

Martín Churba

IKimonos on stage.

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To traverse distances to capture the essence of each piece.



Daniel Proietto portrayed performing with one of the pieces by photographer Ale Carmona.

I The encounter.

Kimonos in Motion.
Las Musas, Uruguay. January 26-28, 2024

The “Kimonos” project began to take shape early last year with the aim of traversing distances to capture the essence of each piece. From observing nature, I began to contemplate how it could create its own art on textiles, thinking of creating a hybrid between a kimono and a poncho that would generate a piece both sumptuous and simple.

From Tramando’s laboratory, with its team, I managed to create the pieces for an exhibition, which I showcased in Tokyo last July as part of the 125th anniversary of the beginning of diplomatic relations between Argentina and Japan.

Thanks to this exhibition, I met Reiko Sudo, a renowned Japanese textile designer, who upon encountering the pieces, discovered their quality of possessing “stage presence.” This led me to meet Daniel Proietto, who from the outset showed himself to be receptive, open, and generous in sharing his projects with me.

Since then, we have collaborated on two occasions. In Buenos Aires, photographer Ale Carmona captured a series of portraits where Daniel and another dancer inhabited the kimonos in motion, creating images of high artistic and creative impact. Additionally, in August last year, Daniel wore one of the kimonos during his performance at the Kobe Dance Festival, directed by Mirai Moriyama.

Currently, Daniel and Mirai are involved in a new project called “Still Life” with choreographer Alan Lucien Øyen. The work examines how with the relentless acceleration of communication, technology, and interconnectedness, more and more people express feelings of isolation, alienation, and polarization.



Sublimation papers, natural leaves, and printed fabric.



'Still life' translates into Spanish as Naturaleza Muerta. Butoh is often described as a death in life, brought on by anguish. A state of dying, yet alive: a suspension of grotesque decay. What better image to describe our time? Nature is dying, and meanwhile, we remain motionless, trapped in our still lifes: we live, but we die.

The collaborative cultural event we will hold at Las Musas during the weekend of January 26-28 fills me with joy and connects me with my roots and community. This territorial project, involving my husband, architect Mauro Bernardini, values nature and the construction of a lively cultural community with its own identity.

The beauty of the landscape combined with the beauty of architecture naturally creates a stunning and ideal setting to inhabit with the Kimonos on stage. These days, the schedule is still to be confirmed, and it will be a moment in a 'state of creation,' alongside the dancers and choreographer. In addition to co-creating a new artistic piece, they are also openly sharing other pieces of their own with the community, performing in various spaces on the premises.

I believe we are facing a unique privileged situation for all of us and for the land that welcomes us. Watching the dancers perform in nature, in architecture, in the air, and in the Kimonos will make us active witnesses to a magical moment.

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