



## SOME DANCES ON DICKFACES

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*Unlike Dante, Bosch was not interested in an idea of Purgatory... He wasn't interested in penance, but salvation... Not punishment, but reward for those who, instead of basking in the torment of waiting, discover that access to Paradise is possible here on Earth. In his "Garden of Delights", he freed those who had previously suffered at the hands of their souls. And he made this utopia the central theme of his triptych, filling it with creatures of all kinds in an erotic dance of peace and dreamy idleness, hostile to war and loneliness.*

Lech Majewski from the film *The Garden of Earthly Delights*

*There is no need to return to the golden age: we need to become gold*  
Luciano Parinetto, *Faust e Marx*

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom the emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead; his eyes are closed.*

Albert Einstein

**SDOD** has Hieronymus Bosh's **Garden of Earthly Delights** in the background and as material of study and observation, with the desire to compose a hymn out of time, a bet, a search, an encounter with the bodies of others, creatures that with their uniqueness spread richness and wonder. Not a retreat into oneself, but a raise towards the essence of the human, trying not to confuse it with efficiency. Powerless and addicted to catastrophe we turn to the body as the only opportunity for power. Power to do and not to do. Power to dance as if it were an out of time rain dance, still arching the pelvis towards pleasure and desire as the only form of salvation in a desert. A ritual, a magic.



The historical fracture we are witnessing obliges us not to forget but to strengthen the only possible vital thought: continue the path towards becoming human beings. Because we don't remain human, we become. One becomes so in the experience of making art, but also in watching and participating, which necessarily moves life beyond contingencies, beyond paid work, beyond exploitation, beyond social injustice, beyond the exercise of power, beyond control, beyond identities, beyond genders, beyond obligations, beyond religions. You become so by relying on art with the utopian power of being able to change the world. It is not a new tension, not a new discovery, there has always been within man the desire to have a possible part of paradise on earth. Choosing Bosch's *Garden of Earthly Delights* means exploring its mystery, its harmony, its eroticism, its sexuality, between different human and non-human living forms united by the mystical thought that we are a single precious thing. Today, like yesterday, ideas move, cross and chase each other over the millennia, and the object is always the same, the good of the human being in relation to others, the tension between the individual and the social structure in which he lives.

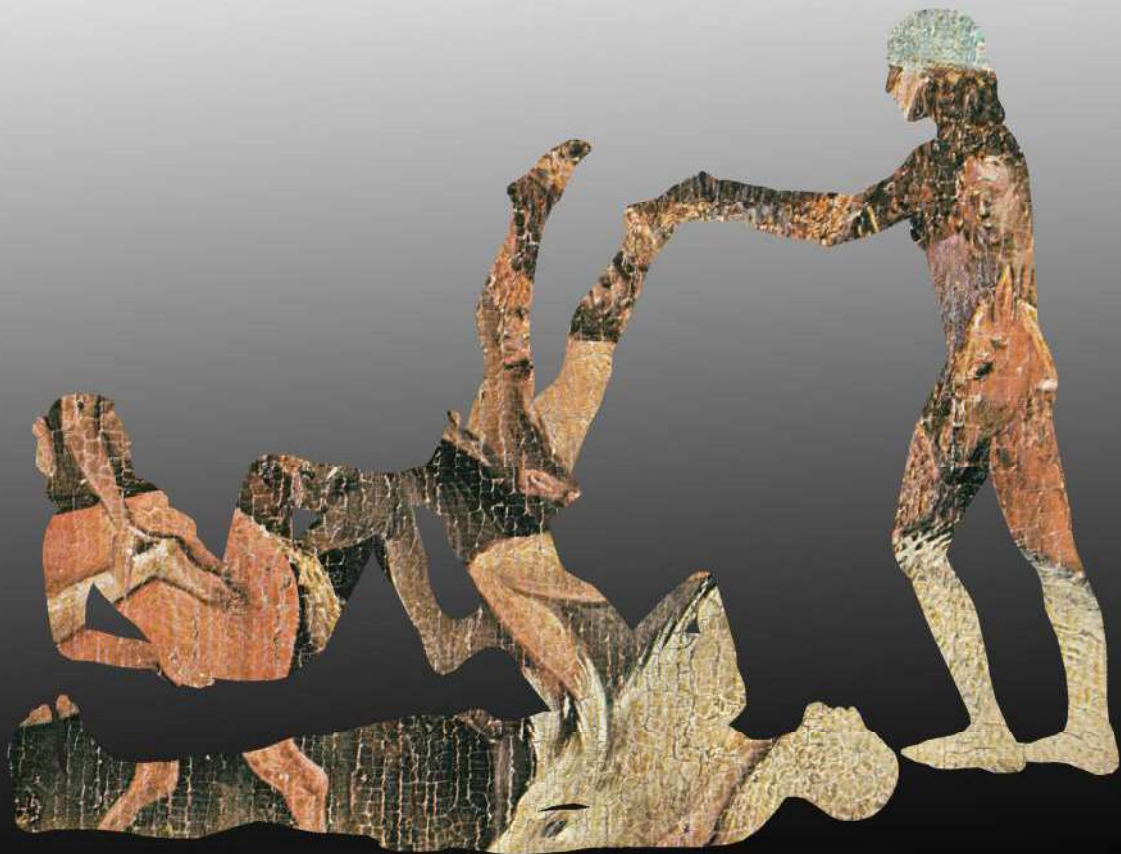
**SDOD**, dancing on dickfaces, becomes then a way to reaffirm that each body must be granted access to the desire, that each one is simultaneously the other, that each creature in its uniqueness has the claim to exist due to its nature, cultivating respect, relationships, care, the beauty of every form generated by contact with living forms.

On the brink of human, language and thought disaster, on the brink of an intelligence that does not evolve despite the evidence of a necessity, we can only keep our gaze fixed on the ancient, forgotten and unexplored body in its free presence. Dancing on dickfaces will be a celebration and a revolt, the creation of a shared place to look, be look at, dance and live.



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## **SDOD**\_production path

Through the geometries, rhythms, utopias and enigmas of Hieronymus Bosch's *Garden of Earthly Delights*, we intend to open a series of study moments to deepen the relationship between a body and others, between the individual and the collective.

By the nature of the research, by the figurative reference that animates it, by the exploration of a space, by the desire to develop an idea of relationship and encounter, we imagined a productive path aimed at realizing a series of meetings and preliminary studies, to expand the body's attitude to a physical relationship that brings all the diversity and points of contact to the fore. We therefore imagine creating a series of events with the complicity of places and structures interested in the project, to carry out workshops and residencies in specific spaces where we can invite, through an open call, performers with a good aptitude for movement and physical relationships with other bodies. On each of these occasions, public performances may be foreseen as study and preparation for the debut. These stages can be understood and agreed as production, co-production, collaboration, previews of the debut scheduled for 2025.