



Party Girl - Francesco MARILUNGO (IT)

The project wants to investigate the concept of the body as an object of desire. What makes a body sensual, what triggers desire in the human being. According to Georges Bataille, the figure par excellence who embodies the essence of desire is the prostitute. An almost archetypical figure who represents death under the mask of life and who therefore has the very meaning of eroticism because eroticism is by definition the place where death and life are confused. Prostitution makes a body offered a "dead object", or rather the dead point of the unleashing of passions. The body becomes a pure object of desire and it is precisely its state of passivity that allows the observer to associate it with a figure that corresponds to it. The object of desire must exist for the desire of the other. With Party Girl the emphasis is on this process of objectification of the body, a process that makes the human body almost "inorganic".

direction and choreography Francesco Marilungo

with Alice Raffaelli, Barbara Novati, Roberta Racis | assistant director Francesco Napoli

costumes Efsio Marras | video Gianmaria Borzillo, Francesco Marilungo

management and promotion: Domenico Garofalo | production: Compagnia Körper in co-production with Danae Festival, Festival MilanOltre | with the support of Gender Bender Festival, Did Studio/Nao Performing Festival, Kilowatt

Francesco Marilungo

Ancona 1982. After a degree in thermo-mechanical engineering and a period of research in aerospace aerodynamics, he turned his interest to the performing arts, attending the theatre-dance atelier of the Paolo Grassi Academy in Milan. While working as a performer for several Italian companies, he began a personal choreographic career in search of a code that would relate performance art and contemporary dance. Driven by the precision of RTC (Real Time Composition), Francesco Marilungo focuses his research on the creation of atmospheres resulting from the combination of images structured on different levels of representation. In his works he uses the body to investigate the archetypes of our culture with particular attention to the perturbing, to all that is connected to the forbidden desire. The work reaches an original development in the rehearsal room only after careful research that crosses and combines several fields: after investigating a subject through writing, reading, discussion and audiovisual research, he translates through the body the matured imagination. In the studio he subjects himself and the artists working with him to sound, silence and dissonance, sometimes even overloading mind and body with stimuli, in order to see how they react and therefore to obtain a kinetic vision of the theme. As a direct consequence of his scientific training, his works have a Cartesian mathematical structure. Each element of the internship is considered as a complex entity consisting of a myriad of equations that make up the entire performance system.