

De: **Emilio Santisteban** emilio@emiliosantisteban.org

Asunto: Aprender Esra

Fecha: February 28, 2014 at 1:05 PM

Para: esra özmen

Hi Esra

This is my first "formal" e-mail beginning of our shared creation in "Aprender" . I'm excited (and a little scared , you 'll understand why) .

In this work (Aprender ) both will try to teach us things . The language is going to be a very difficult and tough challenge ( it's part of the idea you will) . Although the main part of this work we will do in Vienna during May, a small part can access the e- mail before (and perhaps later by Skype because the rap ) .

I am an artist ( as you know ) , but I am also a teacher. On 1 August it was 25 years in teaching . Although much time teaching always feel that I know teach. Most of my best friends are my former students and I think they appreciate my teaching . I always get messages telling me that, and yet I always feel that I'm a lousy teacher. It scares me to teach and that's what I do 25 years ago . Then, to my Aprender is in every sense a very important work because I teach and learn in languages I do not know . Furthermore, although I am an art teacher , I have never taught exactly performance . In art that's my main job ( started doing performance in 1990). I understand certain things that are fundamental performance but most performance artists do not realize , for example , that the use of the body on stage has already lost the strength and meaning it had in the first 50 years performance in the West. This means that performance when I 'm actually trying to do something against the performance . Therefore " teach " performance when I myself am questioning , is especially challenging. All this , in German / English / Spanish ! I love a challenge , but give me afraid.

One important thing I should say is that although I have repeatedly involved in politics in my work as an artist and as a citizen in my life (I've been part of groups of people pitted against dictatorship and against the corrupt power of mining companies in Peru ) and have even risked his life in this (once I was on a blacklist of murders planned by the dictatorship of Alberto Fujimori 1992-2000) , musical numbers I am extremely conservative : I love a child 's academic music (music "classical " ) , Haydn , Schubert, Schoenberg , Mahler , Schumann ... ( coincidentally many musicians of Vienna). It's strange because it does appreciate other forms of music that can be currently more " performative " ( transformer ) that classical music , but the music that I love is that music seems so remote from political change. This can be useful for you that you do rap information.

How do performance, and as I teach many years ago, was supposed to have " stage presence " . But no, it makes me very nervous being in front of groups of people, talking to many people. So I understand that to teach me rap going to have a tough challenge because I will be for you like a shy child . I will, I know you 'll do and learn to do rap, but I also know it will be very difficult. It would be very difficult even if it were in Spanish, but it will be even harder in German / Turkish / English. Or maybe just because no one will understand what I say in Spanish will be easier? I think it's a situation that can leverage very well.

I think it can be valuable to a young woman (you) dominate the rap and rap to teach a clumsy old man for rap ( I ) . That may be valuable . I think of the following: I have spoken of a very large supermarket near Sandleitenhof Can you give me some kinds of rap in place to teach young people that rap, and give me some other kinds of rap at the supermarket before the

public ? Something opposite rap to classical Viennese music ?

To begin to " teach " something practical about performance, you request this exercise:

1. Make a written Sandleitenhof everyday situations ( which are usual things , such as people get used to buy bread at a place at specific times, or conversely that the custom is that sellers of bread with the bread to list houses at certain times ... I do not know ) .

Two . Take photos / videos do those situations.

Three . Identified for each of these ritual situations (ie actions that are more or less always the same or very often ) .

April . Identifies whether these rituals somehow hide / reveal sexism, sexism , racism, xenophobia , etc. .

May . It also identifies if somehow those same rituals hide / reveal otherwise gender equality , positive relations between different ethnic groups, etc. . (Things are never absolute , it has some sweet salty ) .

6. Take photos / videos do those details that hide / reveal these things negative and positive respectively .

This will have to do this week or this month ... you can do it little by little from now until the end of April . The idea of this is that gradually we identify very specific situations to be tapped (affected , modified , altered , renovated , etc. . ) With performance ( yours, mine or yours and mine ) . It is also to be identifying slowly what I call " devices - verbs " , ie objects , actions, gestures , images , phrases or other things that have the force of a verb , giving meaning ( negative / positive) to the customs . These " devices - verb" are important for the performance involved a situation in which the " device - verb" is important key. The " device - word" is in the performance as the word is in rap . Although I do not understand the lyrics of your songs , I suspect the boxing ring that has intervened in one of your rap is a significant " Device - verb" machismo / sexism / rejection ... are you the arbiter of box in that song? What is the ritual that has intervened , the boxer , the referee ? .

Want to give me a job to prepare me go to rap?

A kiss ( in Peru is not frowned upon leave of a girl with " a kiss ").

E.