



## LOVE LETTER #1

### ANDREA SALUSTRI MATERIA

Dear fellow creators,

There is so much love and passion in the way we devote ourselves to bringing our works to life, and in doing so, if we are lucky, sometimes bridges of meaning appear, and those who encounter our creations can perceive that very passion and make it their own, for a brief moment of appreciation, for a brief moment of contact.

Any appreciation of art is an interpretation of art. Any interpretation of art is a re-elaboration of the artwork.

The most historically codified pieces of art are but fleeting encounters bounded to the present moment and particular context in which they are experienced. Art is and will always be Alive, Present, or else it ceases to be Art and becomes objects, movements, and actions in the world. This perspective on art as the result of a co-creation between the artist and the observer is certainly arguable, but it is something in which I strongly believe.

Even in relation to our own works, we, the creators, encounter them always with different eyes and renewed identities. Our original intentions remain partially obscure to ourselves and no less objects of reinterpretations.

Why am I writing you all of this? Because I see a deep value in this fleetingness. An opportunity for growth as opposed to crystallisation. And here, through The Sphere, this opportunity is presented in the shape of an open call, a love letter in fact, where I am asking you to put your love and your passion into re-elaborating a work of mine, and growing it further than my own interpretations of it.

The work I'm proposing to you is called MATERIA. It is a transdisciplinary research on polystyrene. It's a performance where the human and the material engage in a non-verbal dialogue; in which juggling tries to not impose direct control, but rather create controlled environments so that the material is free to perform and take initiative. The role of the performer shifts towards that of a facilitator and the focus is constantly



negotiated between object, manipulator, and manipulation.

MATERIA was originally born with a contemporary circus identity within a contemporary dance context. This contrast, rather than constituting a resistance, supported the creation of the performance. The research insisted on the cross-contamination of different artistic genres, following the lead of the material and its possibilities. With a deliberate interest in the exasperation and ambiguation of juggling and manipulation, I explored these possibilities by transforming different shapes of polystyrene into performers, dance partners, canvases, sculptures, experimental music instruments, and more. But there is only so much I could explore on my own. It's now time to ask you to continue this process of discovery on the material and create a derivative performance.

The rules I'm setting for this new performance are simple: you should explore polystyrene through different disciplines, treat it and present it not as an object but as a subject. Leave behind any circus heroism and desire to display your own virtuosity, look instead for the virtuosity of the material itself. The derivative performance doesn't need to be a solo show, but it is essential that you keep the hierarchy between the performers and the objects as an equal contribution, or tilt in favour of the polystyrene. As a performer, you don't need to disappear (there is no such a thing!): you just need to give space and voice to the material. Collaborations with non-circus artists are not mandatory but highly encouraged. Finally, I hope to see polystyrene shine, through the lens of your own universe. Take MATERIA and make it yours, I am looking forward to your discoveries!

Love,  
Andrea