

Vistas

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Biographical information

Los Platelmintos are a group of artists, living in Mexico City, that work under the premise of interdiscipline and experimentation. Dance, music and electronic media are fundamental elements in their work. Ernesto Romero : music composition and electronic media. Studies Composition, Mathematics and Choir conduction in México. Chief of the Audio Department at the National Center for the Arts in México where he researches and developes technology applied to the arts. Esthel Vogrig : Coreographer and dancer. Studies contemporary dance and coreography in México, Vienna and the United States. Director of *Los Platelmintos* company. Recipient of the "Grant for Investigation and Production of Art Works and New Media" from the National Council of the Arts and the Multimedia Center in Mexico. This grant was used to produce the piece *Vistas*. Karina Sánchez : Dancer. Studies contemporary dance and coreography in Chile, Spain and México.

Description of Piece

Diagrams/images are welcome (do not exceed 1 page total).

VISTAS. (2005) Choreography with video, one musician playing live electronics and two dancers with metainstruments interacting with the music. Divided in three scenes the work is conceptually based in the "self-other" cognitive phenomena inspired by Edgar Morin's idea of the evolution of society through interdisciplinary interaction. The interdisciplinary feature of the piece is carefully constructed using 2 metainstruments that link the formal elements in a structural way. This metainstruments are two wireless microphones plugged into two stethoscopes attached to the dancers hands. The movements of the dancers make the microphones generate an amplitude that is transmitted to the computer and mapped into different music elements. Some live voice participations from the dancers add dramatic accents to the piece. *Vistas* is an integral piece in which the music supports the choreography as well as the choreography gets influenced by the music. The video supports the scene creating an abstract space that changes and evolves according to the performance. The musical aesthetic has Noise elements and voice sample manipulation playing with texture and density contrast in a very dynamic way. The language of the choreography comes from an exploration of the planes in a 3rd dimension space by separate first and united later. The language is also influenced by the need to achieve the best usage as possible of the metainstrument

