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Turning the world back to earth (and back again) through Alessandro Sciarroni’s spinning practice

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Abstract



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In this article, I address Alessandro Sciarroni’s spinning practice as it was taught and perceived in the context of the choreographer’s workshop at the 2019 *Na Prática* summer school in Portugal. Drawing on my personal involvement as a participant, I begin by evoking my embodied experience to outline and characterize the different impressions raised by the spinning exercises. Therefore, exploring a possible understanding of my body-in-action within the experimental rationale that framed the workshop. I then take a closer look at the practice under Martin Heidegger’s conceptual dichotomy of ‘earth vs. world’ insofar as it provides a systematic scale of relational possibilities between our bodies, ourselves as individuals and our surrounding environment. Hence, contributing to the overall debate around the relation between somatic practices and knowledge reproduction. I build on this reflection by further exploring the potential that spinning practice has in stimulating new understandings of ‘being in the earth’, thus raising the great conversation about the urgency of human beings to ‘turn’ their attitude towards the planet.

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The embodied experience of a dance practice

What is it about?

The choreographer Alessandro Sciarroni developed a spinning practice in the context of a dance piece called 'Don't be frightened of turning the page'. In this paper, I begin by framing and interpreting my embodied experience of this same technique as it was taught by Alessandro Sciarroni in a workshop held in Portugal in 2019. I conclude this interpretation by evoking the potential of the spinning practice to bring forth a renewed sense of the Earth in us, thus strengthening the will to change our behaviour towards the environment.

Why is it important?

In this paper, I refer to Martin Heidegger's dichotomy of the Earth versus the World as a way to frame theoretically and articulate our bodily experiences, thus offering a new (and expanded) perspective through which one may look at dance and other body art practices.

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