

CLAUDIA PALAZZO



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ARTIST

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ABOUT

Claudia Palazzo is a London born and based artist and dancer working across the intersections and contradictions of dance, performance art, installation, alternative cabaret and film using her body as a responsive site to her environment and territory.

Her work exists somewhere between the nightclub, gallery and street, and focuses on the live experience and a place to be able to shift through, let go and sit/deal with. It is often poetic, feral, meditative and violent in its structure, influenced by roots in nightclub culture, inner-city concrete dwellings and psychophysical training. She seeks to establish charged connections and subliminal feedback loops of understanding with an audience in order to process and harness our collective and individual sense of joy, sadness, resistance, power and endurance.

Her current research is around absorbing impact, damaged support structures, what can represent us in our absence and repair and rebuild. As a performer Palazzo has worked with Carlos Motta, Complicité, Carlos-Maria-Romero aka Atabay Mamasita, Ann-Liv Young, SERAFINE1369, Eddie Peake, Cyberdog, Franko B, Sinead O'Connor, Lucy McCormick, Marisa Carnesky, Thick & Tight, Michael Dean and many others.

She was a studio holder at CONDITIONS/ICA studio programme 22-23, is a member of drag troupe The Lipsinkers, a member of queer performance and activism collective SPIT and was Artist and Dancer in residence at GROW Tottenham. Claudia is also a member of Martin O'Brians Last Breath Society and is a mentor and guest lecturer at UEL and DJs for The Posh Club – a club for the over 60s run by Duckie.

WORK

Our Suspended Corridors

'There are 26 vertebrae in the adult human spine. I couldn't order a replacement. My spine is the length of this light.'

Claudia Palazzo presents new performance work *Our Suspended Corridors* set within a live electronic score set by Conrad Kira comprising of dance, live sound, wheels, text and a lot of strip lights. It explores notions of urban healing and the concrete fetish, the absorption of bone, noise and cement. Navigating the complex tensions between inherent strength and the impact of damage.

Exploring the materiality of concrete and its relationship to movement and bass. The work looks at mass made strip lighting, as a central vehicle to unpack ideas about absorbing impact, fitting in spaces, re-building and replacing the self in space. In an attempt to unfix from ableist ideals of mobility and repair.

'Get up, just get up...up, it's better to go out on a high. Some new kind of high rise'

During Claudia's journey of trying to manage their condition and accept it, they have become increasingly preoccupied with what it means to heal in an urban landscape. Questioning the ableist notion that the city is inherently damaging and the "natural" world healing. Not pitting these against each other but wanting to question what this says about people who identify with a different type of nature. As a queer person Claudia acknowledges that it is tricky to adhere to being told what is and isn't natural.

Claudia ordered 16 strip lights to be other dancers. During the early days of their diagnosis when they couldn't walk, they were confined to their room on the top floor of a block of flats. The city skyline was full of suspended corridors of strip-lights in high rise buildings.

'I became interested in these corridors of light as divine objects, ever visible oracles that had managed to transcend the ground floor. Objects held up by concrete'

Number of Performers: 3 | **Duration:** 55 minutes | **Touring:** April 2025 onwards. | **Space:** Must be able to achieve darkness/blackout. | **Audience:** For adults (18 and over).