

THE CAVE (FERNANDO BELFIORE)

Parts of the 3 minutes direct live comment (as "instant feedback") after the performance of THE CAVE in Garage Museum Moscow (given in German and live translated into Russian, later translated into English)

Charlotte Imbault (France)

I feel like I have too much food or hangover the aesthetic of many thing together, the aesthetic of excess, maybe makes sense to define this aesthetic as kitsch. What else, problems of perception, fantasy world, I had a feeling that i was brought into a certain situation when his body was inviting me to join his process his fantasy, his way of thinking, at the beginning it was interesting to observe his body making a relation to the space. In aesthetics , in movement, that was mostly focusing on external parts, we says his 'faces' when we had an impression that the body is opening up or looking for an exit. that was the way he was acknowledging the audience. What I was really interest in was how my glance, my attention was caught we could enter his inner world with him. I was really interested to see the division he choose, the space, the objects, I use the world division many times is not by chance I mean the division of colours, for example the division of colors inside the rainbow. In the frame we saw we are always in the centre of the image and also in a restrict space we saw many images during this trip like a bird, elephants many images so if I would say what I saw as professional there would be said a lot about description. Thought description you can understand the excess that uses also in physical excess it would be really interest to work in the frame of this model.

Anna Volkland (Germany)

[...] My first impression was... that we enter the cave. I think Fernando is a magician who brings us to different universes. So he can do it if we are going to co-exist with him, let him guide us. Also, he has an effect as hypnotising... There is a bunch of different references... I can notice popular culture, high culture, ritual, religion, anti culture, mythology, marketing – Coca Cola, Apple, which might be a new religion. Or what is going to become a new religion. Is it a chaos... many references and allusions? We enter the cave and we can observe just the back of it (as in Plato's allegory of the cave) – one strong image here is for me the monkey. Are we these monkeys (closing the eyes, the mouth, the ears) or not? The ones who do not want to understand or reflect? I felt quit shocked even tough I heard many people were laughing during the performance. But I was really into my process of observing and sensing – while having so many questions. At the end there is a certain destruction of references – an exciting confusion. [...]"

Anna Kozonina (Russia)

This is, probably, the strangest interpretation of Plato`s myth of the cave, which I`ve ever seen. And in order to capture its meaning I`d like to draw your attention to several issues.

The first is this vibrant, psychedelic visual aspect of the piece, which draws on glitch, vaporwave and retrofuturistic aesthetics dealing with pop culture, technologies, consumerism, internet art and nostalgia. Capturing viewers attention, it immerses us into affective images, which become a spectacular environment, kind of new digital nature, producing its

"inhabitant" (Belfiore), and its "natural" elements: "the cave" (which is a plastic tent), "the stones" (made of foam plastic).

This environment is technology-based, flat (as the wall of Plato`s cave, where the shadows are casted), affective and semantic: it is always in flow, importing images from its endless memory and archive – corporate brands as well as ancient figurines of elephants and monkeys. As in postmodern project, it confronts the idea of history, mixing images of the past, present and future, of pop culture and prehistoric art, giving them the same status of simulacrum or shadows.

The second point is the dancer, a caveman and an inhabitant of this digital nature of signs. It seems, he is being trapped, infected, transformed by this vivid visuality. Images are based on code, adverts and brands, as well as all capitalist production, are based on rationality. But when being embodied in performer`s presence, technologies make their insane and esoteric entity visible.

It seems, Belfiore wants us to think, how our flat digital environment can produce contemporary corporeality. Balancing a powerful emotional impact and nuanced reflection, this work raises vital questions in our post-internet world.

Silent Period is international educational project devoted to the theory and critics of the contemporary dance.

Battle of Critics proposition by Isadorino Gore In collaboration with Garage Museum in 2018

See: <https://www.youtube.com/watch?v=T29YEzIOXwE&feature=youtu.be>

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