager and assistant director, helping the day of the show backstage organizing and giving the Go's for all the performers to go on stage. This taught me organizational methods of stage production with efficiency, managing large groups of young artists with care and love; it gave me an appreciation of Colombian dance.

Today was the first day of residency in SZENE Salzburg, a weeklong research period that I booked to start the first drafts of the choreographic landscape with Mexican dancer and choreographer, Lucía Gómez. Also during this time we are doing a sculpture workshop with Juana Sánchez where we created giant fruits and a functional fountain for the scenography of *The Mysterious Life of Hieronymus Bosch* (2026). It was in this studio with the view of the rock wall of the city center of Salzburg that I was able to put my artistic vision into words. Surrounded by my female friendships, my artistic vision is one completely reliant on my community. I could not see my work as belonging to a single person or auteur. I have

observed that I offer in these processes a sense of leadership through organizing rehearsal spaces and setting parameters of what to explore. I would describe my utility as a director like that of a funnel: observing the wide variety of voices and options and selecting an environment or a planet to go next, smoothing and narrowing down the malleable world of ideas with respect; allowing queer female voices from Latin America the space and freedom of combining artstries to produce stage productions that are culturally aware of their time. There is a greater industry expectation toward virtuosity and impeccable technique, and my aim is to bridge this high level of artistry with less conventional capacities, bodies and senses of humor through a communitarian focus.

The Mysterious Life of Hieronymus Bosch came about after many conversations with my mother and my friends on what I should present to the Choreography Major. I knew that my pillar and main inspiration had always been paintings. I first chose Frida Kahlo paintings, as I felt a strong pull toward her meaningful symbols and the connection to the land that she had in her paintings. During this time I also started to encounter the work of Florentina Holtzinger. Her latest performance in the Austrian Pavilion of the Venice Biennale, where the performers hung upside down from a bell and swung from side to side, reanimating a Boschian figure.

Bosch's triptych has held my interest for some time now. The idea that a canvas could literally open to reveal the desires, pains and mischievous needs of human nature; the fantasy of giant birds swallowing humans whole, strawberry monsters with spiked backs and tails, unicorn giraffes, incredibly detailed and timelessly beautiful castles in the back, all in perfect harmony and surrounding a fountain circled by a parade of wild four-legged animals.

I remember seeing it for the first time in one of my mother's lectures. She has used this painting for the past 20 years with her first semester students to observe the plurality of the body, in relation to itself and others. She also explains in her classes the interesting simultaneity of timelines that one can see in the three panels. I am very interested in highlighting this simultaneity in the space. How can we show the divisions in the space using

forceful, convincing elements of staging, such as floors, lights, costumes or props while embracing the overwhelming feeling of seeing the whole story from beginning to end at the same time? I'm not planning on recreating the painting in an explicit reconstruction; I want to dive deeper into the inner world of the painter, what his secret obsessions were and most important, how it is relevant to us as a new generation of contemporary dancers and movement researchers.

Based on the BBC Fine Art Collection documentary *The Mysteries of Hieronymus Bosch*, originally aired in 1983, written and presented by Nicholas Baum, I focused my research on the matter of the private thoughts of the Dutch painter, follower of the order of the Illustrious Brotherhood of Our Blessed Lady. The Brotherhood was organized around a carved wooden image of the Virgin Mary in St John's Cathedral in 's-Hertogenbosch. Bosch was a condemner of sins and of the carnal desires of mid 16th-century europeans. Completely devoted to the Catholic Church, he made faithful and quite literal depictions of figurative biblical teachings. In *The Garden of Earthly Delights*, he depicted large gatherings of naked bodies running through lush gardens filled with dread and despair. They appear to be following a sacred dance ritual: they are seen doing cartwheels, telling each other secrets, embracing in shadows and corners, gossiping, eating abnormal amounts of fruit.

I plan on embracing the creative interpretation of text to paint, utilizing Merce Cunningham's method of choreographic structures of Randomness. Cunningham, Influenced by the I Ching and his collaboration with the music of John Cage, used the randomness of dice to decide the number of dancers on the space, the order of the phrases and the space which they used. I will use a version which Matteo Fargione adapted for his creation class. In preparation, I have adapted the list of steps to Ballet, House and Voguing. I wrote the steps on paper with very literal and minimal instructions (for example: right foot forward, one small hop on the left foot). I plan on giving the same list to the four dancers; then they, with a die given to them, decide the order, and most importantly, they will have complete freedom in their bodies and capacities to interpret the movement described on text — much like Bosch, the freedom to investigate any possibility of creating from their

imagination — hopefully to obtain four different versions of the same steps and therefore create long phrases of complex movement that each dancer will teach and learn from the others. Afterwards, I plan on using *Tools for Movement Composition*, by the Belgian composer and close collaborator of Rosas, Thierry de May's guidelines on how to graph out choreography on the space. Following the teachings of composition given to me by Zsuzsa Rózsavölgyi of geometric shapes on the floor, this combines with the ideas that I want to include with the Fine Art compositional tools of vanishing points that can be observed and translated to choreography in *The Garden of Earthly Delights*.

The CM program interests me as an opportunity to place these ideas into a rigorous choreographic context. I want to be challenged and questioned by other artists, teachers and ways of thinking because I want to develop greater precision in my methods of composition and direction. I am especially interested in finding a balance between my strong visual imagination and a more developed choreographic methodology.

I also want to work within a community because my strongest projects have emerged through collaboration, friendship and the combination of different artistic capacities. I see the CM program as a space where I can continue developing this way of working while also learning how to articulate my own artistic position. I plan on utilizing this program to its full capacity, open to discussions and different artistic opinions that I know the teachers and mentors can give me.

I have great expectations for the CM program, as it has been a motivating milestone that I have set for myself since beginning my studies in SEAD. I see this program as an opportunity for creative and inventive artists with a strong capacity of leading a team and convincing others to come into their artistic worlds to create a strong portfolio of work that can be presented for festivals or to apply for funding. I expect for the program to allow me to have an extensive research period, as well as organized rehearsals within a schedule that works for the dancers that have other obligations within the school. I also hope to have some footage and pictures posted on the official school website and Instagram account to represent the school. This I know will help me grow my reach of connecting within a circle of

choreographers, teachers and dancers that are interested in new talent coming from SEAD, that work in the European industry of contemporary dance.

My artistic vision is rooted in the idea that choreography can become a waypoint between dance, theatre and visual art. I am interested in creating complete stage worlds in which movement is not isolated from its surroundings, but exists in dialogue with scenography, objects, costumes, lighting and composition.

At the centre of this vision is the body. I am interested, though not exclusively, in bodies that are virtuosic, and also strange, humorous, vulnerable, sensual, theatrical or unconventional. I see the body as both performer and sculptural material. Visual art has taught me to look at bodies in relation to space and composition, while theatre has made me interested in character, narrative and the possibility of creating fictional worlds. Dance gives me a way of bringing these interests together through physical presence.

I want to move toward an art that can be ambitious and formally rigorous without becoming distant or overly serious. Beauty, tenderness, humour, excess and sincerity are important to me; a contemporary art that can be conceptually intelligent while remaining sensorial and emotionally accessible. My direction is, therefore, toward interdisciplinary performance: work in which choreography becomes a way of thinking through bodies, images and communities. I want to develop a choreographic practice that can hold together virtuosity and tenderness, structure and improvisation, visual composition and physical spontaneity, while remaining connected to the cultural and social realities of my generation.