

Opera of the Absurd

Loom Collective

From the improvisations we performed while recurring to the audios from Denmark, Hungary, and the Netherlands, during Tier 10, and the music “Helmet Boys” by Anne Imhof, Eliza Douglas, and Billy Bultheel, we embodied a 3-minute “Opera of the Absurd.”

In front of a rectangular space with a mirrored background, our four bodies begin in a dispersed manner, followed by a sculptural union and a final separation into pairs. The movement goes from screams and cries to the shape of a mouthed heart, from the end of the world to an eternal farewell.

Mercedes makes a high-energy entrance, with dramatic voice and expression, creating a circular spatial composition around the group. From there, in a silenced scream, she moves to a sculptural kiss with Aura, Sol, and Júlio in the centre of the room. In the end, with Aura directed diagonally, she gives a robotic farewell with a touch of sarcasm.

Aura's battered body is awakened by the chaos, revolting in a slow and post-butoh way against a post-pandemic world, and eventually approaching Mercedes, who suffers from her martyred loss.

Júlio's body begins in a baroque pose of falling or suffering. Gradually, they change their position in space, sporadically screaming and invoking expressionism and the face as a butoh mask. They aggressively open their mouth with their hands, as if trying to reorganise it between dripping saliva, stretched skin, and exposed teeth. A heart shape forms in front of their face, moving their arms up and down like gills. Their heart breaks as they bid farewell to something to their left.

Sol's body settles in the upper right corner, standing, already with perceptible tension. There is a suspension until the first action emerges. This first reaction happens after the scene begins with a scream generated by Mercedes. At this moment, the "staccato" movement emerges in the lower limbs, and the smoother, rounder movements occupy the arms and hands, accompanied by a sound reminiscent of a hyperbolised cry in her romanticism.

The broken quality remains in Sol's body and extends to her voice. From this broken movement, her hands begin to gain more prominence, leading her body to move to a more central area of the stage and creating shapes that lead the group to the shape of a heart. It is these shapes, which occupy the mouth, that increase the simulation of crying and despondency, moving away from the centre, initiating a deconstructed farewell to the eternal invisible.