



## DOOM

project, realization **Kinkaleri /Massimo Conti, Marco Mazzoni, Gina Monaco, Cristina Rizzo** | with **Marco Mazzoni, Gina Monaco, Cristina Rizzo** | production **Kinkaleri – 1995/96**

**Doom** is **Doom**, the most extreme state of appearance: the speech loses all its nuances to emerge in the splendour of the vision. There are no positions to defend, only the record of data and effects. Everything needs to be watched in order to exist, since space is now empty and suitable for endless coming and going. The box is separation from the outside world and, above all, is the creation of a full/empty inner space that glows in an over/exposed white light forcing the world to mark off its limits. The box is the place of the vision; inside three dancers who are three dancers articulate themselves in three journeys of movement. The bright light scatters the angles. The Depth is given by the positions of the dancers that they always measure. **Doom** is the vision of a belonging; it's the vision of the decomposition of the moving organs, of the articulations linking the different parts; it's the vision of possibilities of the movements obsessively repeated or frozen in the flesh; it's the vision of the force lines either isolated or doubled; an empty vision or a full one, disarranged or reassembled, things in disguise that only refer to themselves; it's the vision of white that states the black in its absence; it's a vision's vision. "What to do of an eye under such a system?"

This project is inspired by S. Beckett's latest production, F. Bacon's painting and some porno magazines and medical reviews.

**DOOM** was also presented as part of the program of *Maggio Danza - Nuova Danza Italiana* curated by Karole Armitage, played by the corps de ballet of the Teatro Comunale in Florence (1997).

video: <https://vimeo.com/430824838>