

CM1 – Motivation Letter

“A choreography that does show images, also makes the spectator imagine them and feel them. That is what I am interested in.”

I would like to engage in the CM1 program as an opportunity to deepen my choreographic research and to create the time and space to question how I understand dance itself. Because I'm interested in choreography as a place where reality and imagination can constantly transform into one another. I imagine dance almost as a film without a camera: a choreography that does show images, but makes the spectator imagine them and feel them.

My artistic vision is therefore connected to sensitivity and perception. I want to create situations in which the spectator does not necessarily have to decode a meaning, but can construct their own associations and experiences.

Throughout my previous work, I have been interested in the relationship between the body, memory, rhythm, identity and cultural experience. I have worked with rhythms and bodily memories coming from Latin American contexts and explored how they can be transformed through contemporary dance. At this point in my artistic development, I feel the need to move further into the question of how a personal choreographic language can emerge from these experiences rather than simply combining existing forms.

My motivation is therefore not only to create a new choreography, but to investigate how I can develop my own way of creating movement, rhythm and meaning.

What would happen if we stopped trying to understand dance and allowed ourselves to experience it as fiction in movement?

My idea is to explore how movement can make us perceive things that are not physically present: the noise of the wind, the rhythm of the sea, the texture of the clouds, a memory, a cup of coffee or a situation that exists in the imagination of the spectator.

I would begin this research through three interconnected objectives.

The first would be to generate material from sensations and sensory memories. I want to explore how a sensation can become a trigger for movement: feeling the wind, smelling coffee and being transported to a memory, imagining a food that makes happiest, feeling the warmth of the sun, or breathing in the city and in the countryside, where the same action can create completely different images and experiences. Through structured improvisations, I want to observe what movement emerges from these sensations and how they can transform the way the body perceives rhythm and space.

From there, I would progressively introduce bodily memories and inherited rhythms from my own cultural experience, decomposing and transforming them so they do not remain recognizable as a specific dance form. I also want to experiment with voice, text, sound and objects or images as triggers for movement.

The second objective would be to generate material from what is fictionalized. I want to create situations in which reality can be altered and where control and accident, the rational and the absurd, can coexist. I am interested in observing what happens when the body enters a situation that does not necessarily belong to reality, and what kind of material can emerge from it. I want to document this material and observe which patterns, gestures and relationships appear spontaneously.

The third objective would be to develop a personal physical vocabulary and explore structures that can be built and destroyed at the same time. I want to investigate how material can be organized without becoming fixed, allowing structures to contain repetition and transformation, precision and instability. Rather than deciding the final form in advance, I want to discover how a structure can continuously construct and undo itself through the process.

I've been working in the tension between the literal and the fictional, between text and movement, between the absurd and the rational, and between what is controlled and what cannot be controlled.

For example, the city produces highly organized and controlled rhythms, while organic processes often resist this kind of control. Water, wind, breathing or the growth of a living

organism cannot completely obey a fixed structure. What happens when these two worlds enter the same body?

I want to investigate these encounters and develop what I think of as hybrid rhythms: structures that can contain repetition and unpredictability, control and accident, precision and instability.

“In the end everything is a fiction”

Things we experience as reality are also constructions of fiction: identity, social behavior, cultural traditions, nations and the stories we tell ourselves about who we are. In this sense, fiction is not the opposite of reality. Fiction can be one of the ways through which reality is produced.

This research is also connected to my interest in cultural and bodily memory. I want to investigate how the rhythms I have inherited through my own experiences and cultural background can become raw material for a new movement language rather than remaining recognizable as a specific dance form.

Alongside this, I want to experiment with text, voice, sound and absurd situations, exploring how meaning can shift when the same action is placed in a different fictional context.

What does the body remember before it can explain it?

My previous research has led me to questions around identity, cultural memory, gender, community and the political structures that shape our bodies. I now want to approach these questions through a broader investigation of fiction.

I am interested in creating work where a simple everyday action can become strange, where an absurd situation can reveal something deeply human, and where movement can create images in the imagination without literally representing them.

Ultimately, I want to develop a personal choreographic language and physical practice based on my own bodily memories while remaining open to transformation, uncertainty and discovery.

For me, CM1 would be a space to experiment, fail, transform and observe. I am interested in a process in which the final form is not completely known in advance, and where research can become part of the artistic result itself.