

# MISS UNDERSTANDING

## BOOKLET **DANCE LITERATURE MUSIC** **ON PRODUCTION & EXPANSION**

*Miss Understanding* is the outcome of a creative match, produced and led by MotoPerpetuo's Dance company Manuela Bernasconi and Francesca Sproccati, that spawns from Carnal's Creative Universe.

The dead body of Sophie Constance Jones at the Mercurio Hotel, unfolds an investigation that takes our narrator into the depth of his own experience, uncovering and resurfacing his relationship with celebrity star Carmen Lebell, in order to acknowledge his responsibility in the act of the crime.

Created from the choreographic work of both Bernasconi and Sproccati, every aspect of the movement proposes and expands into the value of text, word, sound, music, and performs through the imagination of the audience, deeply rooting its sense in personal truth.

Looking into the movement construction of comic book, pulp fiction, and the subtle tension of the noir genre, the whole performance is an experience that allows the audience to mingle into the gaps of the story and trade involvement within the flow of information. Movement and word relate at a distance, to flare during specific moments of complete congruence.

The work of Bernasconi and Sproccati is charged with sensuality and finds eroticism through the value of intimacy: not like a peep show, but rather taking us inside closed doors during the act and performance of a death, actually holding in our hands the weapon of the crime. We are responsible for such beauty.

Complemented by the rich imaginative world penned and read live by Felix Bachmann Quadros, and sustained by the provocative sound and music of composer Luca Congedo, *Miss Understanding* is a strand into the expansion of a creative universe (*Carnal*, please see attached information) that looks for a deep conscious relationship with its audience.

*Miss Understanding* opened at the Teatro Foce in Lugano 14th and 15th of March 2014. As a creative Match it jointly appertains to the baggage of energy and playing information as proposed for *Carnal* Creative Universe and *Super Proposito Power Match*.

### For this match

#### **Choreography & Interpretation**

Manuela Margherita Bernasconi  
Francesca Sproccati

#### **Storyline, Live Text & External Eye**

Felix Bachmann Quadros

#### **Music**

Pietro Luca Congedo

#### **Lights**

Giulia Pastore

#### **Technician**

Lio Morandi

#### **DJ Sets**

Specialivery

Mess Me



**MASNÀDA**  
**ASSOCIAZIONE**

Via Ciseri 3  
Spazio 1929  
6900 Lugano  
Switzerland  
+41793606579  
info@masnada.org  
masnada.org

Cover photo by Felix Quadros detail  
from performance.

Booklet photos by Felix Quadros for  
*Miss Understanding*.

# A straight line.

## From fudginess to clarity.

After a first period of research and creation during 2011, interrupted to then be readdressed in 2013 for *Carnal*, the choreographic work for *Miss Understanding* spawns and follows from a very generous creative universe enriched by all previous work.

This match has been played (starting from the body in movement), in Lugano, from December 2013 to March 2014. Its title, "*Miss Understanding*", born as cue and to provoke creation, has in itself a double meaning, a dualism that contains movement, counterforce and dynamic equilibrium.

On stage the full attention is directed towards two female bodies, not characters, but two faces of the same coin. The use of synch in motion allows for the alignment of the singular and through the subtle displacement of such synchronicity create a trail, stir a blur and provoke a space – time relationship that confuses past with future dilating the present moment.

The stage is narrowed into a two and a half meter wide and ten meter long catwalk, a yellow line that starts from within the audience and vanishes towards the back of the stage. This invites for a contained movement, the diagonal is almost vertical, and the space is specifically reduced. The work has taken us into a depth of field that then surfaces. We have played with the superposition of images or layers: out and into focus, from concealed towards clarity, the vague into sharpness, distant towards closeness.

By tracing frames of contained motion, the bodies perform a descriptive scene that text and voice are already describing; we tap at certain moments into the style of comic strips. As snapshots, from one body to the other the story becomes constructed. Such construction then opens into a flow of movement that runs up and down the runway. However the expressive bodies do not merely perform a journey, but cross the space to evidence pre existing form, that of the noir, that which suggest the story which is being read and told: a city, provocation, sex, chance, noble arts, denunciation, a challenge, women, party. Like a glove we are filled into the lacing of the story.

The development of creative elements utilizing the body's intelligence has taken us to discover an array of movement qualities with a common denominator: its root the ground. This generates, by consequence, an explosive and implosive force that develops predominantly in the upper part of the body. On the ground, in fact, rests the artwork; It is in the ground that it releases and gives space to the audience. It is in the ground that the catwalk dissolves.

*Manuela Bernasconi.*

*Creation, Choreography & Interpretation for Miss Understanding.*



# A filed story.

## Linking strands to our audience.

The use of space. That was the main premise behind the Miss Understanding creative match. In fact, writing a story that spawns from movement gave me the chance to perform into three different qualities that seek to relate specifically to the audience: concentration, imagination, expansion.

Through the focus on the main action on stage: a long runway that holds an action that comes to and from the audience, the concentration of detail and analytical input allows for every other sensorial aspect to liberate. Movement holds the possibility of an audience's circulatory imagination to create and develop a special relationship. Visual information settles into the intellect; Into what Plato called 'the plain of truth' (Phaedrus).

So in this case another layer of story (or consciousness) happens through the voice over of the narrators' lively experience: places, characters, love life, circumstances, memories, smells, everything addressed to the senses, come about in literary verse. As if reading a book, and tapping into the imagination that we entertain when reading. This leads to the possibility of creating an entire layer of information, susceptible to the focused movement on stage, and yet related through the audience's personal creativity.

This initial dialectic leads to an expansion, cuddled and heightened through sound and music, of the audience's world that make it possible for *Miss Understanding's* sensuous world to breathe. A dance piece becomes a story, holding true to the narrative aspect of a book, and is ordained emotionally as a physical receptacle for the audience to dwell.

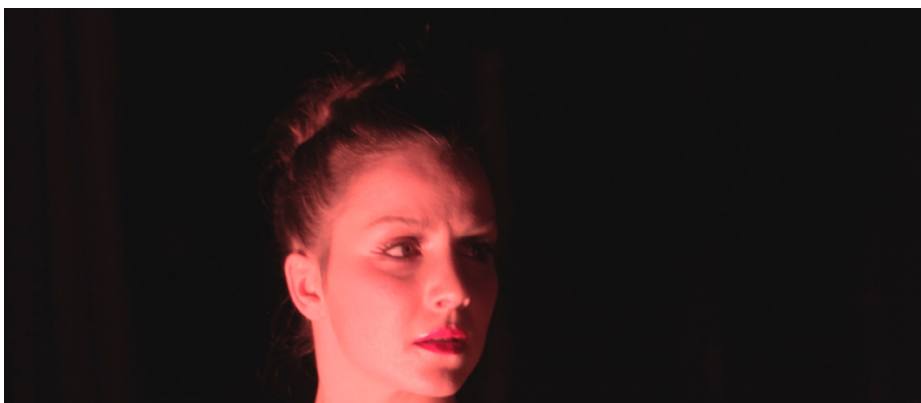
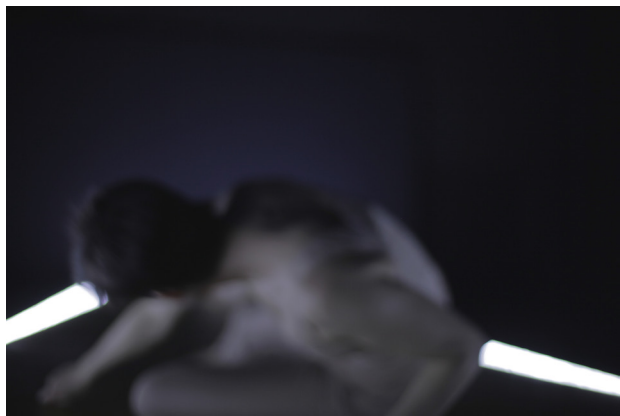
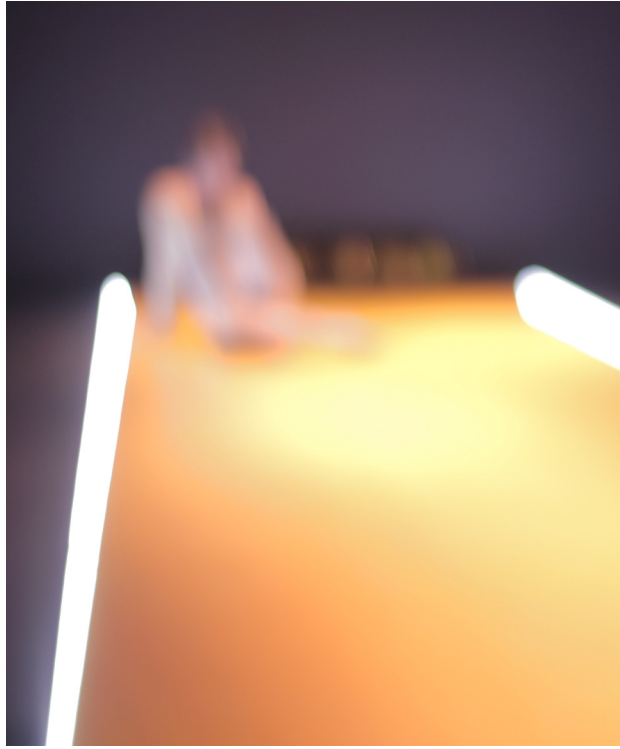
The space created so far is not necessarily only specular in a theatrical way, but the grammar of imaginative activity becomes fixed into a subtle tension searching for truth within and yet receiving it from the outside.

*Felix Bachmann Quadros.*

*Creation, Storyline & Live text for Miss Understanding.*







# Noir.

## A genre for our times.

I must have been a man already when I got Raymond Chandler's *"The Long Goodbye"* and ate through it like a caterpillar. The order of things was quite perfect. The world was simple and straightforward, in its twisted and unwarranted understanding. Liquor combusted characters, and the lonely man of reason looked for life in the small places of unsurprised contention. Phillip Marlow became a sort of hero, un-repented, so much for Chandler's alter ego but the knife of society in a moment of deep hopelessness. Chandler, himself having lost his job in the great depression, was pivotal in helping take the Noir genre into a mainstream game back into the 1950's, because it was the only way to look at the truth, the hole truth, and swallow hypocrisy like a pill of human anecdote.

In fact, the noir genre persists beyond a mere style, and not specific to an aesthetic environment all too signposted in our black and white, shadow casted two faced characters. It allows for depth beyond judgement. For to judge, morally or humanely, a noir character would put an immediate stop to the subtle logic flow of our private detective extraordinaire. A private detective we all are.

Roman Polanski's (director) and Robert Towne's (screenwriter) masterpiece *"Chinatown"* crowned an expansion of the genre into new ground with all the right pieces back in 1974. Like life, as much as the private dick J.J. Gittes tries to hold the plot together, it is always bigger than what he comes up with. In fact, it seems that every plot forward, illuminating as they are, have the quality of our protagonist's fantasy: as everybody around him agrees and acknowledges his breakthrough, the action then takes us to understand that yet again he was not entirely right, and that the actual plot is thicker, deeper, more expounded and impossibly true, through a corruption infected world that takes us through to the famous last line: "forget it Jake, you're in Chinatown."

The particular becomes general and container of the whole. Manifesting the genre's life in today's globalized world in which everything goes, dispatchers share tables with housewives, politicians speak peace for war, a handshake means zilch, whole countries are diverted into another's main cash supply for resources, the Guardian newspaper publishes marketing treats for

behaviour implementation on its front cover, and still everything is known and everything ignored, suits a social need. To talk the truth out.

There is comedy in life, always. Even in the darkest of places we can find a sort of detachment that bubbles into taking life lightly and go "Pop!". It's fun; it's the way noir happens today. More so while becoming human cyborgs – we are transforming our nature, taking in technological dependency and enhancement. Social patterns, behavioural conditions that stream towards the pool of information murkiness that allow for accepting everything we are sold, is part of our historical moment.

Yet there is in the ocean of possibilities, through murder and love, intrigue and understanding, acceptance and deliverance, one key aspect that the noir genre offers categorically and uniquely: the fascinating quality of truth and self-deceit.

*Felix Bachmann Quadros.*

*Creation, Storyline & Live text for Miss Understanding.*

# Catwalk.

## And the elements of crime.

Upon the square and concentric scenic space of *Carnal*, two opposable forces exert a pressure towards the centre, transforming the stage into *Miss Understanding's* catwalk. The moment expands under the magnifying glass, reveals two overlapping poles, the dot becomes a line from which images emerges into the surface, towards the audience, with crystal clarity to then dissolve back into the distance and the depth of stage.

Now: the crime, consummated love, the blaze of the senses snatches from reality to dissolve into the dream world.

The skin: limit, sweet and attentive, enclosure, tangible boundary, it contains, gives form yet deforms, allows entering and transpires images; layers of information become permeable one to the other from which there emerges and describes, transcribes and overwrites, all of what happens: a chronicle of an action; And yet these layers admit space: the body becomes matter and suggests, alludes.

Feminine prowess anchored to the ground, swarm of fire and fertility, contained in the form, definite, of a body in movement. A body that seeks explosion.

*Miss Understanding* is a solo piece interpreted by two dancers and a male voice, the planes of action become, again, intertwined, they dissolve one within the other, expounding or disappearing without ever leaving the scene. Double, whole.

*Manuela Bernasconi.*

*Creation, Choreography & Interpretation for Miss Understanding.*



# Masnàda Associazione.

## Principles.

Founded in Switzerland in 2009 as groundwork for an international artistic reality, Masnàda Associazione places the centre of its activity in the exchange within a creative process, and the opening of a creative universe to diverse artistic manifestations.

Masnàda believes and promotes art as an associative movement, fostering relationship with artists at an international level and through consolidated collaborations in Latin America, Australia and Europe.

Masnàda Associazione understands that creative products today do not exist in an isolated or individual space. A work of art takes life and value through the personal expression of each artist to the expansion of the artwork's spirit and propagating towards social reality.

Creative humus happens at small, qualitative, cross – cultural discussions that have an intense ripple of effect with an audience. Thus, fundamental to our work is to root our creative activity in the territories where we are present.

*For downloads and extra information, including N° magazines, statutes, and audiovisual material please visit [masnada.org](http://masnada.org).*

