

HURAKANAY

PQ Prague Quadrennial of Performance Design and Space

MER

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HURAKAN-EYE

THE COSTUME AT PQ15: GENERAL PROJECT

OBJECTS / WORKSHOPS / TRIBES

THE COSTUME IMPACT, MUSIC, WEATHER, POLITICS

INTRODUCTION

Glossary I

Costume	Tool to pull the soul outside from inside
Soul.	Immaterial matter to push the inside to the outside
Texture	Material matter to shape the outside with the inside
Shape	Body and Soul
Body	Axis of Soul
Music	Sounds interacting from inside -outside, outside inside
Weather	Climax of Body and Soul
Politics	The outside to the inside, the inside to the outside
Outside	Out to In
Inside	In to Out
Space	The body as the material place to shape the outside from the inside, the soul as the immaterial place to shape the inside from the outside, both as multiple scenography, expressing itself alive in motion, activated by the inner eye of the hurakan and becoming a huge human landscape of the inner in the outer interaction with other spaces-bodies.

MER proposes to participate this next edition of the PQ Prague Quadrennial as individual artist with the project HURAKAN-EYE at the Objects, Workshops and Tribes exhibitions joining the CDG/OISTAT group members as Spanish-Catalan's delegate. Her will is either to

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perform her own work with Hurakanay -a Solo Costume -into the Objects Section as also to be conducting a main workshop in Costume, divided in several complementary workshops at once to be guided and developed with the CDG team, becoming a total performance of Living Talking Costume of participants linked as interacting researchers, creators, makers during the building process, to finally get into performing groups at the Tribes Section from a teaching, exchanging, creating, communicating total journey of colleagues, students and public. A Total **Hurakan-Eye** Costume Action will be, exploring, disambiguating, conceiving, making and performing, with the living costume achieved as main element of expression and visual work of art by itself (costume: tool to express the self inner-outer through shape and content provoking in and out live mutant human-talking landscapes in (e) motion

MER at the **Objects** Section would perform her Solo Costume or SoloWomanCostume **HURAKANAY** (hurricane woman eye) which is vision, visual testimony and conclusion of a long creative research and creation after 40 years on stage focused in performing costume as scenic element, scenography and living art piece in action itself. The experiments with costume had been mainly produced in Catalonia (1982-2014), Venezuela and the Philippines interacting with diverse artists, makers, and performers. This -woman costume- is been developed since 2009 in 3 phases, coming out from her conclusions about - The Costume- as filled or empty body space of the being in shape and content as individual action into collective, from inner conceptual to visual poetry attached to the skin, printed on it, to visualize the direct impact inside outside of what lived on the multidisciplinary artistic trajectory gone, view today through her woman's sensibility and personal process concentrated in one synthesis of Costume talking by itself

The Hurakanay Costume wishes to be performing in its III step at PQ15 with projections from the accumulated images of her historical *bagage* processed from archives, impacting her, like *hurakan* (*hurricane*) forces could do, transforming the one's creator naked body's view inside the transparent cocoon costume-screen in many shelves of the self outside, while mutating own created iconography into new live scenography. *The Costume alone was first created to perform in a woman as a woman watching and seen watched by many eyes attached to her hair-veil, enclosing her, developing later to Costume II, same essential woman's shape but a watching and watched woman provoking collective scenic communion celebrating drama as death and life in round circuit by Eros*

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and Thánatos. The two complementary dresses were at PQ11, at Extreme Costume and at Spanish Pavilion's opening. Costume III goes on into extreme essential woman's emotion, words and conclusions, expressed through costume screening visual in progress, in non stop, such life is, showing her into her own creation performing again ad again in what's been printing inner from outer, outer from inner.

HURAKAN-EYE details

At **workshops** section linked to the **making**, MER proposes to work tightly with the **CDG/OISTAT** colleagues for the research and teaching of technics at service of the inner outer creation with participants of an individual costume that could follow being part of a collective coded talking costume to perform in Tribes, involving all, professionals and students. A human hurricane eye, should be moved out, dressing the inner and outer body space with emotional and conceptual whirlwinds in the propulsion of the self being in shaped content, coming from the workshop's participants. The total project in it's best, will include all activities **translated to the one and multiple talking costume**. The first stage at workshop should provoke storms and strong winds of unpredictable emotional individual insights to be shaped for own costume that could be in evolution in the second stage putting inner found codes into sharing outer codes to collectively achieve an interacting powerful touching costume performing at the **Tribes** section.

The work will be divided in several parallel workshops with MER/CDG members to be performed as a hurricane eye wall. The unveiled inner identity of individuals or groups of individuals, must be first moved, from the one eye *-the self-* to the multiple circles *-the interacting with others-* to concentrate extreme individual energy into extreme collective action, even with the opposites. It is energy that had been shaped in the unknown-known accumulated lived and not lived, that they will bring up in the exercises, "pulling out" the inside to the outside, emerging stripping their naked talking soul, sculpting their bodies to finally shape them in costume and finally perform with it in **live costume talking**.

The final one-multiple shaped conclusion of this, will be a Costume of body and soul performing as own-collective total visual art-drama piece, achieved in between all, been it the vehicle for the portrait of either individual or collective expression, telling who they are, wish to be, or

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want to tell freely to society: physically, emotionally, and conceptually, with the shared conceptual objective disambiguated at workshops.

At that point they will be able to easy establish in public a shaped content in clearness of meaning with the common found codes in costume communicating on music, weather and politics, affecting the in and the out. The concept will happen through their mutant dressed action in the understanding of their humanistic individual-social position while storming activity shocks shocking the unmovable in and out, in a choreographed cycle of the 4 different stages alike the hurricane's evolution intensities, as metaphor. The work done and the performance must be altogether a coherent common language with the costume as visual, willing to reach all sensibilities of all people meeting there, which will be *-all kind of public involved on-by-around* Prague's PQ15 Quadrennial event, in its spaces and around Prague's selected points for the PQ Tribes

The Costume should be a portrait in synthesis of the individual and collective workshop's participants expressing themselves, with the possibility of matching the inner outer own found, into pieces of a human puzzle with it's own diverse characteristics, unifying them on a solo to collective costume if following next stages in complementary sub-workshops of main. A group of several groups will perform conforming one total costume in the meeting of tribes interacting as
HURAKAN-EYE or HARAKANAY

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MER -CDG /OISTAT **HURAKAN·EYE The main workshop**

Proposal to the head of workshops **Jessica Bowles**, to be extended to the other sections at PQ15

The aim of the main workshop altogether is to give potency to the individual -own language into collective- unveiling the inner strong moving emotions of the self and it's communicating power, achieving personal strength while building dressing -undressing the soul in the body or the body in the soul with costume as main tool, expressing visually what should be read and understood, in communication, once showed outside, no matter which spectator could be watching-listening to it. **Living costume**, a near recognizable element provoking ideas, feelings, and reflexions in the nearness of mutant bodies in dress with a wished conceptual meaning impact to be on view and understanding. The individual attendants will work interacting with MER and the CDG members, to get in a second stage of the workshop section, what could be also fitted into The Makers section at the same time and show, teach the best possible use of the several technics to make the costume shaped from body /for content -with experimental building in patterning and texturing the individual-collective final concept. Tight links of the previously self search inner-outer found in the individual-common, will be the obtained aim to be matched from first stage to reach it's last stage, conclusion: a dressed tribe of individuals created.

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Participants could after form groups from 3 to 5 of communicating "tribes" with a talk of many voices together through the interacting costumes created.

A huge repertory of all attendants including the member-guiders of CDG/OISTAT with different roots, coming from diverse societies, professions, studies and activities will bring in the workshop meeting, interesting technical-conceptual-aesthetic-ethics of unique personal and cultural characteristics to disambiguate the apparently inner outer differences and develop a kind of "Esperanto" costumes to talk in totally understanding to all, just by themselves, freehand clear at the end of creation. Each individual or group might affect and match the next individual/group beside or met to become one voice in the altogether concept in its rich variations on a same contemporary language with costume as **a total live instrument performing emotional impact by sympathetic amplifying individual qualities**

Glossary II

Costume Living shape shaping in motion soul and body

Soul Living breath trespassing body to get involved on the self

Texture Indispensable to shape emotionally body with soul

Shape As many as bodies and souls are

Body Space to glorify.

Music Sounds impressed expressed

Weather Internal-external storms before and after, shaping

Politics External to internal and so back related to self and others

Outside The body as container

Inside The soul as content

Space As body and soul in one to inhabit self and others, also performing becoming scenography of all kind of internal external areas

Costume, the **Hurakan·Eye** Workshop's stages

1-MER- Oistat /CDG and general attendants

First stage: **THE SEARCHING and THE PULLING OUT ON INDIVIDUALS**

Unorganized cluster of thunderstorms

Disambiguation* (1-2 days)

Mariaelena Roqué will conduct the CDG / Oistat group as attendants together with other participants (costume designers, scenographers,

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students of art, drama, dance, graphic , light, sound, design, etc. that could apply) to explore through some written, drawing automatic exercises into the self what is not obvious to see on the insight own, taking out images through words to be shaped first in several drawings to disambiguate it's different meanings conceptually and visually, until dressing from undressing them on a costume, getting to start an unknown portrait of the self in it's inner particular vision for true own language in expression. On the second next stage, attendants will be interacting with the others openly, showing off what found to fit in shared meanings with common codes to put on a costume to be later part of a tribe.

The attendant's number will count depending on the available space/s to work at Damu. and the given possible workshops to fit with this main with the CDG members in needed parallel work, on second stage

materials: markers, pencils, drawing and craft paper, scotch tape, glue, staples, clothes, hammers, cardboard plus any found simple materials around.

Selection At the end of the first stage or main workshop, some of the attendants could decide to go on and also be chosen to go ahead with the CDG Oistat members (attendants on first workshop too) in complementary workshops to be included in that main, for a next stage. CDG members will be divided in several specific groups to work in the parallel workshops with participants depending in their common found to build a concept visualized in one aim with the altogether, employing (Workshop/Makers) the ideal technics to get the specific shapes for the global wished costume to be at Tribes. General lines of emerging concept will be given from MER/CDG members for search and experimentation of attendant's in common characteristics to reach the final objective. **The**

Multiple Talking Living Costume

*Disambiguation is the act of interpreting an author's intended use of a word that has multiple meanings, spellings or images in one, a matter of clarifying, unifying the possible interpretations of meanings.

MER with CDG members must help to disambiguate each individual, to an Esperanto talking getting out it's true meaning shapes and match without losing own with all others, getting a most powerful common total image to talk through unified concept on the final costume

2- MER/OISTAT CDG and selected attendants THE WORKSHOP ATTENDANTS

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The Hurakan Eye - The Hurakan Mall

Second stage (2-3 days) in parallel workshops **Intersection** within the main workshop

mariaelena roqué/ MER and the CDG/OISTAT members will follow her main workshop to conduct the selected attendants at stage two, coming from stage one, been classified by them in different groups depending on the common individual qualities and aesthetics found on the inner-external research at first stage. The work will fit all in one and shape IN THE MAKING of a coded transforming costume in it's diversity and mutability that has to be built under the specific direction of professors in the findings of attendants applying the ideal technics upon viewed global concepts to design and build. All groups will be directed-coordinated on same objective to unify results in diversity of shapes and contents. Each group will be composed of 3 to 5 persons and each one will be dressed and perform later on it's costume into a collective unified concept within diversity. can go up to 25 in between all.

materials: From previous discussions before PQ happens, a list of ideal materials could be proposed to be brought by the Oistat members from their countries as well some others got in Prague, the attendants can bring some from their own findings and main offered by workshop.

At Damu: Sewing machines, cutting tables, wood, canvas, printing machines, light with batteries and portable sound will be needed, cameras, projectors ..etc between others to give later

MER-CDG/OISTAT WORKSHOPS. Objectives to achieve

The main workshop's objective freely involves students, artists, professionals or colleagues as attendants and should join all in one same sharing technical knowledge interacting to build the final costumes in all the imagined possibilities available to be in service of the creation of an inner outer **talking costume**

The fact of finding a concept as creators, finding emotions as self-analysts, proposes to go deep in the building a costume with it been well designed and functional to be capable of expressing the right concept to communicate through any element thought to be inside (textures, sound, light, etc.) **Being creators and performers, understanding the deep**

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meaning of anymic-material characteristics to be put in for -The creation of a Living and Talking Costume

MER/CDG TRIBES HURAKAN-EYE

Performance - Exhibition

Head, Sodja Lotker

The Hurakan Eye - The Hurakan Mall

Last objective for the work done

Every group of 3 to 5, will have the Costume created upon it's own shared inner expressions designed in functionality for performing inner concept in sound and visual on outer space. They could be around 5 groups from 3 to 5 depending on groups formed before at workshops

The individual costumes in separate groups could interact and match in between when near to each other to provoke visually, physically variations of visual concepts within the amplified and accumulated images in motion, images that could be as many of the bodies can do changing pieces to provoke the mutation of individual and global shapes becoming live scenography from bodies in action.

A tall building as final arrival after the walking will be interesting to perform from several stages and display the one costume to perform in motion

Further details of this main shape to get will be on Sodja Lotker specific proposal **About HURAKANAY** * *Wished to introduce this global idea first to Jessica Bowles as date for submitting workshops is now , and at once it was needed including Soja Lotker and Tomás Svoboda's sections with the general concept to understand they can be complementary and be matched been all a same concept. Generate a Costume to be by itself, in a specific proposal of workshops in several stages, Solo Costume performance and the building while exhibiting in motion what done on workshops to arrive to one unique big costume from the many fragments of individuals interacting in Tribes as the aim of this project in it's global purposes.*

Getting together with the CDG/OISTAT members enriches and amplifies all the work to be done in group going farer to get into the true concept of

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what I understand of PQ as an unpredictable experimental meeting interacting professionals and students. Definitely artists and free people expressing themselves in a word.

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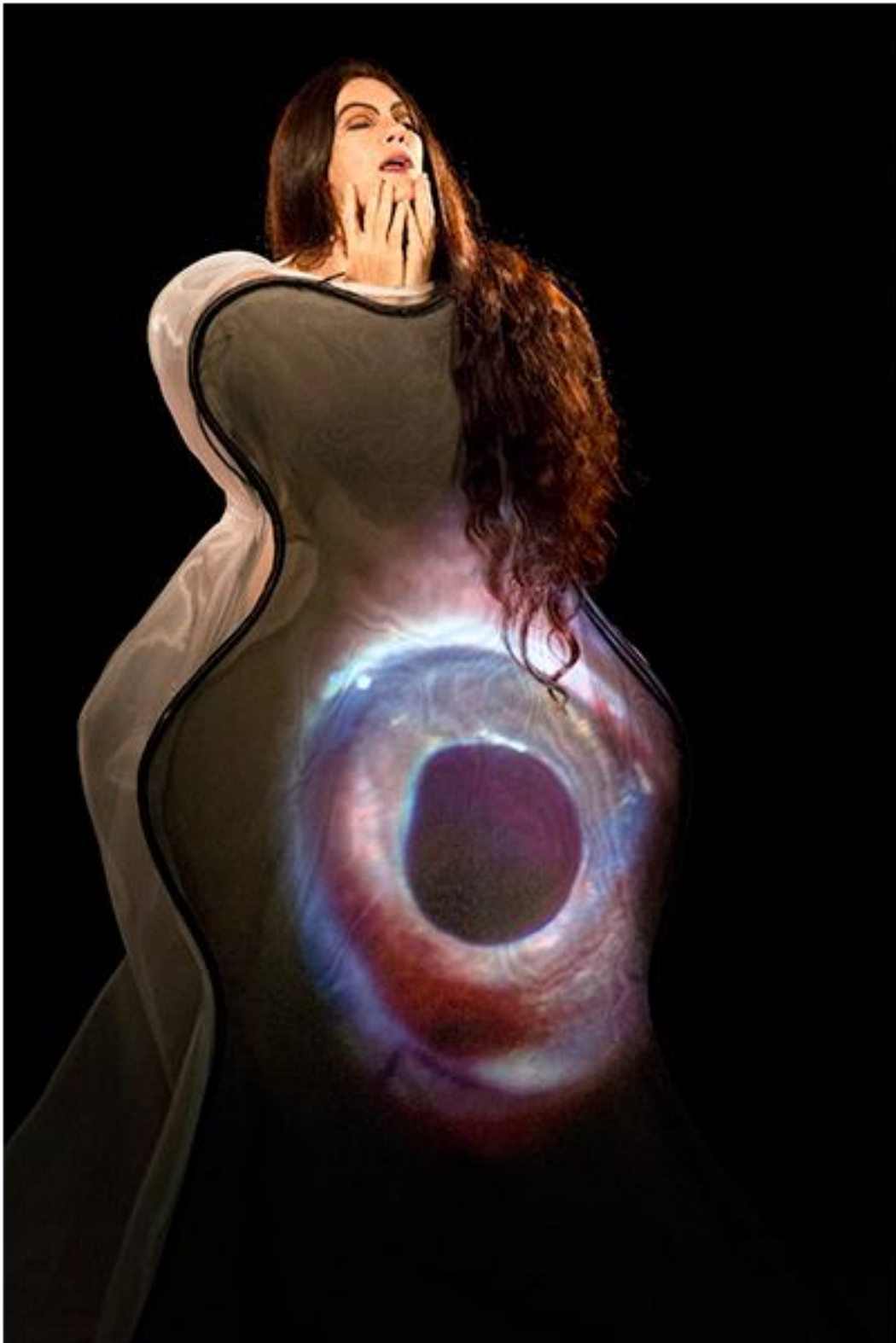
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