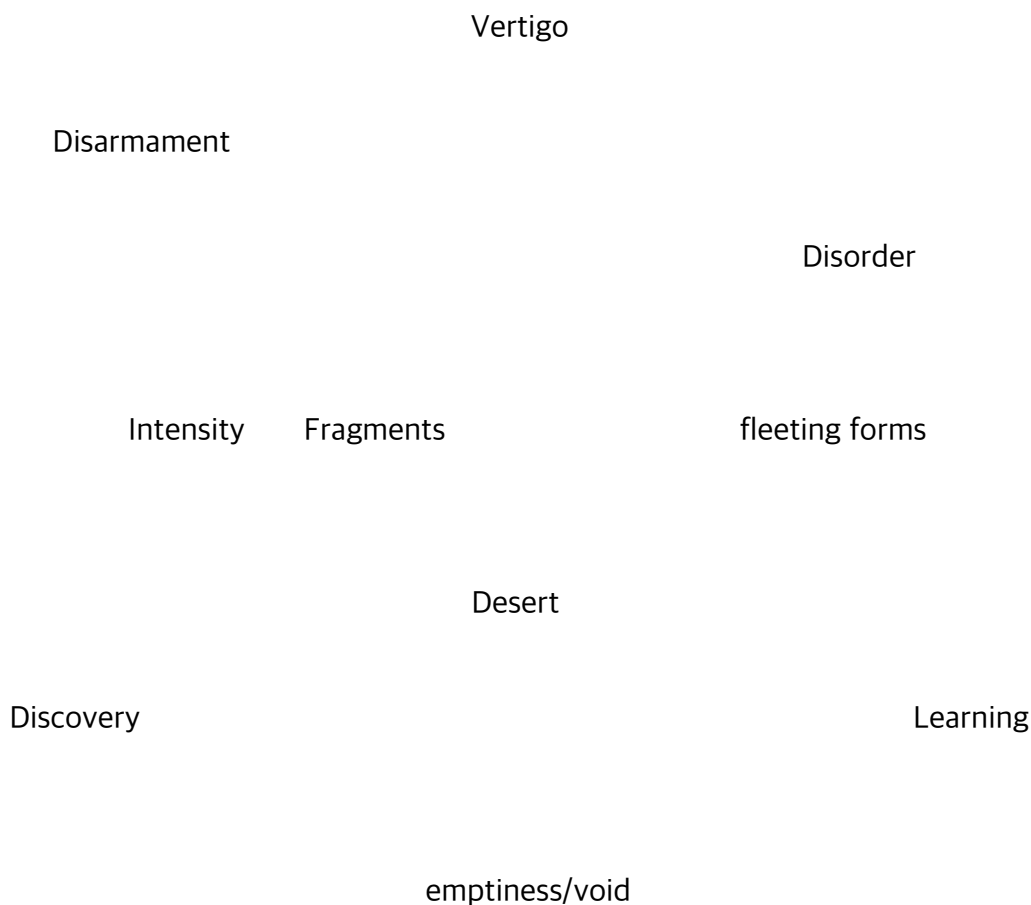


MEMORIES IN A MEMORY FORM | Luis Alberto Moreno Zamorano (2012, 2013, 2014)

I participated in *The Gerries by Gerry* at the festival *In-presentable*, La Casa Encendida, 2012; *Entering the scene entering materiality* in La Casa Encendida, 2013; and in the Collective Research context [*Campo # 1*]: *Coreografiar la disidencia*, Teatro Pradillo, 2014.

- It's already happening.



I will never be able to finish thinking possible words which spatially rearm what each of them could open or collide with. There are no lines that unite them. It is an empty space with whatever words. They are not horizontal lines. It is an empty white space. Desert. Infinite.

- Start over.

I have thought a lot about what to speak about in this testimony. At least on how to start, on what

would be the idea that would base this whole story. It brought certainties, but it is true that once faced with the exercise of writing, these certainties falter, because I think that the registry of this experience, the archive that became a body in me is nested with the very logical structure of the practice. This would be a *Gerry* memory or a memory of what still comes from that process. *The Gerries by Gerry* in 2012, *Entering the scene, entering into matter* in 2013, CAMPO in 2014. That correlativity of events allowed me to develop my own views regarding what was experienced, renewing that look at each new context that brought us together. The registry acquired the mode of the experienced it. It is printed on me. I will try to give coherence and at the same time, I will let this notion be translated into writing. In the latter sense, this is too much coherence.

It is a kind of algorithm but of another order:

Nothing ==> Something's already happening ==> Nothing

The arrows represent non-existent nexus that are experienced as pure sense of constant transformation, that which is pure movement. I don't want to be simplistic about the scheme. I think of it as a cycle that is pure movement, which has more specific processes, such as "what happens when **something** is happening". **Something** that weighs, **something** that falls, **something** that is held, **something** that is... a constant new arrival, an attempt at nothing, in order to return to being **something** that emerges and vanishes, that inhabits between the form and that ghost that appears on the form, fading away. **Something**. It is an algorithm in which specific concepts, processes and frameworks are intertwined. We cannot stop to consider this scheme, because in practice it is pure mobility. Nor does it unfold in that line, it is much more complex in its depth. On one surface, I believe that this scheme helps to see this sense from experience.

What I remember from *Gerry* is this constant void of improvisation. I remember *Gerry* writing it as war (*guerra*). I remember that intense vertigo of abandonment in the body. "Much for not doing (*mucho por no hacer*)". I remember very clearly the route of the gaze through the space, I remember experiencing a sequence shot, being the camera that captures images, I remember moving exposed, being a spectator at the same time. Visible and Seer. It is not a scenic exhibition; and perhaps that is what allows to be spectator also. Be anyone, whatever. And as whatever to

relate in any way with that other whatever form. Dizzying and delimited. Rigorous in a know-how that does not know *doing it*. Undoing. For me this is the key word: To undo. And some derivatives: Deconstruct. Destroy. Designify Deexist. Unstructuring. Disorder.

This break in my way of moving / being / existing / creating / solving comes meeting *Gerry*. It conforms it. It completes, it fills and it exceeds it. All this in the sense of something that had been configured in me and other experiences. Through intense thought work, to get to empty the meaning of movement. To achieve a meaningless movement, in order to move what already moves. I think of a body for the performing space. I think about how staged bodies are preceded by frames that anticipate their reading or perception beforehand. The word “beforehand” implies an a priori, an imposed reading on bodies, and a priori even on creation processes. What carries that body that moves in a space, what inhabits it, as discourse, as an idea of a world, that shapes it, unfolds it. This can be quite obvious, in the sense that a dance piece has certain elements that transform it into such, however the expansion of those elements towards everything that the structure as a dance piece is always infinite. This is something that marks me from this experience: to inhabit the attempt of a body before these frames, before embodying all those attacks imposed on the ontological body. To try to inhabit that inexpugnable ground of that which is prior to the name, to become its form. For aesthetics this would be *aisthesis*. That is the vertigo of the meaning that does not cease to come in order to close it when confronted with the impossibility of denying it; because in that denial it appears just as much as when it is affirmed; that is, the meaning of the verbal expression “I would prefer not to”.



It causes a strong moving sensation trying to name it in some way. To take into action (understood in this context) "disarmament practices" of the structural logics of what does mean to move, to touch, to make sense, to signify, to choreograph, to weigh, to fall. The hegemony of what it is to be a body in various social fields. The disciplinary. The aesthetic. In particular our practices. To approach them from another prism such as drifting from what the expansion of that disarmament means, until the self falls as an authority. And to materialize and to develop practices that unfold this kind of doing which is deeply political.

This rupture transforms my ways of creating, of developing formative processes, of thinking politically in the world and in dance making for the stage. How to produce what we produce. Specifically, a piece with which until today continues to spin, *Algunos mitos sobre el cuerpo y otras siutiker“as* (Some myths about the body and other *siutiker“as*) is absolutely referenced in this experience. A body moves and touches, while our speeches and signs of the world inhabit and build it.

All my practices were modified, to this day. In *Erosion*, an improvisation structure, the result of my master's research process in Madrid, the fundamental basis of my experience in working with Paz.



The desert is full of so many things

The political question about the way of producing the aesthetic, in particular the way of producing corporalities. This is what I continue to develop from my experience with Paz Rojo. How can I expand, problematize and radicalize the political in the construction of corporealities as a break from the capitalist logic of our society? I confess a profound disarmament that I now visualize: I think I have no aesthetic ideas, but political images, discursive statements; and I'm interested in asking how to make them bodies. Not as an image, but as a material process; of an infinite sense that is conformed, an excess that acquires meaning in bodies that make the world appear and disappear.

I would like to have time to develop and deepen what is here as a first exercise. The writing has triggered in me this interest to continue registering this process, what became; and delve into some ideas that appear more vague or abstract. I would like to be more concrete, because the printed experience is very concrete, what happens is that words ... anyway.