

abstract:

## Let's take scenography for a walk...

As opposed to the major and dominant forces, the minor refers to molecular singularities. It stands as creative outgrowths, embodied revolutionary forces that draw the horizon of the future creating new forms. 'Minoring' supposes that we take extreme measures and subtract the elements of power to promote new alliances. (Deleuze 1997; Murray 1997: 245)

At some point in my research, I have decided to experience scenography outside of the traditional western theatre architecture that ordains the spectator's perspective and whose machinery and technology conditions the designer's creativity. By subtracting these elements of power, I deliberately created a destabilizing tension that challenged my knowledge and practice of

scenography, triggering the emergence of other possible becomings. In that process, scenography expanded from theatre design to become a spatial practice concerned with greater social, ecological and political issues such as development-forced displacement and resettlement, urban renewal, territory and memory.

Instead of sitting at a table drawing, I started walking to significant places. Whatever I encountered along the way, became part of a writing process that reversed the way I think, live and design performances. Inspired by Gilles Deleuze and Felix Guattari's 'geophilosophy' (Deleuze, Guattari 1994) I have coined the term geoscenography to make sense of this grounded practice allowing for creativity to rise from a relationship between the designer, the earth and all its existing elements. With this 10' minutes provocation, I intend to take scenography for a walk for potential performance design futures.

## bio

Carolina E. Santo is a scenographer and independent researcher based in Paris, France. She holds a master's degree in scenography from the Zürich University of the Arts and a PhD from the University of Vienna. She has recently been appointed curator for performance for the Prague Quadrennial 2023. Her current work includes scenography installations, walking and site-specific performances. Addressing scenography from a philosophical point of view has redefined her work as Geoscenography.

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