

LUARA RAI0

APOCALYPSO







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## < PROLOGUE >

## < PIECE AS AN ENTITY >

We crouch in the right corner of the stage. There I set up an altar. On a zebra print cloth, I placed an open melon with apples floating in honey, flowers for Pomba Gira, and her pink champagne. There are also bananas and apples in the clay bowl where I lit a pink candle.

In this altar, for the first time in my artistic practice, it is the piece itself that eats. I decided to feed this piece as an entity. To sweeten and nourish its magic, its body, its presence, and its imaginary. To fill its path <odú> with honey and sweet things, and to keep our bodies in crossing without danger. So that gentleness is sprinkled over our paths, even in sudden falls and walks through the depths.

Crossing between worlds, crossroads. Travessia entre-mundo, encruzilhada.

My performative and choreographic language hails from the ontological universe of the Afro-Brazilian Yorubá epistemology, located rather towards the practices and teachings of Candomblé. I understand < performance > also as an offering, that operate ancestral forces of transmutation and bring along with themselves mysteries and murky grounds, in the potency of their incomprehension. The physical research relays in a sensitive cross-road <encruzilhada> that understands the body as the very cartographic place of crossings, atravessamento, where performativity, spirituality, fiction, and spell pass through one another and muddy their limits

# DESVELAR DESVER VELAR > < APOCALYPSO > < UNVEIL UNSEE VEIL

APOCALYPSO is a duo conceptualized and directed by me, Luara Raio, performed and co-created with Brazilian dancer and choreographer Acauã El Bandide Sereia. The set and light design is signed by the multimedia and performing artist Anat Bosak. The creative process began in December 2020 and had first opening of the process in May 2021 at ICI-CCN – International Choreographical Center of Montpellier, France.

The word apocalypse comes from the Greek words APO - to take, and KALUMA - veal, meaning laterally to take out a veil, to reveal, to un-cover. In Portuguese DESVELAR, carries inside DES-VER - to un-see - and VELAR - to watch over the dead. We think APOCALYPSO as a possibility to take out the veils that cover the un-seen constructions of the colonial world, taking out layers as a way of destroying it, making visible its asymmetrical structures of death. At the same time, we want to invoke the visibility and opacity of underground images, buried by the hegemony and violence of the racist colonial cis-hetero toxic definition of the world.

Our racialized queer bodies assume a central role in this work, as they are the main space of invocation of the images and rituals we conjure. Guided by ancestral spells and by our gender and sexual nonconformity, we dance creating new territories to destroy, resist and flourish. Our places as a body in the world, as light-skinned black, Brazilian, lesbian and non binary bixa, are at once filter and trigger to the aesthetics and poetics of Apocalypso.

With the aim of disarticulating the normative projection towards bodies of deviating experiences and phenotypes, to monstrify bodies that are already monstrified in social terms, we take over the unconscious repressions of the white imaginary towards racialized queer bodies to an apocalyptic limit.

## < RESEARCH >      < RITUAL >      < BODY SPELLS >

The physical research emerges in a sensitive encruzilhada that understands the body as the very cartographic place of crossings, atravessamento, where performativity, spirituality, fiction, and spell pass through one another and muddy their limits. As corpos-encruzilhada we develop dances that, through the imaginary, incorporate, incarnate, invoke, and blur the limits between human, performance, trance, and animality, taking the macumba as a technology allowing to create <and to reencounter> subtle and ferocious worlds that confront hegemony and produce healing for dissonant bodies and narratives.

In Apocalypso the performativity also comes from materiality. Fabric pieces of different vibrant colours and textures, created by Anat Bosak, veil and unveil bodies, animals and spaces. The presence of offerings like fruits, honey and manioc flour, will also appear as a spiritual-offering-installation on the space, that is open for the public 15 minutes before the performance starts. Another transdisciplinary facet of the work is the sound installation created by Odete. Several different sources of sound will be disposed of in the space, in a cacophony of peripheral voices, murmuring harmonies in the chaos.

An invisible liquid, hidden, kept in mystery and secret, pours to the confused eyes of half-smiling. Mysterious as a river, you can see the calm on the surface, without being able to imagine what runs hidden in its bottom. Thick, it begins to ooze from the mouth-goo. It starts to take over the breasts and other parts of the body. Sweet, sticky, it sticks and attracts omens of crowds. It drips down the legs, into the sex, touching the cloths on the legs and the floor. Honey cleanses, nourishes and heals. It heals throats that swallowed knife words. Honey is the blood of flowers.

Everything can be said with a spoonful of honey in the mouth.

We understand that hacking access and visibility in the art industry is a way to operate in the gaps of hegemony, in order to infiltrate <even if invisibly and mysteriously> revolutionary and insurgent poetics building fields of force and disruption.

If I think about the process of all this, and if I try to locate how in fact we activate this kind of path methodologically and pedagogically together, I would say that the biggest lucky stone we hold steady without letting go of our hands



is the possibility of imagining worlds together. There is no technique for this, but I am inspired by how the world rips apart when we decolonize our bodies through radical imagery that exudes magic from our pores and irreversibly transforms our reality. The world shudders when the damned dream together.

We share our blood when we imagine that skin is a smooth membrane to be crossed. We share our bloodline when we become Siamese twins clinging together by the roof of our mouths and the fine, fine quality of attention in feeling touched while touching. The roof of her mouth touches the skin of my finger, and I touch her finger with the roof of my mouth. It is like a synesthetic lesbian sex that you feel your hand penetrating while being penetrated, and suddenly you no longer know who is touching while touching or being touched.





# RESIDENCYCS

HONOLULU residency. April 26th  
to 30th 2021 - Nantes, FR

CRIATÓRIO, Circolando. July 12th to  
30th 2021 - Porto, PT

RESIDENCE D'INCERTION ICI CCN  
MONTPELLIER – still being booked

# SUPPORTS

ICI CCN MONTPELLIER, France.  
CIRCOLANDO COMPANY, Portugal.



# ARTISTIC TEAM



CONCEPTION AND DRAMATURGY

LUARA LEARTH MOREIRA

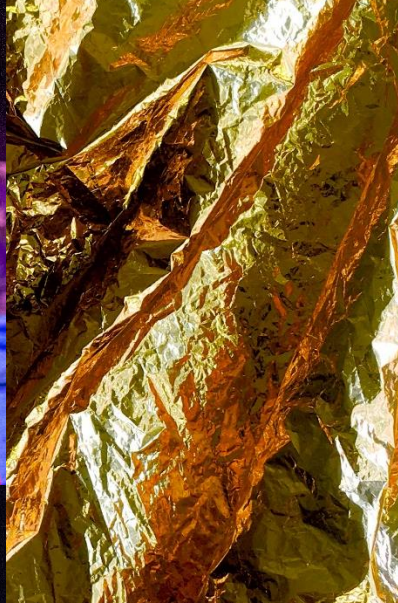
COREOGRAPHY AND PERFORMANCE

LUARA LEARTH MOREIRA AND ACAUÃ EL BANDIDE SEREIA

SET DESIGN, LIGHT DESIGN AND COSTUMES

ANAT BOSAK







# TECHNICAL NEEDS

## LIGHT

LED 16 TOP

LED 4 FLOOR

(COMPATIBLE COMPUTER WITH LIGHT DESIGN PROGRAM)

Adaptable to galleries and alternative spaces with possibility of installing hanging objects.

Montage time 12 hours or 4 shifts

## SOUND

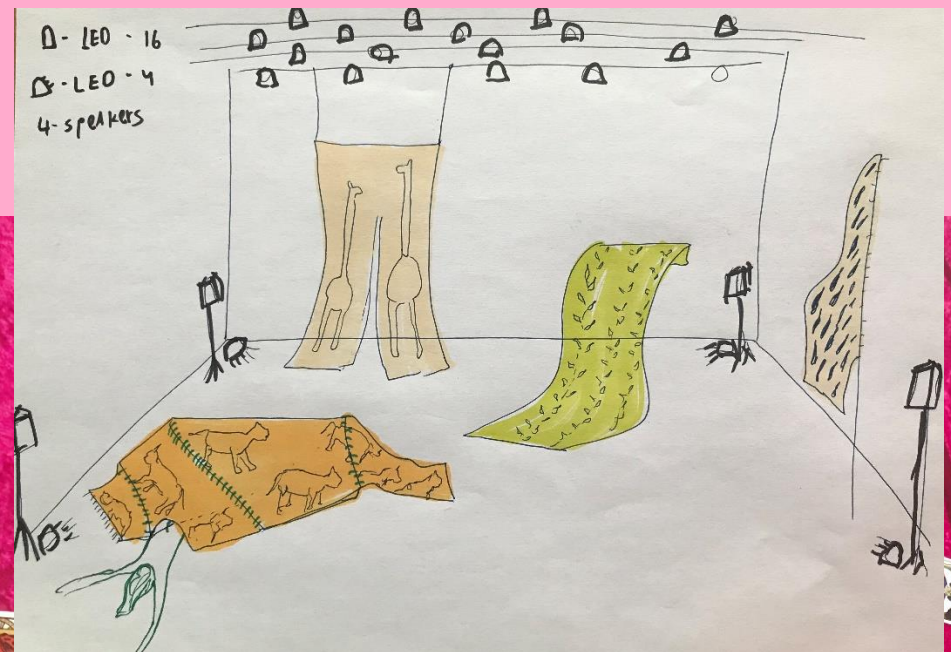
4 P.A. masrca QSC or similar,  
4 CHANNEL SOUND TABLE.

## SET DESIGN

White linoleum

Room dimensions minimum 4m x 7m x 8m

(illustrative sketch)





# BIOS

**LUARA LEARTH MOREIRA** born in 1990, is a performer, dancer and choreographer graduated in Performing Arts from the University of Brasília. She has worked with professionals of various nationalities in the areas of dance, theater, cinema and performance, among which are Emmanuele Huynh , Marcelo Evenlin (BR), Luciana Lara (BR), Pablo Gisbert (ES), Tanya Beyeler (BE). In 2015, she was one of the ten artists covered by FAC-SECULT DF's scholarship program to attend to the performing arts study program PEPCC 2015/2016, from Fórum Dança in Lisbon, where she received teaching and coaching from artists such as Vera Mantero, Loic Touzé, Lia Rodrigues, Marlene Monteiro Freitas, Trisha Brown Company, among others.

In Portugal Luara also worked professionally with artists such as João Fiadeiro, Mariana Tengner de Barros, Miguel Pereira and the Rabbit Hole collective. In 2016 she created her first authorial choreographic piece, the duo Chubby Bunny, that premiered in Alcantara, and was presented in the festival (Re) union, and in the Festival DDD – Dias Da Dança in 2017, Porto-PT, Teatro Aveirense, Teatro Circo de Braga. Also in Luara 2016 created the solo FLECHA, that was coached by Vera Mantero, and premiered at Teatro Meridional in Lisbon. This work was presented in Brazil at the Novadança Festival, at the ¼ Cena Festival where it received the innovation award Furando a bubba, Salão Residência Fora do Eixo, ACASAS Festival and MID Festival -International Movement of Dance, festival voices of the Body in São Paulo, and Festival (re)union, Interferencias and Festival TODOS in Lisbon.

In 2019 he starts a master's degree in dance in the advanced program of creation in the arts, EXERCE, from the Institut Coreofrique Internacional - CCN Montpellier, directed by Cristian Rizzo where she continues her authorial creations creating QUADRILOGIA DA ENCRUZILHADA, a series of ebó dances created at the intersection between macumba, imaginary, incorporation and performance.

**ACAUÃ EL BANDIDE SHEREYA**, Brasileirx, Performer, Nordestinx, Choreographer, Teacher, Gay, Post\_pornographic, CuirMagic. Based in Lisbon, where she held PACAP3 by Fórum Dança and was a contemporary dance teacher at the same place. Graduated in Theater by the Federal Institute of Ceará (Brazil) in 2009. She was a professor in the Higher Degree in Theater at IFCE in 2013\_2015 (Brazil). Works with memory and images from materials found on the street. It studies beauty, violence and mystery. His trajectory is based on the desecration of languages and collaborations developing the following works: "Besides you, what do you have to eat today?" (Residence opened at Fórum Dança in 2019); CORPORNÔ (by Cia Dita in 2012); Two (2012); AUTO-MATISMOS (2012); Otelo (Coletivo Cambada, 2011); O Cantil (Machine Theater in 2009). Since 2008 works with arte\_educacão, workshops and workshops. He currently develops an education project with children from materials found on the street and holds a master's degree in Dance Master EXERCE at the ICI Institut Chorégraphique International CCN Montpellier / France.

**ANAT BOSAK** 29 years old, a graduate of the School of Visual Theatre in Jerusalem. She is a multidisciplinary artist who also specialises with stage and costumes design . Participated Israel, Krakow, and France festivals In different roles creates a performer and designer

created three alternative works for children In collaboration with the Science Museum . was part of the Creative, construction, design of an artistic space project in Jerusalem . build a handmade playground for children .

These days she is part of the research program choreography CCN Montpellier , and deals with questions about the things that word is undefined. And How visual forms and gestures allow space for further thought and information to "enter the room"



## PREVIOUS WORKS

### LUARA RAI0

manguba - work in progress (2020)

<https://vimeo.com/459615127>

2020\_publications!

raioraio lamalama (2019)

<https://vimeo.com/473584291/ab2b1f5c31>

flecha.2 talvez um raio - videoinstalação (2017)

<https://www.youtube.com/watch?v=6aynd8Ks9I>

flecha (2016)

<https://www.youtube.com/watch?v=ybnp-qiz7ml>

chubby bunny (2016)

<https://www.youtube.com/watch?v=IMFskRqouT4&t=4s>

[https://www.youtube.com/watch?v=0FHL2e4X93Y&feature=emb\\_title&list=PL200-DesK1Q](https://www.youtube.com/watch?v=0FHL2e4X93Y&feature=emb_title&list=PL200-DesK1Q)

PORTFOLIO LINK - <https://4fb5669b-7d5b-485e-9a1c-25a6b000013a.files.wordpress.com/2014/03/a3b48a-f6d36c-3302-a4930abe6104-0282a64.pdf>

