



To Dance in the Age of No-Future

Paz Rojo



CIRCADIAN BOOKS

This book is part of Paz Rojo's Doctoral Research Project for the Stockholm University of the Arts, Sweden.

X-position nr. 5

ISSN: 2002-603X;5

Doctoral Exposition Project: www.researchcatalogue.net

STOCKHOLM | STOCKHOLMS
UNIVERSITY | KONSTNÄRLIGA
OF THE ARTS | HÖGSKOLA

Interior Images:

Anonymous (1968) *Soyez réalistes demandez l'impossible* & (2011) *Tu vida es una puta mierda (y lo sabes)*

Anonymous (2008) *No picture available*, Dublin

© NASA (2018) *Total solar eclipse*

Bruno Freire (2013) *Laboratory*, LOTE # 2, São Paulo

Jônia Guimarães (2011) performance *We think, we like that* at Galeria Olido, São Paulo

Gus Van Sant (2002) still-image film *Gerry*

ISBN: 978-3-947516-10-0

Licensed under Creative Commons Attribution - Share Alike 3.0 German License.

To Dance in the Age of No-Future

PAZ ROJO

CIRCADIAN

To Río and Pascual

«They dance and leave the brain aside.
They dance to feel vertical.
They do not celebrate anything.
They do not sell anything.
They do it because we can do it.
And because those nights something happens.»
Vernon Subutex II, Virginie Despentes (2017)

CONTENTS

Prologue
11

To End
17

To Start Dancing
37

Choreographing a Gap
63

We Cannot Not Stop Dancing
133

To Prepare The Way Out (Inside)
195

Acknowledgements
209

Bibliography
215

PROLOGUE

What could be the value of contemporary experimental dance at present? This question opens the possibility of a dance withdrawn from that neoliberal scheme according to which self-performance, entrepreneurship and the production of subjectivity rule. However, it is most likely that the project of a dance withdrawn from capitalist conditions will be considered naive, a chimera or a utopia. Arguing that such a search will leave no other option than to lead dance either to its own disappearance or stillness; or to be maintained as the supplement of an image, a dancer, a choreographer or the set of principles of a performance. Quite the contrary, dance can be practiced and created as the (path)way of an experience that combined with the body's own kinetic knowledge, skills and natural inclination to move, would entail the renewal of dance's conceptual field as an aesthetic category ethically and politically concerned.

As Kafka would say «One might have a goal, but not a pathway». A goal is not a pathway; that is to say, a passage, a crossing, a mode of doing, a decisive cognition that cannot be carried out without becoming the path, without defying, as it were, the relationship of the dancer with dance itself. Accordingly, this experiment invites the dancer to coincide

with dance's conditions. To dance persistently, kinetically and perceptually from within the non-significant, impersonal, and subaltern conditions that dance implies. Therefore, it concerns a practice based on what still cannot be named, what lacks grammatical definition; that which lacks semiotic consistency and is fragile, non-identitarian, non-teleological, non-representative and almost not performance oriented. How do these conditions become an element that exceeds the dancer's own subjectivity? What are the performative consequences of such a shift?

This experiment implies following the thread of an experience that regards dance, not the dancer. Thus, this proposition would take into account an experience of dance freedom that is fugitive, and thus concerned with the experimentation of a gap as an entry-out-side-ing-escape point. Under capitalist conditions a critical dance project must be radically embodied, not communicated or interpreted. The question at stake is what could dance potentially attain on its own without this quest entailing critical action or resistance. At present, any form of action (or politics) is inextricably linked to economy, resulting in the pursuit of autonomy as a mode of self-realization, which demands to act following either the dynamics of resistance or persistence of power. Franco Berardi, *Bifo*, reminds us that under capitalist conditions autonomy means abandoning the field of economic exchange. Even though resistance may have been the mode of subjectivation in the past, today we must separate

autonomy from resistance¹. Separate the present from the mirage of a future horizon. Separate dance from the value system it is held by. However, future (as well as capital) is still coming and is still reproducing. How can we commit to the future, to that which does not yet exist, without turning it into the continuation of what has already been, of what has happened; without allowing it to become a dynamic of future debt and promise? What is the responsibility of art regarding the creation of future?

In the following lines I will attempt to approach these propositions and questions from the perspective of what I've called *a plane of destituent perception*. «Destitution» is a term associated with crisis as well as with loss of meaning, but also —and this is precisely why I'm referring to it— with *the possibility of embodying the-not-yet-produced*. Seen through a destituent lens, the collapse of the projected and constituent ordering of the world (choreography) and the chaos following its disappearance, favors the appearance of a dance linked to the materialization of a lack, or what Félix Guattari called «an abstention». A dance that is not anti-capitalist, but is rather starting to move away from capitalism as its interests are moving towards other kinds of experiences. All its effort is applied to another objective which does not deny, but rather switches purpose as it becomes a dance withdrawn from a choreographed world: to exit, to get away from this choreography that specifically does not want movement to happen. Dance wants to create an outside and, thus, it must risk

happening between the visible and the invisible, between language and other planes of perception. It must forge alliances with potentiality and nothingness. Not as a nihilistic materialization but rather with confidence and commitment to a way of perceiving through which dance can only become a gap, a threshold, a curve. A parenthesis. An eclipse. A void that is not exactly an interruption but rather a preparation for something else. A dynamic that suggests the possibility of the not-yet-produced. Although unnecessary —as it is not linked to a symbolic, material or historical need— it would nevertheless favor a related phenomenon: the appearance of dance's conditions of existence.

Notes

1. Franco Berardi, *Bifo* (2011) n/p *After the Future*. Trans. Arianna Bove, Melinda Cooper, Erik Empson, Enrico, Giuseppina Mecchia, and Tiziana Terranova. Ed: Gary Genosko and Nicholas Thoburn. Winchester, UK: Zero Books.



“be realistic, ask for the impossible” (Paris, 1968) & “your life is a fucking shit
(and you know it)” (Madrid, 2011)

TO END

The social and political changes of May '68 projected a promise of freedom. The legacy of those days, strongly linked with emancipatory aspirations, traverses the hippie culture and the psychedelic imaginary leading to the words «be realistic, ask for the impossible» of French May '68. In order to address this revolutionary horizon choreographers initiated «improvisation experiments», which were no longer a subsidiary expression of choreographic procedures coupled with dance techniques. Through these experiments dance started to gain a different status in its quest to explore, reflect and dissent from a choreographed world. Thus, attending to an improvisation implied the promise of other kinds of relationships with one's own body, and the encounter with an always open ended relationship to dance.

Previously, Merce Cunningham and John Cage had proposed the disjunction between dance and music, challenging through this approach the usual conception about the inner subjectivity of the dancer. Following this transformation, choreographers begun to call themselves «director», or refer to their works through the

preposition «by» or «dance made by», in order to reframe choreography as «dance making» or choreographers as «dance makers», which provoked, using the words of Susan Leigh Foster, «the decentring of the artist-as-genius model of authorship.»¹

Parallel to these improvisation experiments, and deeply influenced by the critical theory of the Society of the Spectacle and Minimalism, dance's practices of the late 60s and 70s enabled alternative values, that were faraway from dance's techniques of production linked to representational regimes of knowledge, through bodily, conceptual and somatic choreographic articulations generative of non-representational politics. In this context, radical choreographic innovations —partly initiated by dancers associated with the Judson Dance Theatre— fostered new modes of subjectivation in dance that sought the democratization of the disciplined and academic dancer through egalitarian relationships, which interrupted critically the dance (his)story told till then. These dance makers redefined the concept of virtuosity, no longer based on differentiating oneself from others but rather on «dissolving the self and its achievements into movement [...] creating a more modest and workmanly image for the dancer.»² For example, Yvonne Rainer, who after formulating the «no to virtuosity»³ conceived the piece *Trio A* (1966) as a catalogue of movements to be made by anybody, where dynamics such as development, variation, representation, expression and virtuosity

were replaced by an impersonal dance. Something the minimalist literalism—which also incorporated the «no to illusion»—inherited. Simoni Forti in *Five dance constructions and some other things* (1960-1961) devised movement concepts grounded solely in the experience of movement, instead of being generated by the self-experience of the dancer or the choreographer. Steve Paxton, precursor of *Contact Improvisation* (1972) «believed that people could use more of their individual potential for movement, and live more authentic lives, in a society that had moved away from the class struggle social model into post-antagonistic forms of social interaction, exemplified by the spontaneous, non-hierarchical nature of a form of improvisation through contact.»⁴

Amongst many others, these dance propositions projected a relationship which was neither predicated on signification, representation, the choreographer's creative capacities or the dancer's self expression, but rather experimented, practiced, and radically experienced on the basis of a kinetic knowledge characterized by its modest and bodily based aspirations, and its literal, impersonal and non-representative procedures.

During the 80s, the critical potential of these experiments was due to be shadowed by the growth of neoliberalism and its control strategies. Since then politics and economics are intimately bonded. According to the line

of thought of David Harvey, neoliberalism claims that what someone does can be further advanced by liberating someone's individual entrepreneurial freedoms and skills within an institutional framework.⁵ Therefore in this framework, the improvisational processes that took place during the early 70s began to undergo a transformation within the educational agenda, classifying, thus, improvisational experimentation into knowledge areas such as «movement exploration» and «composition through improvised movement.»⁶ This socialization of knowledge began to invest dance choreographically, giving way to styles and techniques that shaped critical criteria for evaluating dance's aesthetic value. Artists with a movement research approach to dance started experimenting with different kinds of specialization systems (styles, techniques, compositional procedures), which quite often used improvisation in order to generate movement compositions. On the other hand, and since then, improvisation is viewed as «a composition technique» transforming, thus, the impersonal open-ended relationship of dance into its mere management within coded signification systems.

The choreographer is thus the main creative source of dance. She minds, organises and composes her own projects. She also uses the dancer's creative, imaginative and dancing skills to enable her own choreographies; the ones she has projected in advance. Therefore, captured in a structure of belonging and ownership,

dance gets reduced to authorship via inter-subjective experiences which are learned, rehearsed (sometimes in collaboration with), interpreted and reproduced along with a whole new set of emerging somatic or culturally coded techniques, trainings and styles such as Release Technique, BMC, Feldenkrais, Pilates or other traditions from the East such as Yoga, Zen or Buddhism. Inside this choreographing, formatting, classifying, managing and organising structuring schema, dance began to be domesticated by economies of signification and culturally coded systems.

In order for all these shifts to continue circulating and reproducing within (and like) these coded systems of signification, interpretation and representation, the State required the creation of (dance) markets, whose imperatives entailed that aesthetic proposals devised unique movement language for each new work, leading to a consistent development of dance-subjects, an inventiveness of movement vocabularies, an increasing intervention of dramaturgical processes and, ultimately, to the marginalization of the critical values inherent to the dance practices of the late 60s and early 70s. In short, the early improvisational procedures and Judson Church Theatre artist's initiatives got subsumed into what has become neoliberalism's sheer exteriority: market and subjectivity. Therefore dance is now subordinated to the appearance of a moving body and the spectacle of its subjectivity.

Neoliberalism is a system in which the State submits to market's rationality. It establishes a triangle in which State, market and individual share a single space of representation and action driven by interest. Let's say that although the State deliberately refuses to offer an essential definition of the human being or to commit to an individual discipline of behaviour, it does postulate that human beings are free and competitive only if the conditions are created for it. There is, at the centre of this operation, an interface between the individual (driven by the maximization of her interest) and power (in control of ensuring the conditions for the development of that interest). From this equation on, and due to its management and commodifying logic, all political action finds itself mediated by a couple of strategies that link politics to economics. These strategies are, on the one hand, the imposition of a model of subjectivity and, on the other, the affirmation of the market as a privileged space of verification of that same subjectivity. All this implies that any artistic practice that perceives itself as «political» will be absorbed by the market rationality and its principles of competition and commodification, whose main objective will be the construction and preservation of the framework that promotes this type of economic interaction. In short, choreography as a professional activity —when linked with neoliberal ideologies— will result in a management activity whereby the artist also becomes an entrepreneur of herself, the manager of her

career and her projects. Or as Susan Leigh Foster defines it: «a person engaged in artistic and wealth management. [...] Applying criteria of marketability such as “professional quality” that work to homogenize dancing for acceptance within the circulation of commodities.»⁷

Once the artist's work is enunciated under these conditions, it becomes a mediated negotiation within a regime where self-representation, financial skills and profit-market economy are intimately bonded. If the artist wants her work to survive within these logics, she must play the game of this illusion: indeed she may feel free, but bearing the cost of this neoliberal's management. Accordingly, the bond that links now politics to economy through the lens of neoliberal's imperatives, not only enables identity but also the performance of a subject who is constantly confirming its presence and its social integration. However, if one wants to be recognized, she must submit to the demands of the market, which excludes anything that is not it. Like, for example, «the political» which is now excluded from the domain of the possible thus confirming the exclusion of all possibility of existence.

In neoliberalism «free» is someone who dominates: body, future, time; and this can be applied to the dancer as well. If the proposals of the 60s and 70s succeeded in subverting the hegemonic representation schemes through the democratization of the dancer's values and those of dance itself, now both —dancer and dance— will

maintain a relationship of domination. Thus dance will be reduced to the meanings and signs of the dancer's «narcissistic ability»⁸, and therefore made in the image and likeness of the «person's *dispositif*»⁹, or following that scheme according to which one believes that it is possible to govern everything that is not.

The word *dispositif*¹⁰ is a decisive term of Foucault's thinking strategy which Gilles Deleuze, Giorgio Agamben—and recently—Roberto Esposito and Tiqqun also use in their reflections. In English, the term «dispositive» is also referred to as «device» or «apparatus». The dispositive «names that within—and through—which a pure activity of government is carried out.»¹¹ That is why all dispositives must produce subjects. For the scheme of the dispositive associated with choreography, the dancer is a subject that in turn reproduces other subjects. Thus, the dispositive associated with choreography has the ability to capture, guide, determine, model and control any hint of potentiality. According to Agamben «the dispositive is first, and foremost, a machine that produces subjectifications.»¹² In neoliberal terms, this means that the dispositive is responsible for the fabrication of meaning and for guaranteeing that others identify with those same meanings, therefore ensuring that nothing happens. If we make an analogy between the dispositive and choreography, as an «apparatus of capture» (as coined by André Lepecki)¹³ we could say that choreography entails a governing system in which anything generated depends

upon its own terms in order to be intelligible. This is as well the case of dance, whose subjectivity is still linked to the values of performance and communicability inherent to the choreography's —or the dispositive's— coded system of signification. As dispositive, choreography is nothing but pure relationality; a net that net-works. Thus, as in any other dispositive (for example theatre), everything produced within it assumes its function and freedom in the very process of its subordination.

Following Tiqqun's line of thought¹⁴, the dispositive is responsible for completing everything that is not it. However, the dispositive is not a thing, it operates. Sometimes it operates as a supplement, thus everything it produces continues to function as a guaranteed presence, like a mask that conceals and fakes normality. The mask allows for strong identities as well as for easily disposable ones, however they all have the same function of (self) control. Indeed, what dispositives want is more of themselves. Hence, they define a logic of representation whereby subjectivity is always cast as the spectacle of identity, which makes any condition of possibility a measurable item insofar as it maintains the monopoly over meaning and signification.

Dance relationship with the dispositive of the person sets a double link. Firstly it moulds the dancer as a supplement that guarantees the choreographer's presence in the market. Secondly, it expresses the dancer's indissolubility with that superior unit which is the

transcendental modern subject of Western subjectivity. In the dispositive there is no room for anything other than a subject related dance, by which it is only legible the one who dances (not the dance), guaranteeing thus the adoration or rejection of the dancer's own mask.

Along with globalization and the influence of technology and networking, a whole new set of transformations continue to happen on top of the above mentioned governmental processes. One of them regarding contemporary modes of vision, which increasingly are fading away the sensible and perceptive capacity of the body to move and be in the world. According to Marina Garcés¹⁵ there is a tautological mode of vision that states that nothing is hidden, that there is no other possible image than itself. It is a form of government that says «this is all there is»; where all invisibility is perceived as a threat, as far as it has not yet been subjected to control. A mode of vision in which the gaze has been subtracted from the movement of the body and its perceptive capacity. Besides this, Garcés mentions that today anyone can be the author and the spectator of her own image, her own brand. This is a way of managing the visible as a form of communication through personalized and individualized representation, which aim is to guarantee the coherence and smooth functioning of one's own image as a subject-brand. A crucial element here are the

so-called «technologies of the self» (recalling Foucault's «care of the self»), which now in a globalised world have transformed into «an ongoing care in order to safeguard and guarantee the future profitability of the Self(ie).»¹⁶ These strategies capitalize on identity and communication in the management of the performance of a subject who undergoes a continuous process of recycling, reinforcing her presence and social integration. Thus, «performance [has become] a crucial element of the techniques of the self, that symbolize, aptitude through self-consciousness and performance through self-realization.»¹⁷

Now, the performer's self-conscious and self-realised knowledge, along with her contacts and networks, become a productive machine that will compete in the market accordingly to her self-management and self-performance abilities. Reading these phenomena through Jaron Rowan's research on the «subject-brand»,¹⁸ the performer must now produce a constellation of signs, visual and discursive personal elements, and identitarian features that will help to her identification and also to differentiate her from others. In the moment the management of her performance condenses enough value it becomes a brand. The moment of becoming a brand is also when assets are exposed to the scrutiny of possible co-workers, audiences or potential programmers. On the other hand, the brand is also prone to simultaneously become a porous membrane which must be constantly managed in order to delimit the private from the public,

what may be published from what must be hidden. Accordingly, this need for regulating what the brand communicates implies a self-regulation process, whereby the brand may end up being a constraint and a limitation for the development of subjectivity outside these logics.

The current context of consumerism, control societies, spectacularization of everyday life, postfordist knowledge economies, financialization, precarization, austerity politics, crisis of democracy and the increasing growth of neofascisms; along with the transformations associated with the institutionalization and commodification of subjectivity—that began with the neoliberal ideologies of the 80s—, have continued to mark the future and the kinetic energy of self-performance. However, for the last twenty years the production of subjectivity through brand's condensation of value and its constant being set into crisis, represents the main capitalist production. Self-production, as a valuable form according to capital and its strategies of evaluation, accumulation and speculation, has become an end and the only guarantee of existence. These dynamics allude to a «virtuous performer»¹⁹ who moves in a hyper-relational environment in which affective, cognitive, sensitive and social capacities adopt dynamics that, far from freeing, behave paradoxically: as long as one continues living in a sophisticated production system that allows the production of new subjectivities,

there is no alternative but to fear being excluded from the domain of the possible, and therefore from a ready-made future that no longer needs anyone. Now, whereas the kinetic energy of neoliberal ideology guarantees the reproduction of this kind of subjectivity, it seems impossible to escape from the promise of economic value and the sales potential. To live and create means to participate in a multitude of flexible networks whose logics such as visibility, accumulation, development, connectivity, self-representation, self-performance and constant mobility do not only choreograph subjectivity, but also state that any attempt to work for —or against— it will result in a futile gesture. To live, to create and to work, according to Virno, «summon the taste for action, the ability to bond, the exposure to the eyes of others. [...] No one is as poor as those who see their own relationship with the presence of the other, their communicative faculty, their own language-faculty reduced to wage labour [or even to free-labour].»²⁰

In Steven Shaviro's terms «affects, language, modes of collaboration and forms of knowledge have now been co-opted and valorised for their instrumental and exchange value. A dynamic, which has facilitated their aestheticization becoming, ultimately, aesthetic values.»²¹ This is so because, as Bojana Kunst reminds us, «the production of subjectivity is at the core of capitalism»²² and this subjectivity is also aesthetic. This statement might as well be applied to dance since, as we have seen,

—when linked to neoliberal logics (now complexified by globalization) and its correspondence with the dispositive— implies grounding dance subjectivity on the performance's values and communicability inherent to any system of signification and control and, therefore, on the logics it sometimes tries to criticise.

At this point, a question remains: Is it still possible a dance withdrawn from that neoliberal scheme according to which self-performance, entrepreneurship and the production of subjectivity rule? What is certain is that this question needs to be answered and embodied not from *what one can do* but rather through *what one lets go of doing*. A decisive strategy that would require letting go of the traditionally sustained equivalence between aesthetics and subjectivity. While the bond between aesthetics and subjectivity has traditionally been conceived from its quest for action towards and possibility, always associated with the constituent question of *what can I do* (for example: thinking about what a performance should or could be like). Today's quest for autonomy challenges us to radically experiment dance's kinetic knowledge regardless the dispositive's end. A dance whose aim would be to dissolve the impulse or desire for interpretation, favouring the possibility of an experience that can be witnessed as such. Indeed, it is a question of foregrounding those dancing infraforces that had

been shadowed by the dispositive or disregarded by the neoliberal scheme. It is a question of enabling an aesthetic experience that is no longer related to knowledge, information, identification nor signification or what can be learnt, interpreted, communicated or judged but rather with the fundamental fact that one can know and not know, be and not be; with the comprehensible and the incomprehensible at the same time.

A withdrawn dance involves a declining teleology that —by lacking recognisable aims, signs, subjects and assets— gives way to a new aesthetic paradigm which, however, will not be construed as a particular kind of thing (a performance, a dancer, a subject, an asset or even a social process), but rather as «a gap's experimentation» inside of which a refusal and an opening become the two sides of the same gesture. This is how «letting go» of any connection to a structural signifying semiotic consistency (choreography), opens up the possibility of «letting be» something that radically includes itself by means of its own inclinations (dance). Now, in order to experiment this gap we need *to practice a lack of future* which may turn out to be an opportunity not to guide the body towards a predetermined direction. Ultimately, to carry out such an experiment and gain new kinetic knowledge, we will have to situate ourselves on a plane of perception which foregrounds the modest, weak, non-signifying, impersonal, pre-individual, minor and dispossessed condition of dance, instead of the relational, coherent,

commodifying, consuming, idiotic and rational dynamics of neoliberal's scheme.

Along the next lines I will try to follow this possibility through a journey that, while it continues going, encounters the (path)way of a dance radically reduced to its own existence.

Notes

1. Susan Leigh Foster (2011) p. 61. *Choreographing Empathy*, New York: Routledge.
2. Ibid, p.64
3. Yvonne Rainer's (1965) "No Manifesto".
4. Ramsay Burt (2017) pp. 90-91. *Ungoverning Dance. Contemporary European Dance And The Commons*, Oxford Studies in Dance Theory.
5. David Harvey (2007) n/p. *A Brief History of Neoliberalism*, Oxford University Press.
6. I still experienced this division during my studies at the SNDO (School for new dance development). Amsterdam (1996-2000).
7. Susan Leigh Foster (2011) pp. 69-71. *Choreographing Empathy*, New York: Routledge.
8. José Gil (2009) p. 89. "Paradoxical body". From the book *Planes of composition: dance, theory and the global*. André Lepecki and Jenn Joy (Eds.), p. 85-106.
9. Roberto Esposito (2007) n/p. *El dispositivo de la persona*, Buenos Aires & Madrid: Amorrortu.
10. Judith Revel (2009) p. 52, *Diccionario Foucault*, Buenos Aires: Nueva Visión. French version: *Dictionnaire Foucault*, Ellipses édition marketing S.A 2008. See Gilles Deleuze *¿Qué es un dispositivo?*, Madrid: Errata Naturae (2012), pp. 7-26. French version: *Qu' est-ce qu'un dispositif?* Ed. Du Seuil (1989). See Tiqqun *Podría Surgir una metafísica crítica como ciencia de los dispositivos*. Madrid: Errata Naturae (2012). French version: *Une métaphysique critique pourrait naître comme science des dispositifs*, La Fabrique-Éditions (2010).
11. Giorgio Agamben (2015) pp. 5-30. Own translation. *¿Qué es un dispositivo?* trans. Mercedes Ruvituso. Barcelona: Anagrama. English version: *What is an apparatus and other essays*, trans. David Kishik and Stefan Pedatella. Stanford University Press.
12. Ibid, pp. 5-30. Own translation.

13. André Lepecki (2007) pp. 119-123. "Choreography as Apparatus of Capture". TDR: The Drama Review, Volume 51, Number 2 (T 194).
14. Tiqqun (2012) pp. 27-117. *Podría Surgir una metafísica crítica como ciencia de los dispositivos*, Madrid: Errata Naturae. French version: *Une métaphysique critique pourrait naître comme science des dispositifs*, La Fabrique-Éditions, 2010.
15. Marina Garcés (2010) pp. 77-95. Own translation. "Visión Periférica. Ojos para un mundo común" (Peripheral vision. Eyes for a common world). From book *Arquitecturas de la Mirada* (Architectures of the gaze). Ed: Ana Buitrago. Barcelona: Cuerpo de Letra.
16. André Lepecki (2016) pp. 8-13. *Singularities. Dance in the Age of Performance*, Taylor & Francis Group.
17. Colin Gordon (1991) n/p. *Governmental Rationality: an introduction*, Graham Burchel, Colin Gordon, and Peter Mille (eds.). University of Chicago Press.
18. Jaron Rowan (2010) n/p. Own translation. *Emprendizajes en Cultura: discursos, instituciones y contradicciones de la Empresarialidad Cultural* (Entrepreneurship in Culture: discourses, institutions and contradictions of Cultural Entrepreneurship). Madrid: Traficantes de sueños.
19. Paolo Virno, (2009) pp. 51-52. Own translation. *Gramática de la Multitud*, Madrid: Traficantes de Sueños. English version: *A Grammar of the Multitude For an Analysis of Contemporary Forms of Life*, Semiotext(e), 2004.
20. Ibid, p. 64
21. Steven Shaviro (2013) n/p. "Accelerationist Aesthetics: Necessary Inefficiency in Times of Real Subsumption" e- flux Journal #46.
22. Bojana Kunst (2015) p.19. *Artist at Work: Proximity of Art and Capitalism*, Winchester, UK: Zero Books.



TO START DANCING

In the book *Exhausting Dance* (2006) André Lepecki claims:

It could very well be that by disrupting the alliance between dance and movement, by critiquing the possibility of sustaining a mode of moving in a “flow and continuum of movement” some recent dance may be actually proposing political and theoretical challenges to the old between the simultaneous invention of choreography and modernity as a “being-toward-movement” [...]. In that sense to exhaust dance is to exhaust modernity’s permanent emblem.¹

An statement he discusses through reflecting on the works of some European choreographers (amongst other artists) who, during the mid 90s and the first decade of 2000s, were involved with «the deployment of different ways of slowing down movement and time, [...] (and) other modes of rethinking action and mobility through the performance of still-acts, rather than continuous movement.»² In Lepecki’s view:

Dance’s exhaustion [through these proposals] opens up the possibility of thinking contemporary experimental dance’s self-critique [...]. The undoing of the unquestioned alignment of dance with movement

initiated by the still-act refigures dancer's participation [...] in the general economy of mobility that inform, support, and reproduce the ideological formations of late capitalist modernity.³

André Lepecki reflects on how from the Renaissance on, dance has pursued its own autonomy as an art form, but in consonance with the Western project of modernity. In his words: «dance and modernity intertwine in a kinetic mode of being-in-the-world.»⁴ In short, he draws attention to how dance must not be subservient to the imperative of the kinetic drive of neoliberal impetus, its mobility and self-performance. A concern which I'd like to continue by tensioning the alignment of dance futurity and the undoing of mobility with the «continuum or the flow of movement», that much of the dance's critique of the 90s and 2000s brought to stillness.

In order to drift away from the imperatives of constant mobility, performance linked to the (person's) dispositive and coded signification systems; contemporary experimental dance should align with movement's own contemporaneity. This means that dance —despite being exhausted— instead of rejecting, needs to get involved and assume its exhaustiveness critical point as a strategy to think and practice its own futurity. If «modern subjectivity proposed a being-toward-movement»,⁵ dance in current late capitalism rather than bringing itself to stillness, shall still involve itself tenaciously, even at the risk of embodying that which aims to criticise and

unveil or in spite of remaining lost, fragile or impossible to name. A proposal whose different aspects have already been diversely addressed through different performative strategies, movement concepts and devices in pieces such as, *Weak dance strong questions* (2001), *40 Spontaneous* (2004), *No change or freedom is a psychokinetic skill* (2005), *The laughing hole* (2006), *Dance for nothing* (2010), *We think, we like that* (2010); *The half* (2011); *Whatever moving like this* (2011), *All the things* (2014), *La substance, but in English* (2014), *To Being* (2015), *Heartbeat* (2016), *The Capitalist* (2017), *ECLIPSE : MUNDO* (2018), *Ensembling* (2019).⁶

While the category of «future» aligned with authenticity and freedom, opened up by May '68 in France, ended up being assimilated by the dynamics of capitalism; when, in the spring of 2011, the institutional systems inheritors of modernity and their representational systems began to stumble leading to «a crisis of presence», the new wave of global movements —such as the Arab spring, the #15M in Spain, the Chilean student movements, #YoSoy132 in Mexico or #Occupy in the United States— instead of rejecting this crisis, experienced it through non-representational strategies and des-identifying methodologies, showing «the power of a democracy with no more organizational principle than its own existence.»⁷

In Spain the 15M's claim «they do not represent us»

reflected not only a refusal to governmental practices and their representatives, but it also meant the experimentation of a gap regarding traditional representation regimes, by assuming a crisis of presence defined by the feeling that reality (capital, future) could continue flowing (moving) without contemplating anything else than mere continuous accumulation. «A crisis of presence» alludes to an experience where reality collapses. It refers to a moment when being-in-the-world becomes problematic. The word «crisis» is used since early 15c. (*crise, crisis*) and refers to a decisive point in the progress of a disease also to a vitally important or decisive state of things; point at which change must come for better or worse. It derives from a Latinized form of Greek *krisis* from *krinein* «to separate, decide.»⁸ Considering the semantic fields of separation, decision-making and change that the word crisis involves, how can dance be seen as presence-in-crisis? Let's say that presence considered as crisis—that is as separation, decision-making and change—would give dance the opportunity of not being approached positively, as a progressive force or aimed towards a resolute horizon, but rather as a negative practice which is, therefore, oriented to that which precisely determines it as «presence-in-crisis.»

Dance's critical point lies in a system of tensions between inclusion and exclusion which, for instance, in the context of the 15M in Madrid enabled the appearance of the *whatever* as an anonymous form, and that of the

dispossessed or the broke(n) as an untold form. Whatever, as an anonymous form, appears as an experience of presence linked to the notion of inclusion. To become whatever means to embody a presence that a priori cannot be nominalised nor assigned to any particular identity. Accordingly, whatever is a radically inclusive form of subjectivation: all of us can, potentially, be whatever. If whatever takes on a protagonist role, the experience will lack of a specific subject as vector of meaning capable of facilitating a process of homogenization. As an anonymous form, whatever does not struggle to be seen or heard, thus it is impossible to reduce it to a subject of representation, commodification. On the other hand, the dispossessed or broke(n) untold form responds to an experience of alienation at the core of which lies a condition of exclusion, of being nothing more than a piece of trash tossed into the flow of capital. However, this condition may also respond to an escape that allows the beginning of a withdrawal, of a retreat. This second possibility, analogous to an «experience of potentiality as being at the mercy of one's own impotentiality» —as Agamben, revisiting Aristotle, reminds us— could become an opportunity not to be assimilated by a dispositive, and thus materialize itself as an open (non-negotiable) dynamic thanks to the impossibility of repeating (or repairing, reproducing or recomposing) what has been broken.

Santiago López Petit conceives the figure of whatever as a spacing and potentiality of anonymity: «this is the

moment when time is suspended and space opens up, like a black hole. From here on begins a nihilistic journey that can be summarized in the phrase: *to be no-one in order to be what we can*.⁹ In general terms, if we take literally the framework offered by the whatever and the dispossessed or broke(n), we could suppose that dance's indifference to being recognised or interpreted by an exteriority would require some kind of logistics (surfaces) that allows it to be present and absent, to be and not to be, becoming precisely whatever. In this framework, motion would not involve a structure of belonging or a goal, but rather *the motion of what is happening*. A «now-dance»¹⁰ that would then be included as a confused trail, a non-place that would implicitly contain all possible contexts. In this sense we could say that whatever, whatever dance, whatever movement *as such that it matters*, that it moves would, finally, not be like not having any meaning whatsoever but rather equivalent to having any meaning, any motion. Literally: an unending dance, motion and nothing else.

What kind of dance can be enabled if it is radically understood as a motion whereby the dancer's own subjectivity is risked as a condition of potentiality? Under the framework of the whatever and the dispossessed or the broke(n) as anonymous and untold forms, dance would inevitably be traversed by non-identifying dynamics.

If we approach this issue from the dancer's task point of view, we would remain with a diluted dancer —as a fading transcendental means— who dances however in favor of a dance in which she will be the first one to get lost. All this implies a quite similar process to that played by the dispositives in the current phase of late capitalism where according to Giorgio Agamben:

The figure of the worker disappears. [...] Dispositives no longer act as much through the production of a subject, as through the processes of what can be called desubjectification. [...] What we are now witnessing is that processes of subjectification and processes of desubjectification seem to become reciprocally indifferent, and so they do not give rise to the recomposition of a new subject, except in larval or, as it were, spectral form. [...] Contemporary societies present themselves as inert bodies going through massive processes of desubjectification without acknowledging any real subjectification.¹¹

In this way, this dance's aesthetic-political project should be understood as part of this reciprocally indifferent process that takes place between what has been desubjectified and does not become subjectified, or the subjectivation that includes desubjectivation processes.

This dance's political and aesthetic project beyond subjectivity can be conceived through the use of the impersonal, since this notion explains the tension between subjectivation and desubjectivation. The «impersonal»

had already been addressed by the choreographic proposals of the 60s and 70s linked to Judson Church. Besides this, the «impersonal» has been theorized by philosophers such as Giorgio Agamben, Gilles Deleuze, Roberto Esposito or Maurice Blanchot.

The impersonal, in Agamben's thought, explores forms of desubjectivation as a possibility to free existence from the weight of the person's dispositive. In his thought there are at least three approaches to the impersonal¹²: the ethical figures of the impersonal according to the logic of singularity (among which we will refer to the Genius) and the politics of pure means. The «impersonal» refers precisely to a background that Agamben conceives as a tension between subjectivation and desubjectivation which contrasts with the form of self-consciousness, which can be actualized in different ways. This means that for a dance to become impersonal does not necessarily mean to be «depersonalized» since the impersonal allows both –dance and dancer– the opportunity not to be reduced to a mask, representation, subjectivity or supplement. Thus, a dance made through an impersonal dynamic communicates, instead than content, its own communicability. That is, it does not exactly refer to the dancer or the choreographer but rather to an impersonal singularity, or according to Agamben's terminology «to the sphere of pure means».¹³ Or in other words: instead of asking *what am I dancing from/for/to?* The question *how is it dancing?* Anticipates an impersonal paradigm where

the dancer of the first question (what am I dancing from/for/to?) becomes the object of the second. As a means, not as an agency, that is both present and necessary. The figure of Genius on the other hand, refers to that «pre-individual that is constantly actualized within us»¹⁴ It is therefore this presence —otherwise impossible to identify— what prevents the dancer from enclosing dance into a substantial something or a preconceived goal. The pre-individual, on the one hand allows to understand dance regardless individual consciousness but in coexistence with those infra-forces that have not (yet) been individualized through dancing. And on the other that which has already been marked by the dancer's own kinetic experience. «Living [dancing] with Genius means, in this sense, living in the intimacy of a strange being remaining constantly in relation to a zone of non-consciousness.»¹⁵ However, dancing by means of a pre-individual element shall not be mistaken for unconsciousness (the return of the past, trauma or memory) but rather understood as a dancing relationship to the impersonal and the pre-individual which exceeds and deconstructs the dancer's representation as reduced to a preconceived performance knowledge; therefore not coinciding with consciousness, but rather posing within her a constant oscillation between subjectivation and de-subjectivation.

«Genius is precisely what moves us» Agamben says. It also refers to Deleuze's self-affectivity, which he links

to desire and the coincidence of form and potentiality. If the impersonal is a background, in the sphere of dance it can also be understood *as an implicit common surface*. Here, the body of the dancer does not work as her body (at least in terms of consciousness) but as *a* body, an implicit common surface, a surface of surfaces through which the dancer coincides with dancing, thus reminding inseparable from the forms dance is becoming.

Dance's existence by means of the pre-individual, the impersonal and the implicit common surface contains in itself —both kinetically and perceptively— a non-identified status. It relates to that perceived in a crisis of presence, those moments when being-in-the-world becomes problematic. When reality collapses and crisis comes forth to remind us that separation and decision-making processes must be conceived again and again as an embryonic gesture: a starting and restarting that intensifies a vital link with the forces of the present.

How to relate with this impersonal potentiality? How does the dancer move as potentiality, when this does not exactly belong to her but exceeds her? As we will discuss later, a dance becoming form through the impersonal and the pre-individual as an implicit common surface, enables an experiment in which dancing takes place inasmuch the dancer makes legible and explicit this implicit body surfaces. What they have, what happens and passes; preserving somehow what has been danced and what is yet to be danced as a non-relationship, a gap, an enigma.

Synonymous with a secret always altered in itself: a dance that undoes any form of concretion but itself. In this framework, dance exceeds the resources of the dancer's subjectivity. In practice, this will involve moving to the foreground both, the corporality of the dancer and the pre-individual background that she constantly generates according to a principle or a way of doing never definitive, but always contingent.

Although I'm framing this dance aesthetic and political project theoretically through the use of numerous analogies and philosophical notions and, therefore, using a language which is not dance's own language; this experiment cannot be assumed as a mere theory, analogy or metaphor, but taken literally. Indeed literalness is a fundamental step for this critical dance experiment. As we all know, criticality has become yet another dispositive in the context of digital technologies and social networks: an identity supplement of an existence in crisis. A mask that serves anyone in order to introduce themselves in the world as someone different, more interesting, more special, more followed, more successful and loved. In contrast, the dance critique this project entails should not be represented—it won't be about communicating, or even communicated—, instead it should be radically embodied.

The interesting issue here is the fact that through the

embodiment of criticality dance becomes literally both: a «witness» of a mobilization's kinetics as well as its own «antidote»; although «the difficult thing to understand is that the antidote [...] can only be found in what for the moment is known as poison», as Virno reminds us.¹⁶ Under capitalist conditions dance is homeopathic. Poison and antidote. Enemy and friend. In the words of Santiago López Petit «we cannot diagnose a time without infecting ourselves with the toxic materials that is made of.»¹⁷ To diagnose a time is thus to somatically participate in the kinetics of advanced capitalism, its total mobilization and its exacerbated communicationism. Homeopathy is the art of managing this intoxication and dance is one of its tools. And even though the healing it offers promises no salvation, it does enable a self-a-r-t-i-c-u-l-a-t-i-o-n, an upheaval of the forces of the present, an affect. To diagnose implies a deposition that lies within reality itself. «Deposition» imply simultaneously a *position* and an *abandonment*, being thus a term associated to the semantic field of «destitution».

In Spanish the term *destitución* is associated with putting in crisis the existing without the intention of constituting a horizon to replace it. However, the Spanish adjective *destituyente* does not exist in the dictionary of the Spanish Royal Academy. The closest word we can find is the verb *destituir* (from Latin *destituere*), which the dictionary defines as: separating someone from the position she holds; to deprive someone of something.¹⁸ In

the domain of law and politics, the contemporary meaning of the noun «destitution», refers to a process of revocation of a mandate (impeachment). Words associated to the semantic field of destitution in Spanish are: deposition, separation, suspension, challenge. In English, oddly enough, the Latin root *destituens* has been preserved unambiguously leading to the adjective «destituent», which belongs to the semantic fields of: abandonment, lack or loss; as well as to those of the verbs to leave, desert or give up. Drawing an analogy with this latter semantic field, Giorgio Agamben has recently proposed the notion of «destituent power» in order to think about politics outside any figure of relationship. He says:

If a privileged ontological status corresponds to the relationship, it is because it expresses the same presuppositional structure of language. [...] All that is said enters into a relationship and, therefore, it is also some other thing before and outside the relationship (that is, it is a disconnect that has been presupposed). The fundamental relationship —the onto-logical relationship— takes place between the entity and the language, between the being and its being said or named. [...] In this sense, to think of a purely destituent power means to question and revoke the very status of the relationship in that regard, remaining open to the possibility that the ontological relationship might not be, indeed, a relationship. This implies being confronted in a decisive hand-to-hand combat with

that very weak being that is language. But precisely because its ontological status is weak, language [...] is very difficult to know and to grasp. [...] The term destituent refers to a power capable of deposing the ontological-political relations in every occasion, in order to materialise a contact between its elements [...] defined only by an absence of representation. [...] Wherever a relationship is destituted and interrupted its elements will, in this sense, be in contact since the absence of any relationship between them is exposed.¹⁹

The semantic field of the word «destitution» applied to potentiality refigures the question about dance futurity in regard to loss, abandonment and lack, as well as in regard to a «non-relational surface contact», and thus to the possibility of witnessing, contemplating and experimenting the not-yet-produced. However, future (as well as capital) continues to arrive and reproduce itself. How can dance commit itself to future, that is, to what is not yet, without turning it into the relationship with what has already been; without projecting it into another mask, without allowing it to become a dynamic of future debt and promise? What is the responsibility of dance regarding the creation of future? The semantic field of destitution shares some aspects with Agamben's research on the historical and socio-political use of the term «movement». There he proposes the use of *κίνησις* (kinesis), or kinetics in Aristotle, which plays a strategic function in the critical field of the relationship between

potential and act. «Aristotle states that movement is not a passage to the act, but rather the act of potential as potential. He goes on saying that movement is an unfinished, an unaccomplished act, one that lacks a complete end, that is infinite in the sense that it lacks *telos*. Meaning that movement remains in an essential relationship with a lack, with an absence of *telos*, with an imperfection.»²⁰ Movement is constitutively always in relationship with a loss, with its very absence of an end, of a work. If movement were the constitution of a potential inasmuch as it is potential, according to Agamben this would mean that «movement is not the subject of a decision, of an organization, of a direction. That is to say, we can no longer think of movement as something external to or autonomous from the crowd or the people.»²¹ We cannot think of movement as something separated from its own weakness, its non-significance and its material errancy.

In the framework of the whatever, the broke(n), the impersonal and the pre-individual, motion —when not aimed at an external goal or end— involves the sphere of pure means, hence the question of *how is this dancing doing?* Which makes visible motion's own mediality and its emancipation from all purpose. Or in other words: a dance made within the framework of the question *how is this dancing doing?* comprises not being assimilated by the will or the end of the dispositive, refusing to be interpreted. Moreover, if we are to agree that (dance)

«techniques» involve the sphere of the directed means, so to speak, the question of *how is this dancing doing?* asks for a different approach. If in the domain of dance, technique is understood as an accomplished purpose or a directed means, then something like the domain of *technology* could be thought of as a potentiality equivalent to the incorporation of a knowledge, which abandons — and ultimately transforms— the purpose at which it is directed. Mårten Spångberg reflects on this:

Unlike technique, technology is not directional, but can be understood as a tangle of possibilities that can be addressed in multiple ways. It has no goal, no inherent interest, but is —at least initially— a neutral set of opportunities. If a technique has already told you what to do before you start, a technology is a set of opportunities that are interrelated but not directional.²²

The space of technology understood as a «neutral set of opportunities» is similar to understanding a body as an implicit common surface. Technology opens up a dimension of an unlimited mediation that allows, so to speak, contact with a *danceness*, with a becoming landscape and drift that maps a non-directional territory. Technology, understood this way, processes dance's performance as technology: an omission which undoes the dancer's subjectivity in regard to her dancing. This is how dance shall not be produced except as a produced potentiality, as a generative force.

The etymological origin of the word «choreography» lies in the Ancient Greek words *χορός* (*jorós*), meaning dance or chorus and *γραφή* (*grafein*), meaning writing or trace. The term «grafein» is associated with the Indo-European root *gerb* present in the word *grámma*, meaning letter. On the other hand, the word «movement» comes from the Latin *moveo*, meaning, agitation or shaking. It is also used figuratively to allude to the changes and emotions produced in the spirit, to which we refer through concepts such as passion or affect, and it is even used in social or political fields to name crowd movements such as uprisings, riots or seditions. On the basis of this etymological description, what would be the potential of dance if it were to recover the original meaning of *grámma* (letter) understood as a loose letter, a loose movement?

André Lepecki states that «the formation of choreography as a peculiar invention of early modernity is a technology that created a body disciplined to move according to the commands of writing.»²³ Choreography (he mentions citing Thoynot Arbeau) «can be described as dance writing and hence as dance reading. Therefore the politics of relationship between dance, movement and subjectivation become problematic if the first one calls for a “reading” [on the side of the choreographer, the spectator or the dancer].»²⁴ Under a different light, Roberto Esposito, revisiting Maurice Blanchot, suggest a relationship to writing from the impersonal point of view.

He points out that in the space of writing one speaks in the neutral, that is, in the impersonal regime of the «third person», where an action takes place without a subject:

In writing –where talk *of* the neutral gives place to talking *in* the neutral or giving voice to the neutral– neither the author nor the character has the chance of saying “I” (and therefore “you”); thus they inscribe themselves in the impersonal regime of “one”. Instead of a subject of an action, what comes out of this is an action with no subject, or an action that coincides with the subject in the non-predictability of the event.²⁵

Thus, when displacing this reflection to the question *how is it dancing?* According to technology, the body as an implicit common surface, and the impersonal as the background of an anonymous murmur, dance moves on the weak side of language; it entails the non said and the sign associated with the non-signifier. In other words, it involves motion regardless of the structural semiotic consistencies of language (choreography), its grammar (its particular principles), its writing systems (who or what it embodies, its performativity) or its readings (what the spectator, the choreographer or the dancer interpret). So at this point, recovering the *grámma*, or motivating a *choreo-grámma* implies a space of enunciation conceived by the non-signifier, the not-yet said. That which shows itself undone and yet escapes the order of exchange value.

According to Franco Berardi, *Bifo*, corporality is subjected to existential servitude and fragility in the

context of what he names as «semiocapitalism», a term he uses to point at the production of signs as the driving force of contemporary economics. He chose this term to address the dynamics of dominant late capitalism, in which language is reinvested in value-creation processes, becoming the essential element of current finance capitalism.²⁶ So —in this society that is reshaping the exchange value of meanings— Is it not precisely in the undoing of language where dance potentiality can be found? «The almost invincible force of language lies in its own weakness, in its being unthought».²⁷ Thus, to move on the weak side of language implies learning to preserve the presence of the dance sign associated with the non-signifier, and thus to make sense of it not so much for what it communicates, but for what it keeps secret. What does this mean?

Given that, anyhow, there is no outside of the structures of language, dance will continue its adventure within the structure of signification, yet remaining as an obstinately ungraspable background, an incomprehensible murmur, a perceptive nuisance, a basso continuo, a dancing: motion whose function cannot be determined. This does not imply that there is no semiotics. Rather, that dance's semiotics won't be inserted into a coded system (a technique, a certain task) but maintained as raw fact-material of signification. Thus, aligned with certain bodily capacities —which do not need to be learned as something else than what they already know/do (for

instance, the fact that the joints of the body know/do fold and unfold will be a raw fact material of signification)—dance sign will now be reconfigured as a potential to signify nothing in particular. Accordingly what we will have is *a dance that may not mean anything and yet it does something*. When you see someone dancing in such a (path)way you might see a dancer's dance in its withdrawal. This withdrawal is double: a withdrawal of the dancer from her desire to dominate dance, and a withdrawal of dance from the risk of being assimilated by anything that is not it. When dance is, it is not because it is other beings but because it is determining itself as «presence-in-crisis» and, therefore, separated, providing a semiotic void that leaves its communicative capacity unresolved and in a kind of «state of dance».²⁸ An interval which means the suspension of the formal domination of the theatre apparatus and the performance code. That is to say: the rejection of the order of necessity, of demand, of identification, of relationship, of interest. A dynamic aimed at the continuity of something unnecessary since it is not linked to a symbolic or historical need, but which nevertheless enables a close phenomenon: the emergence of dance's conditions of existence.

In this framework, to start dancing means to orient oneself by means of a kinetics that no longer implies the production and consumption of subjectivity, but rather the opening up of a gap wherein the dancer dances in a void while tackling the problem —as well as the

potentiality— of what she cannot yet understand. So, to start dancing means going to the bottom of that feeble potentiality that determines dance and, nevertheless, involves it tenaciously. A dance that is inasmuch as it maintains itself in its initial-non-structured-moment, like a baby, who is loved for all of its attributes —although none of these attributes constitute what it is— but only to the extent that it exists.

Notes

1. André Lepecki (2006) pp. 18-19. *Exhausting Dance. Performance and the Politics of Movement*, New York: Routledge.
2. Ibid, p. 26
3. Ibid, p. 18
4. Ibid, p. 18
5. Ibid, p. 23 «German philosopher Peter Sloterdijk proposed that modernity's project is fundamentally kinetic: "ontologically, modernity is a pure being-toward- movement".»
6. Cited dance works:
 - Jonathan Burrows, and Jan Ritsema *Weak Dance Strong Questions* (2001). See www.youtube.com/watch?v=djz2dWO6r-4 (last visited August 2019).
 - La Ribot *40 spontaneous* (2004) & *The laughing hole* (2006). See <http://www.laribot.com/work/10> and <http://www.laribot.com/work/12>
 - DD Dorvillier *No Change or freedom is a psychokinetic skill* (2005) See www.vimeo.com/22602918 (last visited August 2019).
 - Eszter Salamon *Dance for Nothing* (2010) See www.vimeo.com/48518921 (last visited August 2019).
 - Diego Gil & Igor Dobricic *The half* (2011) See <https://vimeo.com/36022516> (last visited August 2019).
 - Paz Rojo *Lo que sea moviéndose así* (Whatever moving like this) (2011) See <https://vimeo.com/103407549> (last visited August 2019).
 - Mårten Spångberg *La substance, but in English* (2014) See www.vimeo.com/114455848 (last visited August 2019).
 - Norberto Llopis *Todas las cosas* (All the things) (2014) See www.vimeo.com/100490138 (last visited August 2019).
 - Jeanine Durning *To Being* (2015) See http://www.jeaninedurning.com/?page_id=235 (last visited August 2019).
 - Sandra Gómez *Heartbeat* (2016) See www.vimeo.com/321947377

(last visited August 2019).

Norberto Llopis *The Capitalist* (2017) See www.vimeo.com/199980534 (last visited August 2019).

Paz Rojo *ECLIPSE : MUNDO* (2018) See Research Catalogue Project website.

Alice Chauchat *Ensembling* (2019).

7. M. Castells (2012) p. 144-148. Own translation. *Redes de indignación y esperanza* (Networks of indignation and hope). Madrid: Alianza.
8. Etymology word crisis: <https://www.etymonline.com/word/crisis> (last visited August 2019).
9. Santiago López Petit (2009) p. 30. Own translation. *La movilización global. Breve tratado para atacar la realidad* (The global mobilization. Brief treaty to attack reality). Madrid: Traficantes de Sueños.
10. "Now-dance". I owe this definition to Kirsi Monni (Paz Rojo Final Seminar at Stockholm University of the Arts, 2019).
11. Giorgio Agamben (2009) pp. 20-22. *What is an Apparatus? and Other Essays*, trans. David Kishik and Stefan Pedatella. New York: Standford University Press.
12. Giorgio Agamben (2005a) p. 9. *Profanaciones*, trans. Edgardo Dobry. Buenos Aires: A. Hidalgo. English version: *Profanations*, trans. Jeff Fort. Ed. Zone Books.
13. Ibid, p. 9
14. Ibid, pp. 9-10
15. Ibid, p. 12
16. Paulo Virno (2009) p. 87. *Gramática de la Multitud. Para un análisis de las formas de vida contemporáneas*, Madrid: Traficantes de Sueños. English version: *A Grammar of the Multitude. For an Analysis of Contemporary Forms of Life*, trans. Isabela Bertoletti. Semiotext(e).
17. Santiago López Petit (2018) n/p. Own translation. *Hijos de la noche* (Sons of the night). Ed. Otras letras.
18. Gran Diccionario de la Lengua Española © 2016 Larousse Editorial, S.L.
19. Giorgio Agamben (2016) "Para una teoría de la potencia

- destituyente” (For a theory of destituent power). Parts 9 and 10. Trans. Vicens Alba Osante y Alan Cruz Barrera. <http://www.mxfractal.org/RevistaFractal74GiorgioAgamben.html> (last visited March 2018).
20. Giorgio Agamben (2005b). “Movement”. Ext. Uni. Nomade. Seminar War and Democracy.
 21. Ibid.
 22. Mårten Spångberg (2017) pp. 349-393. “Post-dance, an advocacy”. From the book *Post-dance*, Danjel Andersson, Mette Edvardsen, Mårten Spångberg (eds). Published by MDT. Stockholm.
 23. André Lepecki (2006) pp. 17-18 *Exhausting Dance. Performance and the Politics of Movement*, New York: Routledge.
 24. André Lepecki (2006) n/p. *Exhausting Dance. Performance and the Politics of Movement*, Routledge, New York.
 25. Roberto Espósito (2012) p. 22. *Third Person*, trans. Zakiya Hanafi. Cambridge, UK: Polity Press.
 26. Franco Berardi, *Bifo* (2012) n/p. *The Uprising: On Poetry and Finance*, Semiotext(e)/Intervention Series.
 27. Giorgio Agamben (2016) “Para una teoría de la potencia destituyente” (For a theory of destituent power). Parts 9 and 10. Trans. Vicens Alba Osante y Alan Cruz Barrera. <http://www.mxfractal.org/RevistaFractal74GiorgioAgamben.html> (last visited March 2018).
 28. I owe this definition to Diego Agulló.



CHOREOGRAPHING A GAP

In 2018 we presented the dance creation *ECLIPSE : MUNDO (E:M)* at Matadero, International Art Centre in Madrid.¹ It was about time to try out the destituent potential of this dance within the theatre dispositive. Such displacement implied participating in the so-called «economy of attention of the arts», a production process, which according to Giulia Palladini, «encompasses all stages of circulation and exchange of commodities (theatre/performing arts). [...] This also includes the value associated with work, consumption and production in the performing arts as a means of exploitation.»² Following Marx, Palladini states that «consumption is a fundamental stage in the process of production, insofar as it actualizes as product that which in earlier stages of the process only existed in *potentia*.»³ Accordingly, by entering the theatre and the performing arts economy of attention, the research risked being projected into a horizon whose value and consumption relations would favour a performance enacted by way of solutions to dramaturgical and performative problems: a decisive horizon that could thereby deactivate dance as a potentiality that can be simply witnessed.

The research, which for a long time had been solely developed within a laboratory oriented economy or by means of other media (video-essays, curatorial or performance experiments linked to the laboratory's framework), re-entered the institutional framework of theatre, though incorporating the historical experience of the Neo-avantgarde performance art linked to the Judson Church Theatre of the 60s and 70s, which renounced theatre and theatricality. Bojana Cvejic in *Theatrical Apparatuses of Disjunction* (2017) mentions that: «retheatricalization [of today's dance] [...] reorients its focus on the theatre as an apparatus. [...] This entails the *subtraction* of [at least] two elements constitutive of theatre in the Western tradition: audience as community and the contract of address-response that determines the relationship between stage and audience.»⁴ Following the line of this required subtraction; E:M builds a dissociated experience where dance, lighting and sound respond to autonomous scores. First of all:

The lighting should be independent of the activity of the dancers, that is, it should avoid underlining their paths and, at the same time, it should build up spaces through the evolution of light within a specific architecture: the post-industrial space of La Nave 11 at Matadero. The gray concrete floor facilitated the visibilisation of the light, which evolved slowly, at an almost imperceptible speed for the viewer, seeking to transform gradually their spatial perception. Next, we

sat up in the centre of the stage a performing space of 24 meters depth by 14 meters width, exposing the two side aisles that are separated from the central stage by columns. Each lateral aisle was about 4 meters width and had the same length than the central stage. The dancers only evolved in a space of 8 meters width by 12 meters length, located at 7.5 meters from the front row of spectators and a little off-centred to the left of the spectator. This space was unmarked, that is, only the light could define it as a performance space or decide to leave the dancers immersed in an immense space —as if abandoned— and always off-centred from the axis of the performing space.⁵

And to conclude, although the dancers were isolated from the auditory experience and their decisions were withdrawn from any relationship to lighting or sound, the viewers also wore headphones throughout the whole performance. According to Fran MM Cabeza De Vaca (author of *E:M*'s sound score):

The use of headphones by the spectator and the experience of the dancers evolving aside of any relationship with the soundtrack, caused —according to Michel Chion's terminology— *an audio-vision breakdown*. [This means that] we can dissociate the phenomenological experience of space through, for example, the total breakdown of stereophony—something that does not happen in natural listening—and the search for [...] a kind of mute of reality.⁶

The breakdown of the audio-vision experience implied a double potentiality: on the one side the research would take on the status of an event within a specific economy of attention, remuneration and recognition —although its production would be considered-seen as a dance before its performance (that now continues going on onstage), that is to say, a dance before (or in tension with) the crystallisation of the value and consumption relations of that economy. On the other, even while moving into the perceptive setting of the stage, into its structure —where choreographic formality would function analogously to the theatre framework and its modes of organizing and transforming the gaze— dance would remain at its *initial-non-structured-moment*. This opened up the opportunity of processing a double paradox: in a way it becomes necessary to stay within the structure in order to allow the dance *to remain at its initial-non-structured-moment*; but in order to stay within that structure it becomes necessary *to withdraw from that very structure*.

To remain at its initial-non-structured-moment does not imply moving within a structural or compositional plane, but rather on a *plane* that allows a certain existence. A plane on a plane, which is indeed from where we move, but also where we practice what is coming, what is arriving; where we practice what is being practiced. As if choreography was interrupted by its own preparation. The aim is to place its contents within a sustainable structure, through which dance becomes a habitual space

that simply amplifies what is being perceived, producing reality effects or a kind of literality in which there is nothing else happening than what is happening.

To withdraw from the structure remaining within the structure consists in neutralizing the relationship between the dance happening on stage and the economy within which that dance takes place. This allows the dance the chance to go on without becoming an exchangeable value, but being rather something that can be contemplated and witnessed. What does this mean? On stage there is nothing else happening than the infinite sequence of a warming-up, which seems to be perceived as an ongoing motion withdrawn from any form of concretion, giving way to a rhythm and sequence that even though it is structurally projected forward in time, chooses to undo its own accomplishment. According to Fran MM. Cabeza de Vaca:

The play is a permanent sliding between a *here* (generated inside the head of the audience through the sound of the headphones; the proximity noises), and a *there* (created through the conversations of the dancers that are also audible through the stage microphones). At the beginning we are together (with the dancers), but progressively we become confused as fiction slides in through recordings of the dancers speaking which belong to other time and place, and a *somewhere* that comes to us with Bach's Cantata *Awake, the voice calls us* and through a temporarily elongated

work on a continuous bass that is always there, but always altered by a permanent break of directionality and expectations (circular time or music—as well as dance—are not linear, there are no phrases or development processes, there is no story nor narration) executed through irregular loops created live.⁷

Meanwhile, the spectator witnesses the motion of an unending sequence that seems to lack any climax and where everything seems to be finishing or where nothing seems to get ever started. Therefore, what it is being attended to is the production of a *gap experimentation* whose semantic, visual and temporal imprecision withdraws from the logic of a linear future. Thus, the performance enables a state of dance that reveals its crisis through its lack of future, so to speak. The critical point of a separation: dance's not-yet produced potentiality.

An Island



Still-Image video performance *ECLIPSE : MUNDO* (2018)

We were eager to implement [E:M's] sustained subtraction. Dancing in the huge space of Matadero was a tough pleasure. The polished concrete floor left us marks and bruises after four days of dancing. The enormous dimensions of *La Nave* was an expectation only covered by Carlos's lighting, since we ended up moving in a small square displaced to the left side of the spectator. (Ricardo Santana, 2019).⁸

Indeed, what we had was a dance that reclaimed an island; its insularity. The literal meaning of the island points at a more or less extensive and stable land area completely surrounded by a body of water or, so to speak, a surface with nothing around it. An area clearly differentiated from its surrounding space. A dance withdrawn. Isolated

but with a life of its own, anarchic, contradictory, light, irreducible. It was difficult, for example, to avoid the *need* of making our desires compatible with this indomitable and non-domesticated surface motion. However, the tendency of this dance towards insularity was an intent to exercise its withdrawn politics (or the possibility of its existence) in a delimited territory: the framed square within the immense theatre square. This chosen insularity sought to win the show, to withdraw this dance from being assimilated or interpreted by the dispositive, or by that dispositive which is the dancer herself, first one at trying to assimilate/interpret it. Somehow we assumed the island's polysemic senses. An "island" can be associated with negative ideas such as isolation, confinement and death (in fact, some islands have been used as prisons and internment camps, i.e. Guantánamo). An island is also the right place to seek for a treasure, a paradise, a place for dwelling, vacancy or retreat. The complexity of its symbolism makes them suitable for locating there all sorts of initiatory stories, in which a hero must face great risks and all kind of difficulties in order to achieve self-knowledge or maturity. The television series *Lost* is an example of this type of narration⁹.

Actually, what we wanted through all of these was to enter —since it hardly made sense to leave— the island. Factory workers have ceased to leave factories since quite some time, the factory, as well as the jail, the prison and the island itself have occupied all aspects of life. So, what

we wanted was to stay on the island without ever entering any other place. Confinement, isolation, vacancy, retreat, initiation; to enter the island implies the diagnostic question *what is it that is choreographing us?* What is it that organises and is at work in us? The island-question *what is choreographing us?* always implies a diagnosis (poison, intoxication) and a deposition (abandonment and position). Hence, what we wanted was to stalk the island, and discover what were we lying in wait for, its questions, challenges and materialities. To exercise out of each thing faculties we did not-yet know, as a possible way to maintain this dance's wanderings non-projected onto their possibilities, reactions, belongings or solution.

Fugitiveness, escape. This is the (path)way we took in order to go along with the body, the things and their ways. One of the principles we applied was: «to enter the scene (the performing space) is to come into play».¹⁰ Thereby the stage constitutes a threshold, a limit wherein there is no longer any movement towards, it is just entering (into what comes into play) assuming the unpredictability of its (con)sequences. The time we accompany is not the performance's time but that of an escape route. Entering the scene, entering into matter implies entering into (a) body through recesses and bifurcations: a common surface, a raw facts material of signification. To enter the scene is to enter through the bordering surface of a body. *Matter* is everything that enters a thing. It is also all things. Movement is nothing more than the acknowledgement

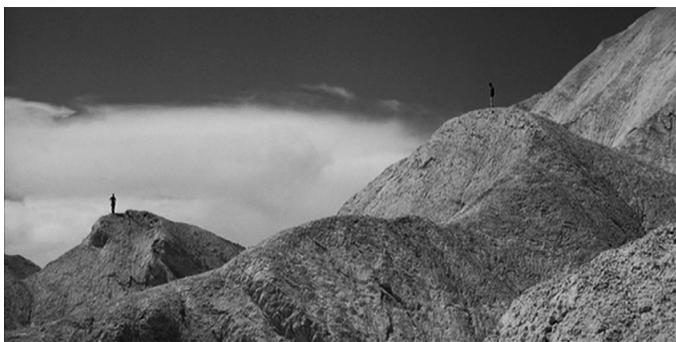
that there are sneakers, a column, pants, a wall, Jaime's arm. Each thing is no more than its material, its density, its volume, its colour, its components or its ingredients. Now, we have seen the clues that turn the path into an ambush, but also those that create the possibility of an encounter, continuity in the best of cases. An experience that points precisely to a (path)way. Road bifurcations, jumps, curves. We see their direction, we hear their noise, we follow their rhythm through their materialities. Although our intention is to point them out straight(away), they constantly curve. We are not looking for horizontality, what we are looking for is *verticality*. Our goal is not only to trigger matter, but to *raise it*, to put the body up on the surface as a surface, a live force although always directed from —and into— the bottom, like bamboo before ripening. In practice, one learns to read the (path)way clues in each matter. Or rather, one learns to find in a singular thing a way to read all its paths, each of them with its own singularity. So, like the characters from *Lost* in their island, we look for clues, we surrender to the ambivalent character of a *dance-sign* that is negative, which inevitably leads us to continuous deviations.

These destituent motivations along with the need to know how the chosen dissociated dispositive could potentially challenge dance's withdrawn visibility within the black box and vice versa, lead us to keep in mind the approaches other media had used when relating with similar destituent concerns.

Gerry : Eclipse: Mundo

In the movie *Gerry* (Gus Van Sant, 2002)¹¹ two friends go on an excursion. At the beginning they are in a good mood and although they do not interact with each other much they seem to enjoy the moment. They walk aimlessly, looking for something they call «the thing», but at a certain moment and without any explanation they decide to abandon the initial plan and get lost. The friends spend the whole film walking, resting, talking, speculating. *Gerry* is a film that draws from road movies: it begins with a wooden inscription in which we can read «Wild Way», there are sparse dialogues, wide-open spaces and long sequence shots that witness the wreckage of two friends in an increasingly strenuous and deadly desert. Little by little we fall in the same discouragement they sink in as they are unable to find neither water nor the way out. With almost no dialogues (there are scarcely some improvised ones)¹², one begins to think that no plot device is going to save them. *Gerry's* loss involves us in a hypnotic void configured from a post-narrative space. The horizon displays itself barren in its 360 degrees of flat wasteland. The aerial wide shot of the two friends looking like ants along with the sprawling landscape, shows them as two spots in the desert vastness. Emptied of narrative content, *Gerry's* imagery uses the «desert and wild landscape as a metaphor of the primal. [...] An open cinema with panoramic shots with continuous travellings

through an inhospitable, uncivilized geography».¹³ They don't get anywhere, although eventually they do: another desert, a salt desert. It is immense, and by that time we have been so busy following them and feeling at lost with them, that we have already forgotten that the actors playing the roles of the two friends are the film stars Matt Damon and Casey Affleck.



Still-image from the film *Gerry*, Gus Van Sant (2002)

Gerry tries to start over anew. It is so much so that the director in an interview said: «the desert is not a place where the film industry fits. In the desert is where one can still do things». When confronting some kind of exhaustion (whether creative, political or existential) it seems necessary to stop, to start dreaming all over again. Like in *E:M*, this seems to be the premise through which *Gerry* creates a narrative emptying. What surfaces through that erratic wandering of the two friends through

the Death Valley desert is the *way* Gus Van Sant has found to make movies: to invite a loss.

Van Sant's loss mingles with the path. A (path)way: the way comes from what is in the path, its encounter. Or in other words: the way is that moment when one finds a limit, the contact with matter. Matter is something that was already there and now is *immediately* awakened, as a way. «Immediately» means being without any mediation; without saying: Now I am going to do this and that, now there is a scene where the characters explain the reasons why they have decided to get lost. It does not say anything in advance because linear time has been interrupted. In *E:M* time is interrupted at the moment we «enter into materiality». No need or time to say or enunciate anything else than whatever is happening.

Dancing a (path)way is the only mediation. This is what Giorgio Agamben points out when he talks about *means without end*. The means are shown as such in the very act in which their relationship with the end is suspended. «Walker (*Gerry*), there is no path, the path is made by walking»¹⁴. Dancer there are no ways to dance, a way is made while dancing. To think this mediality to the very end means to be able to encounter in each thing the way matter takes. «A thing is where matter *matters*». Thus to enter the scene, to enter the desert, is to enter materiality. Where matter *matters*, we must call this the way. Hence the (path)way is conceived from that which animates. That which moves.



Still-image from the film *Gerry*, Gus Van Sant (2002) & Still-Image video
performance *ECLIPSE : MUNDO* (2018)

Both, *E:M* and *Gerry*, share the same destituent gesture: an escape (path)way that the viewer does not know. There is nothing else to interpret other than loss. In a sequence from *Gerry*, which lasts at least the ten minutes it takes for sun to raise at dawn, we see how the two friends become two tiny figures on the left margin of the screen where they move awkwardly, exhausted from heat and weariness, like zombies about to die again. That is the moment when Van Sant forces our death as conventional spectators, forcing us to abandon our gaze. At the beginning there is a film, but somehow and without any explanation its argument is broken. There is no longer a goal, just a (path)way; a film inside which the viewer can disappear. Without any argument that pushes and organizes the elements of the film to an end, we —its spectators— cease to be such. That is, we abandon expectation, we stop waiting. We allow the eye to drift into the desert panoramas. There is no way towards which we can turn our gaze, we can only become receptors and witnesses of a loss. We feel as lost as the

characters in the movie. But also lost from a stylistic point of view.

Like in the movie *Gerry*, in *E:M* there is no linearity, nor progressive movement sequences or scenes aimed to an end, because in what we are doing we are just attending to the complex constellations comprising a matter-moment. The dance's development is thereby not consistent; it does not know where it is heading. What we are generating is something more similar to a rearguard in which there are no heroes, an embryonic gesture that rearranges through practice a series of entanglements. Thus, what we do is to apprehend the routes of this (path) way wanderings. This adventure, this loss implies the search for a way out: to be conquered by dance, even at the risk of getting lost in its (path)ways.

Vernon Subutex : E:M : Gerry

Vernon Subutex trilogy (Virginie Despentes, 2015-2017)—a devastating novel that is read with the uncomfortable feeling that everything will end badly—also installs in us the vital and paradoxical conviction that there is no other future than the interstices, the (path)ways, and holes in which to escape. The novel has a homeopathic tendency: diagnosis and antidote that do not stop injecting poison everywhere. Reading *Vernon Subutex* is like reading Agamben, but without Greek quotes. *Vernon Subutex* is

a former record seller, unemployed for years, who has just been evicted and beguines to wander around his friends' houses. Suddenly Vernon is a wanderer, an outcast. His drifts constitute a state of exception because when his friends try to help him and bring him back to normality; that is, to reintegrate, to reintroduce him in some way, to socially rehabilitate him, he refuses. Subutex's refusal threatens the stability of the system. Vernon has abandoned his status as citizen and reached an *exteriority*. Now he constitutes an Island, and in so doing justifies the system—his friends who want to reinsert him—. Subutex is what everyone cannot stop talking about in a futile attempt to interpret him, to assimilate him, to internalize him. Vernon is everything that capitalism cannot tolerate but cannot avoid.

The exteriority of *Vernon Subutex* is analogous to the determination of *Gerry's* loss and to the chosen insularity of *E:M's* dance. However, while the three proposals show the consolidation of a line of flight, the case of Subutex inserts a hole through which—like in the island of the TV series *Lost*—the system around him becomes politicize. The group of people who tried to reintegrate Vernon ends up being absorbed by him and his hole, and Vernon who at first seemed to be some kind of *extra*, (in the second and third volumes appears just as an abstract name mentioned by the other characters), now constitutes a simple body, a hole around which reality begins to transform. He ends up becoming a prophet.

Vernon's flight-hole to exteriority unleashes what the anonymous group Jean Doe calls the *Outside*:

If the *Outside* is never far away, it is because we are similar to all things, a vertically cut plane, a concentrate of universal history. We know this today: the human being resembles the stars, the minerals, the plants, the animals, the mushrooms and the bacteria. [...] Even in our smallest movements, everything is done in order to reduce the distance, to dissolve the heterogeneous.¹⁵

At first, the reluctance of Vernon's friends for the *Outside*, confirms what Jean Doe calls «the production of “the environment”, the adaptive prefabricated».¹⁶ A kind of fear, a «choreographed» that constantly lurks and one must learn to challenge precisely by doing *Outside* (if possible dancing). An *Outside* that Jean Doe claims as a need, in order to look for the elements of *a new politics of things*.

In *E:M* we also faced fear, the «prefabricated or adaptive choreographed» which does nothing but play with expectations, with solutions. That fear, otherwise unconscious, blew away the day we realized that the practice itself was giving us the clues for a new politics of things, with its own capacity to radically reduce dance to its own existence, without us having to interpret it, to dominate it. A condition that —as we shall see later— deactivated the economy of the performer. We danced, yes, but a dance whose practice had become the only engine and the only goal of the piece. That is why, in

order to keep it in that pre-initial and embryonic state, we had to think of a device that would be arranged inside the theatre apparatus. An apparatus that perhaps might allow a flight similar to that of Vernon.

One of the axes that vertebrates *Vernon Subutex's* flight-hole is the dance that he and his friends practice in what they mysteriously call the *Convergences*, «a community which [according to Pablo Martínez] dances in a similar way to the one proposed by *E:M*». ¹⁷ It is a destituent dance that implements the crisis of sense. «Perhaps that bet on the loss of meaning, on the destitution of perception linked to capitalist rationality is the only way to operate in this unpredictable present». ¹⁸ Pablo Martínez alludes to abandonment when referring to the implementation of a dance whose absence of kinetic prospect still points to an experience of continuity. The murmur of a continuous bass, of the nameless, of those who have decided to dance with the world. An abandonment that, in the case of *E:M* tries to profane not the literal meaning of the Renaissance theatre dispositive, but all the complexities and relationships that this machine implies. That is: the self-exile of dance that is displaced on one side of the stage (the island described before); the headphones as a distancing, disassociating and muting mechanism (the audio-vision gap enabler between stage and spectator); and ultimately, the emptying of the performance to which dancers are subjected to, which grants them the freedom—but also the vertigo— of reorienting their decisions

without getting involved with, or projecting themselves on, the music (which they cannot hear), or the viewer:

For the construction of that plane of destituent perception, [E:M proposes] a performance device in which a group of dancers dance in silence and without stopping for an hour, [...] renouncing to the use of the entire space and to any hint of centrality or balance of masses on stage. The spectator sitting in front of them wears headphones that play music created and mixed live [...]. The sound heard through the headphones is murky at times, and in certain moments the noise produced by the movement of the dancers, who equipped with sneakers slide their feet across the surface of the stage, enters through them. The resulting estrangement is both, hypnotic and annoying, fascinating and disruptive; provided with a narrative guided by the music, but at the same time undoubtedly postnarrative. If in the last century the movement of the dancer was freed from submission to music at the expense of depriving the viewer of experiencing it, [E:M] returns the possibility not only of connecting again music and dance, but of disconnecting the headphones in order to see the unleashed movement, the frenzy of dancers dancing for no reason in what seems to be the end of the world. Like the outcasts from *Vernon Subutex*, the outcast dancers from *E:M* form a community of sense of the nonsense, because, despite everything, the dancing

community of that abandoned world —that is none other than the present— maintains a relationship of complicity and enjoyment. It is a dance that exhausts itself while charging with energy. [...] Given this perspective, we once again ask for the future to come [...]. And in the face of that insistence on the present, how to get involved again?¹⁹

The Future : Subutex : Gerry : E:M

Any artistic proposal committed to the future will warn us about something we all have in common: *the absence of a horizon*, which is not only the absence of prospects but also of the opportunity to elaborate it as a political-aesthetic force. Such is the potentiality of Luis López Carrasco's film *El Futuro* (The Future, 2013). López Carrasco films a fictional party that takes place in 1982 as if it were a documentary. A group of young people dance and drink in a house, the atmosphere is festive and cheerful. It could be said that at the time in Spain everything was about to come, everything was future. However, the future the title refers to —and which happens to be our present— was going to be black, very black. That same black that emerges by the end of the film in the shape of black circles that eclipse the partygoers.



Still-Image from the film *El Futuro*, Luis López Carrasco (2013)

The Future was filmed in Madrid in 2011 in the context of the 15M and the *crisis of presence*, that literally reflects what we have called before the dispossessed, broke(n) subject. In the words of the author: «For the first time in my life, the uncertainty and precariousness is so high, so excessive, that I am not able to glimpse any path, I am not able to plan anything minimally stable. The feeling of collapse is total».²⁰ So the author's decision is to lock up the eighties at a party in a flat. Another island. Somehow the author of *The Future* wanted to meet what was lurking him, to understand something of his present:

I shot *The Future* with a farewell spirit, both to cinema

and to the life that I had led up to that moment; to my career and other illusions. I had lived in Berlin in 2010 and when I returned to Spain, it seemed that the country I knew had disappeared forever. At that time I had no tools to understand the present, and my future (as well as that of my entire surroundings) had been blown up. In my desire to understand where this sense of collapse came from, I wanted to look towards the year 82. Because that year inaugurated many inertias in Spain, which [...] come to an end between 2010 and 2011.²¹

Formally the film offers a mimesis that is not exactly an imitation of the past or a nostalgic gesture with revisionist intentions, but rather the reconstruction of the same against the same: *The Future* invokes the past through the simulation of a costume party from the 80s held in 2011. Appearing, thus, to have been suspended in time, installing an anachronism, a mental and generational blackout, a kind of audio-visual amnesia, a communicative withdrawal that leaves those images orphan of present and future. The film depicts the resurrection of a hollow and empty signifier that becomes something like a still life, a *zombie production*. That is to say, the pure distribution of nothingness as something. As in *Gerry*, the film does not offer any place from where one can project oneself as a spectator, it is a journey to nowhere. We do not know exactly where *Gerry's* two friends go—they themselves do not know it—and we do not even really know where

they come from. Like in *The Future*, their uttered amnesia affects us: where do they come from, what do they do, where are they going. These are questions that stalk us, the same ones that haunt us in *E:M's* road dance.

On the other hand, and unlike the dances of the community of *Vernon Subutex* —which allowed them to practice an escape— or that of *E:M* —which, although exhausting, leads to joy—, *The Future's* party, just like *Gerry's* loss, annihilates us as expectant bodies (spectators). In *The Future* this idea ends up crystallising in a black hole that —unlike Vernon, who managed to drag an entire community to dance— seems to be there only to remind us that there is no solution. A denial that ends up swallowing the image itself. However, *The Future* leaves us the possibility of doing archaeology through its songs —which, actually, were not generational anthems of the 80's in Spain— as if they contained a hidden message, almost prophetic (like Vernon's exteriority). *I am empty* by Los Iniciados, is one of those forgotten songs:

I am the darkness that surrounds you / I'm the chair you sit on/ I am the eyes that look at you / And when articulating sounds in your ear / I am an indefinite scream / An unfinished form / On the very wall of the universe / I am the darkness that surrounds you / I'm the chair you sit on/ I am the eyes that look at you / And when articulating sounds in your ear/ I am the emptiness in which you fall / I am the gloom / I am the emptiness in which you fall / I am the void/ I am the gloom that you fall into / I am the void/ I am the

*emptiness in which you fall / I am the gloom, the gloom / I
am the gloom / I am the void / I am the gloom.*

The Party

All four of them: Gerry, *The Future*, *Vernon Subtext* and *E:M* share destituent gestures. They are proposals that enact an unknown escape (abandonment, loss, amnesia). Gestures that seem to proceed —as Tiqqun would say— from «an underground region, a counter-world of subjectivities that no longer want to consume [or be consumed], that no longer want to produce, that no longer want to even be subjectivities.»²² They are gestures that belong to the sphere of the pure means since they are proposals that do not attempt to make a politics, or invent it, but to politicize the language of the means they work with. A politicization that is not *action for* or *production of* but rather —to say it with Agamben— «the gestures of the political.»²³ This is so because the field of pure means involves a common potentiality which, by becoming a point of intersection, an interval, a gap between potentiality and act, reveals, so to speak, a fragment of life subtracted from an individual biography (in the case of Virginie Despentes) or an aesthetic negativity (in the case of the other proposals), constituting, thus, «the reverse of commodity.»²⁴ For Agamben, it is precisely this sphere of pure means what current capitalism intends

to expropriate, separate and convert to the regime of consumption preventing, thus, experience, use and profanation.

The scarcely readable and improvised dialogues of *Gerry* and the barely sketched and preliminary dance of *E:M* are quite similar to the experimental artefact of *The Future*, which taking the form of a 16mm film from those days seems to give a hint found-footage, as if what we were watching were forgotten sneak-hunted recordings. The film is made up of raw materials, cuts, blurrings, poor quality footage and jumps of scenes which lend it an amateur-like quality. Apparently three-quarters of the footage were stolen images, documentary images shot by the director with a hidden camera-device from one end of the room, rendering the images an anonymous and impersonal quality.

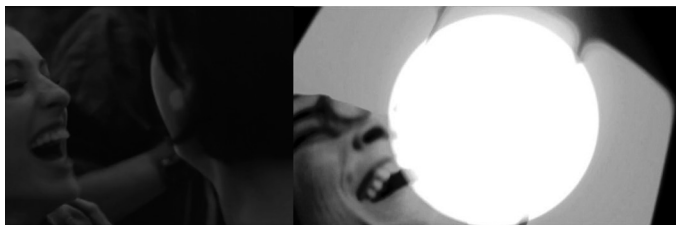
Although *Gerry* is played by two Hollywood film industry stars, they are prepared to act without a script; only guided by a score in which all they have to do is walk, get lost and literally see what is possible to do within that loss. *The Future* —except for certain moments where we can appreciate the presence of a script or some specific dialogues— sets up a real party and its director places a camera somewhere in the room in order to register the party. A party-film recorded almost at random, with noises and distortions that eclipse the voices of the characters as their conversations are relegated to the background. The film behaves like a defective radio that cannot be kept for

a long time on the same frequency, in this sense it shares aesthetic strategies with *E:M* where dance is also relegated to the background, remaining remote, not-yet-available, veiled by the wall of sound from Cabeza de Vaca's score that prevails in the foreground. Thus, the fourth wall of cinema—which post-dramatic theatre defeated—returns again in *E:M* but it does so without drama²⁵:

After the first 10 minutes of *E:M*, quite progressively and almost imperceptibly, an acoustic sound immersion begins, which separates us from what is happening on stage, veiling our audio-vision. The *eclipse* begins. An invisible wall is built between the audience and the stage. A wall [...] full of cavities. Soon we cease to be there, connected to the permanent flow of movement, and begin to receive a series of acoustic impulses that rise in us momentary impulses of meaning. We begin to establish illusory relationships concerning duration, rhythm, repetition; relationships whose expectations are never fully answered by the musical composition. The presence of a continuous bass (which here is discontinuous) often invites us to await a rest, desire the comfort of a constant pulse or long for a melody. Likewise, the loops, repetitive but irregular—alive—evoke in us the idea of an incessant repetition and rhythm that (does not) accompany (secretly, from afar) the movement. But these musical procedures are constantly interrupted by reality windows, as a strategy of detachment from the aesthetic processes

that trap us. The asemantic movement of the bodies continues going on in front of us without apparently being affected by the dictates of the sound.²⁶

In both, *E:M* and *The Future*, their self-awareness of being illegible becomes explicit. Like *E:M*, the film does not return any gaze to the spectator and yet makes her see that it is illegible, not-yet-readable and almost not-yet-writable. Its post-narrative development progresses in an inconclusive way, as if it denied at all times any kind of rhythm or reading, forcing us to contrast its images with our way of seeing them. The ellipsis at the end of the film shows a series of buildings, brick blocks and concrete. In the streets, silence. The party is over.



Still-Image from the film *El Futuro* Luis López Carrasco (2013) & Still-Image from the video trailer *E:M* (2018)

The dance and the party of *The Future*, *Vernon Subutex* and *E:M* are not random figures since both, the party and the dance, contain a destituting element in themselves. Agamben sees the party as a model of the Hebrew Shabbat, which was essentially conceived as a provisional suspension of productive activity. The party is above all

defined by the fact that whatever is done there—which in itself is not so different from what is done every day—ends up undone, becomes dysfunctional, an anomaly. That is, it suspends economy, the reasons and objectives that define it. At the party, as Agamben points out from a destituent framework, if someone eats, it is not to feed oneself, but to share what someone has; if you dress, it is not to cover yourself or to protect yourself from the cold but, for example, to disguise yourself—and make a movie called *The Future*—; if you wake up, it is not to work but to have breakfast and see what to do; if you leave, it is not to go somewhere but to continue; if you talk, it is not to communicate any information but to meet each other, to affect and to look for complicities; if objects are exchanged, it is not in order to sale or to purchase but for pure play, desire or because there is something to celebrate.

There is no party that does not imply, to some extent, this qualitative element [...]. “There is no ancient party without dancing,” Luciano writes. [Thus, Agamben wonders perhaps naively]: What is dance but the liberation of the body from its utilitarian movements, an exhibition of gestures in its [undoing]?²⁷

And, what are the described proposals but the undoing of their communicative, interpretive and informative functions in order to open them up to a new possible use?

A dance without a name: gerrying

It is 1968. We are at *The Party*, —a movie directed by Blake Edwards with Peter Sellers in the leading role. *The Party* begins in low key, with cocktail music tinkling in the background while everyone nods politely and Sellers' shoe floats in the living room fountain-pool. *The Party's* protagonist is a secondary actor, an extra, a figurant; a poor actor —who tries to set foot in the Hollywood industry— with the manners of an innocuous weapon of mass destruction. His name was accidentally placed in the select guest list of a party thrown by a Hollywood producer. With the innocence of an authentic outsider, the extra bursts into the automated-home (or avant-garde design villa) where the party takes place, overflowing its architecture to the extreme of ending up with the appearance of a Russian ballet, a bubbles' flood and an elephant's wash in the swimming pool.

According to Georges Didi-Huberman «the *extra* is a “background actor”, it alludes to those “who have not succeed in making a name for themselves”. Located at a very low level in the career ladder, they have a “secondary role” and thus are the unnecessary faces in the business of visibility.»²⁸ Extras are those groups of people whose role is insignificant in a given society or historical situation, they are the people who are commonly referred to as having a «hidden role» or a «purely decorative role». Didi-Huberman writes that «the *figurants* are “the men

[or women] without qualities” of a setting, of an industry, of a spectacular management of “human resources.” [...] It is no coincidence that in French the word *figurant* also refers to an anonymous corpse exposed in the morgue while awaiting to be recognized and identified [...].»²⁹ On the other hand, extras are the bodies of flight and adventure: they risk their discomfort every day, experiencing a void, the feeling that life is somewhere else. Like the people from *Vernon Subutex*’s community, the extras are the community of what is left: those who, without a name, a face or a gesture that they can call their own, only get to have one when the scene requires their appearance. Moreover, «the word *figurants* in the plural [...] was used to refer to a group of dancers, who, at the beginning of the ballet drew different figures with their collective arrangement.»³⁰ Thus, extras and *figurants* are like the *corps de ballet* (from French, body of the ballet). The *corps de ballet* often works as a «backdrop» whose function is to orient the attention towards the main dancer in the spotlight. Although invisible to the show its visibility is meticulously directed, so it always appears undifferentiated and mostly subjected to stillness. Sometimes it moves but only to produce an «overall effect». The rule of the *corps de ballet* dancer is: *if they don’t notice you, you are doing a good job.*³¹



Corps de Ballet (Royal Opera House Swan Lake)

The *body of dance* —according to the genealogy of the *corps de ballet* and regarding it as an analogy of the extras or figurants— would be the effect of nothingness. When they move they are part of a blurring effect, in which every extra is included as a segment, a part, sometimes even as a dot. George Didi-Huberman points out the term *figurant* as «a word from the labyrinths that every figure conceals.»³² A definition that suggest that the strength of extras, figurants and the body of dance is opaque, as they seem to conform a silent background, to be the nowhere and nothing dancers, silhouettes swallowed by a shadow, dark matter, anonymous dancers, those in the background.



Corps de Ballet dancers at back stage (Royal Opera House Swan Lake)

What if the body of dance was a possibility already contained in dance-subjection processes? How to conceive dance from that invisible domain that has been designated to the body of dance? If the body of dance (like the extra or the figurant) designates everything from which it has been excluded, is it not precisely the conquest of that exteriority –invisible, opaque, labyrinthine– the place from which its instrumentalized visibility could be reoriented or, rather, released? It is necessary that the body of dance dances, and to do so from its invisible/visible status, which will bestow dance another politics. Another use that will arise through a body of dance that now decides to dance as such.

The fact that Charles Chaplin shot films portraying

the social reality of *Modern Times*, or that Eisenstein did something similar when filming *The Strike*, and the Dardenne brothers do it now when following the footsteps of those anti-heroes and secondary characters of today's society, it is not just a question of these —and other artists— giving voice and visibility to those below, to those who have no name. It also points at the fact that somehow they decided to write their cinema from the perspective of those anonymous beings. In the domain of contemporary experimental dance, such writing does not need to involve the aestheticization of the protest from the streets nor the inclusion of non-dancers in performances (although it can include the latter). But it does pose questions about the experience of dancing and seeing a body of dance that has yet to be danced. As we will see now, to enable this body of dance aesthetic and political project means challenging our modes of seeing and dancing by moving away from a gaze that seems to determine everything. What is the viscosity of the body of dance? How does it move, how does it look, can it be *seen*?



15M Plaza del Sol, Madrid (2011)

In the same way that in the 15M the whatever and the dispossessed or broke(n) alluded to the *mise en scène* of an impotence, elaborated precisely in spaces of anonymity like the ones mentioned by Santiago López Petit: «To the squares, we did not go as workers or as citizens but as anybody.»³³ *E:M*'s dancers do not dance as performers, they are not *interpreting* something, but rather —to say it with Agamben— being «such», «being so». That is to say, not subjected to any specific aim, but rather assuming this or that form without any obligation or sense of belonging. Moreover, Yvonne Rainer's claim «my body remains the enduring reality»³⁴ is being applied here, yet including the no-future since, after all, Margaret Thatcher's «there is no alternative» was painfully true; a profound defeat that

the body of dance assumes within its enduring corporeal reality. The hard part, though, is getting there. It is a corporeal reality that must be traversed. A necessary labour, «a mountain that should not be climbed but traversed from inside» as Deleuze and Guattari would say in *A Thousand Plateaus*. In order to leave the mountain—or the desert—is necessary to cross it. It is a question of taking to its final consequences a body of dance that, indeed, has decided to dance for the sake of dancing.



Exhausted Dancer (Royal Opera House *Swan Lake*)

Tiqqun called *Bloom* this background where another politicization is possible; *Bloom* is the contemporary anonymous being taken in its phenomenological immediacy. For, as Tiqqun states, we must live «together

in the heart of the desert, with the same resolve not to make peace with it.»³⁵ «Bloom designates that emotional tone that characterizes our time of nihilistic decay, denotes the moment when our strangeness and inoperance come to light, [...] beyond all the social problems involving misery, precariousness, unemployment, etc.»³⁶ The Bloom, therefore, refers to the feeling of existential weakness that characterizes our contemporary condition. It designates a situation of helplessness and indifference to a world that is impossible to change. The Bloom is a *Gerry* walking across the vastness of the desert; it is also *The Future* of López Carrasco. The Bloom is an anti-hero, the *Vernon Subutex* of our time, also present in Kafka's or Melville's literature: it is (some)one without community. But Bloom is not an exclusively negative figure because it is precisely the background out of which we can gain again momentum. A restlessness that is not separated from reality, but that is in the body and within the reach of anyone. The Bloom —like the dispossessed *Future* of López Carrasco— despite being a passive echo of the world, also designates a murmur whose excessive communicative weakness simultaneously signals mourning and a desire. Hence, when considered positively, the Bloom corresponds to the experience of matter as a necessary condition for another dance. The moment in which one makes it possible for it to be what is happening: reappropriating impropriety, assuming exile, insignificance, anonymity, and separation.

So, the question we should ask ourselves is: What does it mean to dance this anonymous and impersonal background? It is an aesthetic and political question, which includes in its own doing an undoing, a destitution. To be more precise, it consists in introducing the verb «to dance» in the noun «dance». The verb «to dance» is common and particular, which implies that «dance» cannot be fixed on a name or an identity, but rather connected to the visibility and phenomenology of the extra, the figurant and thus of the body of dance. The verb «to dance» implies an impersonal-singular turn (a Bloom in the positive sense), which is now assumed out of that articulated and unfolded unpredictable. Steve Patxon—precursor of contact improvisation—wrote “[dance] improvisation is a word for something that cannot have a name.»³⁷ A phenomena literally radicalized in the film *Gerry*, when Damon and Affleck do not address each other by their first names or by any other name, instead they call each other Gerry. Eventually, everything in that dessert is Gerry, a Gerry, gerrized or gerrying. During the film, Gerry is used as a noun, a verb and an adjective. An unusual jargon the Gerries use to communicate with each other «they were so many Gerries along the way», «it is gerrying», «we gerryied it». «Essentially, *Gerry* is also used to mean cocoon or asshole. They use it to say *dude* yet it means more than that. [...]»³⁸ Whatever all those different Gerries are doing or saying becomes an anonymous instance, a doing, a state, a circumstance, a

thing. If we take a further look at this strategy we realize that by reintroducing the verb «to dance» in the name, we are leaving the noun «dance» orphan of name, of nouns, of performer, of interpretation, of image. Thus, instead of directing the noun «dance» at an economy of visibility we orient it towards *an invisible* which has now begun to dance. Indeed, the noun «dance» needs to become a little more *Gerry* in order to give dance the possibility of becoming a verb, a doing, a question, a singular experience. What is Gerry doing? How is Gerry doing? Where is Gerry going? How is this dancing doing? How is it dancing?:³⁹

You are Gerry and everything is a Gerry
Gerry is a verb, a circumstance, a quality,
a sensation, an object, another body
Gerry is when there is no emphasis. Only Gerry
Gerry is perceived by and in others
Gerry doesn't dissolve you but it involves and engages you
Gerry knows that what perceives activates a sensible body
Gerry is all the textures, the colours and the small actions
Gerry is a virtual massage with a reality
that is coming down on us
Gerry moves softly and patiently
Gerry is immature
Gerry produces pure uselessness
Gerry is before language
When we perceive Gerry we know there is a future,

but we know Gerry ignores it
Gerry is a promise that promises nothing
Gerry articulates itself secretly
Gerry is a state of child
Gerry implies the question: *what can a body do?*
Gerry touches things without appropriating them
Rather than playing games, Gerry perceives them in between
Gerry insists
Gerry does not intend to be efficient
You don't discover Gerry; it is rather Gerry who discovers you
Gerry is temporary
Gerry prolongs the curiosity-time
Gerry is generic
Gerry engages peripheries
Gerry continues and it is continued
Gerry creates without being creative about it
Gerry knows it is not free
Gerry pretends no freedom
Gerry says YES when it opens without end
Gerry does not fight; it values what there is and intensifies it
Gerry knows that is relevant and irrelevant at the same time
Gerry does not do this or that movement, it moves
Gerry is not this or that body...it's bodying
Gerry doesn't hide in the group, since there is no group
Gerry inaugurates an awakening
Gerry is embryonic
Gerry mumbles with others and it maintains
secret alliances with the inanimate

Gerry knows it can't organize anything
Gerry is a planet to be built with your implication in it
Gerry is a field of relationships involving your perception
Gerry is a relationship between variations and deviations
Gerry is not the world in front of you,
but the world around you
Gerry assumes the "0" existence,
and plays to make it become minus 0, or plus 0
Gerry is an anonymous that goes through you
There is nothing personal about Gerry
Gerry is whatever
Gerry is a strange proximity
Gerry is the incomplete world within your body⁴⁰

An Eclipse

The dancers of *E:M* reduce their dancing to the state of simple *evidence*. They do not comment on it, they do not interpret it, they just destitute it. They are dancers who distrust the submitted visibility. Their dancing does not come from some personality or from the entrepreneurial categories of interest, motivation, or even responsibility; it arises from an infra-force not-yet employed, a body of dance whose negativity cannot remain eternally unused. They are dancers who have decided that in order to dance they have to *let go of wanting to be seen*. Once you think about this verbal expression, it emerges in a radical

way: the expression to *let go of wanting to be seen* poses a negativity that somehow had remained silent until the moment it was taken into consideration. Because now the body of dance has been singled out as a *whatever*, as one that —although it does not resemble anything— is everywhere, and nevertheless remains camouflaged within the order of possibility, hence, assimilated by the economy associated to utility, instrumental rationality and visibility. In that framework, any kind of dancing will still find itself forced to be something before becoming anything else. Therefore, what the body of dance will actually destitute is the order of possibility associated with the economy of utility, instrumental rationality and visibility that are included in the verbal expression *to want to be seen*.

Certainly there is something awkward, dilettante, amusing, irreverent, at moments clumsy, in that gang in their 40's that we see dancing in *E:M*.⁴¹ These are people undone, men and women who have decided to dance bluntly and for no reason. Their goal —in the eyes of the viewer who looks at them and awaits something from them— is simple and insignificant, as this gang in their forties will not say anything about the motives of their gesture, because deep down they feel that the most liberating thing they can do is to dance without any explanation. For instance, what else can Vernon's obstinate flight do, but to carry out gestures as absurd, homicidal and real as the so-called *Convergences*? In both

proposals, insignificance, wandering, loss and separation are not poetic instances prone to melancholy. Actually, their range is perhaps trying to give way to a new use of things. Maybe this is the implicit gesture of both *Vernon Subutex's* community and *E:M's* dancers: they are people who—in spite of everything—turn their back on a gaze's request, which they now have decided to radically question.

How to perceive oneself in the gap? How to elaborate a new sensible surface that responds in another way to the request of the gaze? That gaze's request is a *pre-seen* to which the dancers of *E:M* decide to turn their back. As Jaime Llopis (one of the dancers from the piece) explains: «how does this practice go on inside the theatre apparatus? Dancing with the back to the public».⁴² A strategy that is not applied literally, since we do not turn our backs on the public; but which is made explicit through the wall of sound (the headphones) to which we remain oblivious:

I don't turn my back to the public to ignore it, but to align my back with it. [...] There is no confrontation. My body does not stand there as a communication pole or expression screen, as a subject of enunciation, as an identity reference, but it rather stands from the back, as a hole to fall through. There is no reflective mirror but a hole through which one can fall into a larger body. My back as an invitation to pay attention elsewhere and in a different way.⁴³

In practice, the expression *to turn one's back* on will

involve rescuing dance aside the performer's device. That is, maintaining a melee with that adaptive choreographed arranged from —and by— the gaze, which precedes it and anticipates its being seen (assimilating it, interpreting it, negotiating it):

[When I dance turning my back] I don't ignore the affect of that set of bodies that constitutes the audience, but the *effect of their gazes*. The effect of a gaze built by the theatre-apparatus, so to speak, the institutionalized and institutionalizing device shaped by a certain economy of an oriented gaze-interest such as identification and appropriation [...]. The back is what produces an *eclipse*: the forgetfulness of the libidinal economy of the gaze. You cannot look in someone else's place, but you can *forget their expectations*.⁴⁴

Seen this way, dance opens the ambiguous space of a decisive bifurcation. Because contrary to what one might think, it is not about letting dance go astray definitely, but about rescuing it from the risk of no longer being *seen*. Rescuing it, forgetting about being seen, but delivering it to the world. And *what is the world*? Jean Doe wonders: «the world is potentiality. It cannot be identified, objectified; it cannot be reduced to anything. It is a power acting in each thing, which cannot be reduced to anything. That is the world». ⁴⁵



Still-Image from the short film *To See This Dance*, Paz Rojo (2019)

We walk in, but soon after and without any explanation we abandon our initial plan. After taking that decision, there is no way we can direct our gazes and bodies towards something concrete, we can only become the followers and witnesses of a loss. Dancing is perhaps the only thing we can do. So we begin the journey attending to what is running away, to what takes place in the margins, what is not considered deemed worthy of being seen, what happens in the shadow of something. A falling into darkness. An eclipse.⁴⁶

An eclipse is a phenomenon whereby light (the adaptive choreographed) proceeding from one celestial body is obscured by another, usually known as an «eclipsing body» (turning the back and the forgetfulness of the spectator's gaze by the body of dance). Whereas the adaptive choreographed (light) commands, reflects, selects, interprets, and does everything possible for its economy to be decided in a single direction (let's say towards the spectator); making all its consequences become mutually intersubjective. Everything that moved in the realm of potentiality suddenly lands in the order of necessity, of interpretation, of demand, of relation, of negotiation.

However, if we look at the original Greek meaning of the word «eclipse» we discover that it precisely means «abandonment.»⁴⁷ A point of no-return which anyhow unveils a landscape. As Franco Berardi, *Bifo* says, «the catastrophe that precedes the loss of meaning (according to the etymology of *kata* and *strophein*) is the point of no-return where a new landscape must be revealed.»⁴⁸ The *point of no-return* is determined by a gap, so to speak: the forgetfulness and the back turned on the request of the spectator's gaze open up the possibility of questioning the visual phenomena of this dance's gap.

E:M sets a viewing and listening disjunctive relationship in regard to the relationship between stage and auditorium. Therefore it does away with the dialogic structure asserted by Hans-Thiess Lehmann in his post-dramatic theatre theory, where he claimed that:

The act of viewing has always been an essential condition of theatre—which is supported by the etymology of *theatron*, which means the “viewing place” in Greek. Now, however, viewing becomes constitutive for theatre as an “act of communication” where the presence of the performer unavoidably implicates the spectator in a co-presence.⁴⁹

Moreover, for Maikee Bleeker theatre regards a «vision-machine» that comprises the one who sees and what is seen.⁵⁰ Theatre as a vision-machine regards the viewer and the seen as a relational dynamic of address and response. Whatever is done is requested to have a response since «“it has been made for us”. [...] constituting performing and spectating as standing in *for* each other, and hence being bound up with each other.»⁵¹ In *E:M* this bond is eclipsed (abandoned, forgotten) by way of separation, disassociation and subtraction. The dance inside the theatre remains as the site of a visual gapping event, or the site where a disjunctive audio-vision takes place.

In 1974 Yvonne Rainer already noticed that *dance is hard to see*.⁵² A statement to which she added: «[dance] must either be made less fancy, or the fact of that intrinsic difficulty must be emphasized to the point that it becomes almost impossible to see.»⁵³ Dance’s visuality in *E:M* involves (on the side of the spectator as well as on that of the dancer) a way of seeing not associated with an experience of gain—and therefore condemned to the question of interpretation, communication or translation—but rather

with an experience in which seeing recalls the sensation of something that escapes. In practice, this means that we are not trying to look at things, but let them look at us, even though they no longer have anything to say about us. Accordingly, *E:M's* dance displays an absurd obstinacy to withdraw. Thus, what happens on stage remains indifferent to (what happens in) the auditorium. A dance that, however, is not to be confused with a ghost nor a spectrum, but understood as the *mise en scène* of a lost significant (similar to the one we see in *The Future*).

In the book *Ce que voyons, ce qui nous regarde* (1992) Georges Didi-Huberman analyzes the sculpture *We Lost* (Tony Smith, 1962) and observes that:

It is not enough to apprehend those public objects [...] that are shown in museums [or in theatres], but to understand the insistence of gaps in them, to understand the *private* experience that [...] they put back into play. [...] It is what, in front us, gives them that ability to insist on raising the *gap as a visual question*. A silent question, like a closed mouth (i.e. hollow).⁵⁴

Didi-Huberman does not claim the visibility of the gap as an answer, but rather as a questioning process. Contrary to the museum's *semiotic machine* —to the sale of consumable meanings and the spectacularisation process to which gaze and vision are subjected— it may be necessary to opt for what Paul B. Preciado names as «the public ruin»⁵⁵, to show a semiotic insolvency such

that the fourth wall of the theatre would show nothing but its own lack of meaning; «to build barricades of meaning»⁵⁶ as Preciado very graphically suggests. Along the same line of thought Franco Berardi, *Bifo* proposes precisely the concept of «insolvency»⁵⁷ as an strategy that implies not only a refusal to pay the financial debt, but also, and more subtly, a refusal to submit the living potential of social forces to the formal domination of an economic code that reduces language to economic exchange. Insolvency is a term associated to the semantic field of the word «crisis». According to Berardi, *Bifo*, to declare oneself insolvent means to declare oneself unable to continue multiplying the link to a system that facilitates endless recombinations. Thus, *E:M* dance's visuality is insolvent as it turns its back on the effect of the viewer's gaze, causing the forgetfulness of that gaze. Therefore, showing itself unable to participate in the field of significations that host it. On the other hand, it is an attempt to provoke the liberation of the gaze, so that dance can begin to unfold as the body of a not-yet produced sensibility. In that sense, the semiotic insolvency of *E:M* is also similar to an audio-visual *Bartleby* that carries within itself the negativity of the verbal expression *prefer not to*⁵⁸: a gap such, that words like «presence» or «sense» cease to imply any of their expected meanings.

In short, the questioning process of *E:M* visual gap does not only indicate the process of *a dance difficult to see*, but rather *a production impossible to see*: indeed, it is

there but it is, also and at the same time, *withdrawn*. This impossibility marks the dancing on the stage as a presence in crisis, therefore materialized by the very same process of opening and separation contained in the Greek verb *Krinein*. It is a twofold operation: on the one hand it is a dance that entails a critique, and on the other a dance in crisis. It is a dance that, while embodying a critique of our way of looking at it, also denies the role of interpreter of that same critique. Whatever happens on stage remains subtracted from the auditorium. There are no scenes in the piece —except for a short moment at the end, a kind of ellipsis-like movement, when the dancers come back to stage and have a little picnic party— so the possibilities of the spectator's gaze being specular or critical are not granted. To this end, the stage and auditorium mutual detachment involve a dissociated experience, framed by the audio-vision experience generated through the headphones, that reveals thus another distribution of things. Perhaps a different «distribution of the sensible», to say it with Rancière; although, in this case, this may come to pass due to the sense of defeat that emerges when *there is (nothing) more to see*.

A blind and anonymous sequence shot

«I've seen it all, there is no more to see»: these are the words Selma, the main character from Lars Von Trier

film *Dancer in the Dark* (2000), sings when she is going blind. Selma (Björk) is a Czech immigrant and single mother working in a factory from rural North America. She is losing her eyesight and her 10 year-old son stands to suffer the same fate if she does not manage to save up enough money to secure him an operation. Despite the synopsis, the film boosts «blindness» as a critique against the spectacularization of the gaze, which is portrayed in the film through «two world economies».⁵⁹ On the one hand the hyper-choreographed musical which apparently was filmed with more than 100 cameras, and on the other Selma's reality filmed camera in hand. Von Trier becomes cruel when at the end of the movie we attend stunned and helpless to the execution of a way of seeing that sings and touches what it sees. Perhaps, what is being executed is the gaze of innocence, Selma's gaze.



Still-Image from the film *Dancer in the dark*, Lars Von Trier (2000)

According to José Luis Brea, «Selma has the projective intuition of what has already been seen [...]. Above all, the enormous fatigue of representation [...] of the visible, and the represented». ⁶⁰ Selma's seeing is similar to the visual motivations and viewing strategies of *E:M*, since by risking blindness she is committed to an economy of vision, to a certain *seeing* out of which «she refuses to participate in the conflicts of interpretation and perspective. [Thus, according to José Luis Brea] she advocates for a certain “regime of knowing” which refers to a way of seeing that going blind represents». ⁶¹ Thus, what kind of seeing does Selma's blindness imply? What does it mean to see (and dance) through her blind perspective? Selma's regime of knowledge concerns *E:M*'s knowledge insofar as it also tries to undo the place of interpretation and perspective, even at the risk of finding out that «there is no more to see». On the other hand, Selma approaches the world through contact; she gets to know the world when she touches it. «As someone who only knows when dancing [...] that strange mode of representation that is enunciated and produced like music [by touch].» ⁶² From a similar approach and phenomenological point of view, Marina Garcés proposes to release vision by following the (path) way of what she describes as *the fall of the eyes into the body*:

What consequences would this fall have? How would the territories of the visible and the invisible be transformed? [...]. The sensitive eye neither isolates nor totalizes. It does not go from the whole to the part

or from the part to the whole. It relates the focused to the unfocused, the clear with the vague, the visible with the invisible. And it does it on the move, in a world that is never completely in front of us but surrounding us. It is an eye engaged in the world in which it moves.⁶³

It could be said that *El Ocaso del miedo* (The Twilight of Fear), Productora de Comunicación Social, (Chile, 2011)⁶⁴ draws from Garcés' words from an anonymous perspective. It is a short documentary film whose images have been recorded by a camera the author *camouflages* on her bike while walking through a police urban landscape. *El Ocaso del Miedo* bets on a different optic: filmed in a sequence shot, the author's camouflaged gaze shows a landscape as an anonymous signifier; a landscape the author doesn't see *for* us, it rather is encountered as she walks through the different streets of the urban landscape. Therefore she does not seek to be seen by others. Thus, the hidden dispositive renders the mass media (people whom we certainly see trying to capture everything that happens in front of their cameras) inoperative.

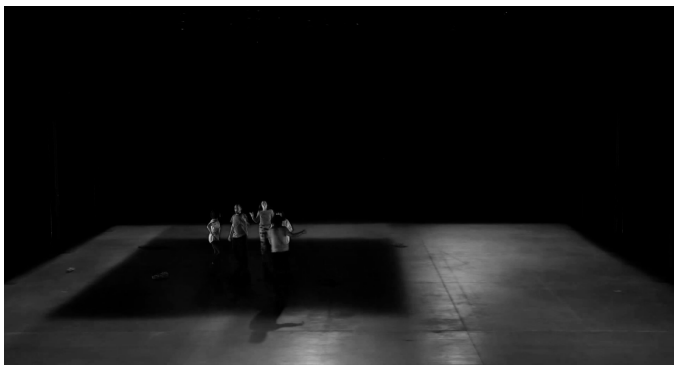


Still-Image from short film *El Ocaso del Miedo*, Productora de Comunicación Social (2011)

The camera shoots the urban space within an open wide-angle that somehow disidentifies the signifiers of the images, immersing, thus, the viewer in a *choreogrammatic* rather than a programmatic sequence. It is a document in constant motion; a sequence shot that defines its route according to what happens, to what passes. An anonymous drift where there is no climax but anyhow is «articulating» all the time. The author becomes a mere witness of what happens, of how it happens, of where it happens. Police, army, horses, protesters, fires, riots, smoke, dogs and trucks: everyone seems to be doing things, instead of being things; this renders it impossible to see, to apprehend or have a homogenous vision about it. In short, both *El Ocaso Del Miedo* as well as the dance of *E:M* denote a visual *phenomenological process* impossible

to see. As in *El Ocaso del Miedo*, the gaze of E:M's dancers does not organize anything, it has already *fallen into the body*. Something that also happens in *El Ocaso de Miedo* since, while walking, the city literally passes through the camera lens. So its images do not return to us a fixed signifier but become the testimony of an experience that, instead of identifying and interpreting, is amplified by being *in touch with* what is happening.

This body's populated surface motion



Still-Image from end scene performance *ECLIPSE : MUNDO* (2018)

The eclipse gives way to the shadow. Bach's Cantata now becomes a distant, remote piano choral. Its invitation to wake up is just a new dream. So we progressively come back to the space of the dancers, who in darkness return to their conversation. We return to the jumps and the

sounds from the room [...] in a black light space: a pool at the end of the world that celebrates the vibration of the world. [...] The loudspeakers now release a thunderous sound that we also receive through the headphones, the same chords as Bach's Cantata but now played on electric guitars and synthesisers, inviting us to wake up once more to the resounding pulse of a silence amplified to deafening levels.⁶⁵

According to Fran MM Cabeza de Vaca, in *E:M*'s last scene the speakers operate as a political territory of encounter, «because at the end the piece needs resonance, which had disappeared in the headphones since the sound was not broadcasted in the airspace of the performance. Thus, a common acoustic space is generated and the spatial vibration makes us (public and dancers) vibrate together.»⁶⁶ However, the political territory of encounter of *E:M*'s audio-vision is not oriented to the construction of a community, but to the reconciliation of each one with their own solitude. This is implemented in three different ways: first, with the frontal disposition of the seats; second, through the dance approach on stage; and third, through the headphones-device.

The dance's mute that the spectators experience through the headphones, while looking at it frontally, leaves them in the open in front of what they see. The intention is to give a single point of view so things can be seen in a way that allows for a contemplative experience:

something like watching the sea, a landscape that asks nothing of us in return. On the other hand, except for some moments of physical contact, the dancing of the dancers evolves alone-together. There are no duo or trio formations, each dancer works alone yet sharing the same conditions and tools, which they use according to a fixed temporal score. In this sense, the intention of the dancers is not to do something together, nor do something together for the dark mass looking from the other side; but to dance alone or, so to speak, with the *populated solitude* of the body itself. «Solitude» comes here to signify a populated surface motion, an anonymous experience as described by Maurice Blanchot in *The Essential Solitude* and *Solitude in the World* (1955):

When I am alone, it is not I who am there, and it is not from you that I stay away, or from others, or from the world. I am not the subject to whom this impression of solitude would come— this awareness of my limits; it is not that I tire of being myself. When I am alone, I am not there. This is not a sign of some psychological state, indicating loss of consciousness, the disappearance of my right to feel what I feel from a centre which I myself would be. What approaches me is not my being a little less myself, but rather something which there is *behind me*, and which this “me” conceals in order to come into its own.⁶⁷

In Blanchot’s terms, through her solitude, the solo dancer transforms herself into a whatever, thus her movements

are whatever insofar that she moves according to what is moving. This means that unlike the *corps de ballet* — which has historically functioned as an *homogeneous solo* supporting the main soloist— the populated solitude of *E:M* nevertheless opens itself to what is common in that dance as it is always there, is just the process of materialization of what is happening. Therefore — even when remaining alone— the dancer's dancing is at the same time a set of populated solitudes within her body. This is a mechanism similar to those coming from the Judson Church Theatre tradition of the 60s and 70s, whose strategies «could be said to have grown out of artists' conviction that “the body” is always, already dancing. [Therefore] movement is not something added to the body. [...] The body does not need to be animated or brought to life, it is already alive.»⁶⁸ Following this tradition, we dance the dance that dances, we dance a body's *having*, as described by Arantxa Martínez (one of the dancers of *E:M*):

There is my body that is inside another body: the room where I'm dancing. There is the weight of my body; there is its motor ability to articulate: bend, stretch, roll, jump, turn. There is the muscular density of each movement, the energy that I invest or do not invest; there is the texture that I perceive and that which my body returns to me at every moment, the texture of my arm that stretches near my ear, the texture of the air that rubs me when I run, the texture of my foot

hitting the ground, the texture of my shirt in contact with my skin, the texture of my hands when opening or closing in a fist, the texture of the ground, of the sound I produce. We work with easily accessible motor parameters (although they may not seem that easy the first day). It is not about complicating the entry but about simplifying it. There is no secret or double intention. There is literalness: if I now dance with the weight, what is at stake is the weight. Not a weight that derives in something else, that produces something else, that includes something else. There is only the weight, now, again and again. The dance that dances is a weight that is articulated, calibrated, provoked, perceived, inhabited, released, that is reduced or expanded; in short, that it is played. This *game* is much simpler than the description I make of it now, as it is simpler for a motor apparatus capable of kicking a ball to kick it or to throw it in the air. The description of such a gesture will always be more laborious than the gesture itself. However, the dance generated is not more than it is. We dance with the body we have. Then, we can dance the body that we don't have, which is no other than the body of what continues, wanders and goes astray in the "knowing" of something else.⁶⁹

Like in the minimalist proposals from the Judson Church Theatre of the 60s and 70s, the dance of *E:M* involves a motor, kinetic and phenomenological literality. Thus,

becoming indivisible, a dance that describes a specific gestalt immediately noticeable, simple. Moreover, the populated solitude that the dancers dance enables its own forgetfulness. *An eclipse* like the one described by Jaime Llopis:

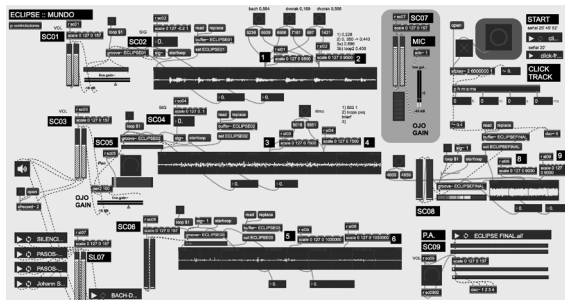
We cease to be something because it begins to be something else; not something that is against what it used to be, but rather next to it or elsewhere. It is not an open battle against what one is; police against police. It is rather a trap, a concealment. The subject [the dancer] will be left alone, standing aside, left behind; will fall into oblivion. That is when the eclipse occurs. Except that here the overlapping of bodies occurs within the same body.⁷⁰

An elusive force. Therein lays the strength of this dance. Elusive as it takes place in solitude, being non-communicative and yet existential. For Emmanuel Levinas, «solitude» is a basic fact of existence: «In reality, the fact of being is what is most private; existence is the sole thing I cannot communicate; I can tell about it, but I cannot share my existence. Solitude thus appears as the isolation which marks the very event of being.»⁷¹ And here is where public and dancers meet. That is, they meet through what they have in common: their solitude, their being there. Deleuze used to say that the problem is that we are not left alone enough. In fact it was precisely Deleuze who defined the teacher's work as reconciling the student with her loneliness. He explores this idea

when he writes: «We are deserts, but populated by tribes. [...] They inhabit it, they pass through it, over it. [...] The desert, the experimentation on oneself, is our only identity, our single chance for all the combinations which inhabit us.»⁷² In this sense, the back and forgetfulness of *E:M* are not just mere strategies to neutralize the interpreting and communicative skills of the performer-device but also, as Jaime mentions in his testimony, «the way to fall into a common body which is not public» but which has been reduced to an existence impossible to communicate.

Notes

1. Since this chapter will be based on the performance *ECLIPSE:MUNDO*, I advise you to see it before you go on reading this chapter. See Research Catalogue Project website. Piece's Credits: Concept and Direction: Paz Rojo Dance: Oihana Altube, Arantxa Martínez, Jaime Llopis, Paz Rojo, Ricardo Santana. Sound Space: Fran MM Cabeza De Vaca. Light Design: Carlos Marquerie. Costumes: Jorge Dutor. Technical Coordination and Assistance: David Benito. Sound Assistance: Adolfo García. Photography and Trailer: Emilio Tomé. Performance Video: Gabriel Tineo. Production Management: Lola Lizzi. Support: Uniarts (Stockholm University of the Arts) Sweden; Naves Matadero – Internacional Center Of Live Arts, Madrid) and City Council, Madrid.
2. Giulia Palladini (2017) "Towards an Idle Theatre. The Politics and Poetics of Foreplay" TDR: The Drama Review 56:4 (T216) Winter 2012. New York University and the Massachusetts Institute of Technology. Accessed in Project Muse. February.
3. Ibid.
4. Bojana Cvejic (2015) p. 96-97. "Theatrical Apparatuses of Disjunction" from the book *Choreographing Problems. Expressive Concepts in European Contemporary Dance and Performance*, ed. Palgrave Macmillan, 2015. She also mentions "liveness" as another subtracting element, but in *E:M* we do not address it. Moreover, in this chapter Bojana contextualizes and describes in detail the works *Héatre-télévision* and *Untitled*. Two pieces whose analysis I invite to read as they share intentions and interests with *E:M*, although they use different strategies than the ones displayed in *E:M*'s performance.
5. Carlos Marquerie (2019). Own translation. *E:M* piece's testimony.
6. Fran MM Cabeza De Vaca (2019). Own translation. *E:M* piece's testimony. Image from Fran MM. Cabeza de Vaca sound's score:



7. Ibid.
8. Ricardo Santana (2019). Own translation. *E:M* piece's testimony. See Research Catalogue Project website.
9. See: <https://en.wikipedia.org/wiki/Island> (last visited August 2019).
10. "To enter the scene (the performing space) is to come into play".
The original principle in Spanish says *Entrar en escena entrando en materia*, where "to enter into matter" is an expression that, beyond its literal meaning, could be also understood as "to get started" or "to get down to business".
11. Gerry (Gus Van Sant, 2002) First installment of "The trilogy of death", before *Elephant* (2003) and *Last days* (2005).
12. Van Sant, Damon, and Affleck are all credited screenwriters, which suggests that the dialogues were largely created on the spot. See: https://www.filmmakermagazine.com/archives/issues/winter2002/features/sands_time.php (last visited August 2019).
13. Manu Arguelles (2009) At: <http://www.elsespectadorimaginario.com/pages/julioagosto-2009/investigamos/gerry.php> (last visited August 2019).
14. I'm referring here to a very well known sentence from Antonio Machado's poem from *Proverbios y cantares* (XXIX): "Caminante no hay camino, se hace camino al andar" (walker there is no path, the path is made by walking).
15. Jean Doe is the name of an anonymous group of people who have

- written the text “Elements for a decivilization” a text written in the context of the *Yellow Vests* riots in France and originally published in March 2019 in the 183 number of *Lundimatin* (France). Quotation from (Spanish version) <https://artilleriainmanente.noblogs.org/post/2019/04/22/descivilizacion-i/> (last visited August 2019).
16. Ibid.
 17. Pablo Martínez (2019) pp. 351-376. Own translation. “El museo por venir. Cultivar y cocinar en medio de una crisis permanente” (The Museum to Come. Cultivating and Cooking in the Midst of a Permanent Crisis). Article published in *Exterioridades críticas. Comunidades de aprendizaje universitarias en arte y arquitectura y su incorporación a los relatos de la modernidad y el presente* (Critical Exteriorities. University Learning Communities in Art and Architecture and their Incorporation Into Narratives of Modernity and the Present) Selina Blasco and Lila Insúa (Eds). Madrid: Brumaria (2019).
 18. Ibid.
 19. Ibid.
 20. See: https://www.eldiario.es/cultura/cine/Luis-Lopez-Carrasco-Espana-condenado_0_257224710.html (last visited August 2019).
 21. Ibid.
 22. Tiqqun (2004). “How to?” <http://dev.autonomeia.org/node/3556> (last visited August 2019).
 23. Giorgio Agamben (2010) pp. 53-56. Own translation. *Medios sin fin. Notas sobre política*, trans. Antonio Gimeno Cuspinera. Valencia: Pre-textos. English version: *Means Without End. Notes on politics*, Minneapolis: University of Minnesota Press (2000).
 24. Ibid, p. 68
 25. In a conversation with Alice Chauchat (Berlin, 2019).
 26. Fran MM Cabeza de Vaca (2019). Own translation. *E:M piece’s* testimony.
 27. Giorgio Agamben (2010) p. 58. Own translation. *Medios sin fin. Notas sobre política*, trans. Antonio Gimeno Cuspinera. Valencia:

- Pre-textos. English version: *Means Without End. Notes on politics*, Minneapolis: University of Minnesota Press (2000).
28. George Didi-Huberman (2014) p. 150. Own translation. *Pueblos expuestos, pueblos figurantes*, trans. Horacio Pons. Buenos Aires: Manantial. French version: *Peuples exposés, peuples figurants. L'oeil de l'histoire*, les éditions de Minuit (2012).
 29. George Didi-Huberman (2009) pp. 19-20. *People exposed, People as extras*, trans. Shane Lillis. *Radical philosophy* 156 /July /August (2009).
 30. George Didi-Huberman (2014) p. 155. Own translation. *Pueblos expuestos, pueblos figurantes*, trans. Horacio Pons. Buenos Aires: Manantial.
 31. Opera House *Swan Lake: corps the ballet* (The Royal Ballet). More information in the video-essay *Dancism* (Paz Rojo, 2014). *Dancism* shows a movement that goes from the *body of politicians* represented as a group of politicians dancing on parliament, to the *political body* being the anonymous body represented in the beginning through the *corps de ballet* and that later on takes on the form of the figure of the *extra* in cinema. This video-essay questions choreography inasmuch as it performs movement within a device that works for the neoliberal gaze and globalized power. In this context, it tries to redefine choreography according to dance and according to the body. To inquire a potentiality that, while exercises an anti-choreographic force over the bodies, it shows the scars of its modelling as workers' bodies and desiring bodies.
 32. George Didi-Huberman (2014) pp. 153-154. Own translation. *Pueblos expuestos, pueblos figurantes*, trans. Horacio Pons. Buenos Aires: Manantial. French version: *Peuples exposés, peuples figurants. L'oeil de l'histoire*, les éditions de Minuit (2012).
 33. Santiago López Petit (2009) "Los espacios del anonimato: una apuesta por el querer vivir" (The spaces of anonymity: a commitment to want to live) in Revista Nº 5-6 *La fuerza del anonimato* (the power of anonymity), Espai en Blanc ed. Bellaterra, Barcelona. <http://>

- espaienblanc.net/?page_id=749 (last visited February 2018).
34. Yvonne Rainer, 1968 "my body remains the enduring reality" in a program note for the opening night of *The Mind is a Muscle*.
 35. Tiqqun (2012) *Theory of Bloom*, translation by Robert Hurltley (2012) LBC Books. French version: *Théorie du Bloom*, La Fabrique Éditions (2000).
 36. Peter Pál Pelbart (2009) p. 37. Own translation. *Filosofía de la Deserción: Nihilismo, Locura y Comunidad* (Desertion Philosophy: Nihilism, Madness and Community). Buenos Aires: Tinta Limón.
 37. Steve Patxon (1987) pp. 15-19. Contact Quarterly. Dance and Movement Journal (Spring/Summer).
 38. Gus Van Sant (2002) in the comments recollected by the digital magazine *CómoHacerCine* (CHC).
 39. These questions are originally part of a performative practice developed by Cristian Duarte and myself within the framework *A piece...together?* (2010-2012). More information at: <http://apiecetogther.blogspot.com/> (last visited September 2019).
 40. Text originally written in the context of the framework of *A Piece... Together?* (Cristian Duarte & Paz Rojo) (2010-2012). I later on kept on working on this text until reaching the version published here. This poem is part of the video-essay *We are Gerrying* where I introduce myself as a collectivity by impersonating the notion and concept of *Gerry*. Elaborating a narration that reflects on the third person of the plural as an anonymous non-representative subject. During the piece this text is broadcasted simultaneously to the movie *Gerry* that is being projected on a wall with its own sound muted. Moreover, this poem is also part of a series of practices I started together with Cristian Duarte. Therefore, this practice could be considered the genesis of the present project. A seed which later on I have developed as a performance practice connected with this project's laboratories. These early performance experiments transformed into a concept that became a performance practice, a fiction and a source-reference displayed in diverse experiments as soundtrack and video. See in

Research Catalogue's Project website the performance experiments: *We think, we like that* (2010, still in the frame of APT? *Acción Inaugural* (2011); *Yes, we cannot. A pre-formance in the era of confusion* (2012); *The Gerries by Gerry* (2012) and the curatorial experiment that follows this practice as an organization and exhibition tool: *What if we let go of being (artists)?* (2013).

41. Except for Oihana Altube who is younger, the rest of the dancers are over forty.
42. Jaime Llopis (2019) Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
43. Ibid.
44. Ibid. (Emphasis mine).
45. Jean Doe (2019) "[Elementos de descivilización](https://artilleriainmanente.noblogs.org/post/2019/05/Original%20source%3A%20https://lundi.am/Elements-de-decivilisation-Partie-3)". *Parte III* in *Artillería Inmanente* [https://artilleriainmanente.noblogs.org/post/2019/05/Original source: https://lundi.am/Elements-de-decivilisation-Partie-3](https://artilleriainmanente.noblogs.org/post/2019/05/Original%20source%3A%20https://lundi.am/Elements-de-decivilisation-Partie-3) (last visited August 2019).
46. Paz Rojo (2019). *To See This Dance*. A short film experiment consisting on the translation of this dance's procedures to the digital and cinematic medium. Raising questions about what this dance's image is and how it makes itself be seen in this particular audio-visual frame. See Research Catalogue Project website.
47. Greek meaning of the word *eclipse*: <https://www.etymonline.com/word/eclipse> (last visited February 2018).
48. Franco Berardi, *Bifo* (2011) pp. 4-6. Own translation. *After the Future*, trans. Arianna Bove, Melinda Cooper, Erik Empson, Enrico, Giuseppina Mecchia, and Tiziana Terranova. Gary Genosko and Nicholas Thoburn (Eds). Winchester, UK: Zero Books.
49. Hans-Thiess Lehmann (2006) pp. 58, 61, 137. *Post Dramatic Theatre*, trans. k. Jurs-Munby. London and New York: Routledge.
50. Bleeker, Maaïke (2008) p. 7. *Visuality in the theatre: the locus of looking*, Basingstoke and New York: Palgrave Macmillan.
51. Bojana Cvejic' (2015) p. 102. "Theatrical Apparatuses of Disjunction" from the book *Choreographing Problems. Expressive Concepts in*

European Contemporary Dance and Performance, Basingstoke and New York: Palgrave Macmillan.

52. Yvonne Rainer (1974), *Work 1961–73*, New York University Press

53. Ibid.

54. George Didi-Huberman (1997) p. 71. (Emphasis mine). Own translation. *Lo que vemos, lo que nos mira*, trans. Horacio Pons. Buenos Aires: Manantial. French version: *Ce que voyons, ce qui nous regarde*, les éditions de Munuit, Paris 1992. Photo *We Lost* (Tony Smith, 1962):



55. Paul B. Preciado (2019) p. 146-147. Own translation. *Un apartamento en Urano. Crónicas del cruce* (An apartment in Uranus, chronicles of the crossing). Barcelona: Anagrama.

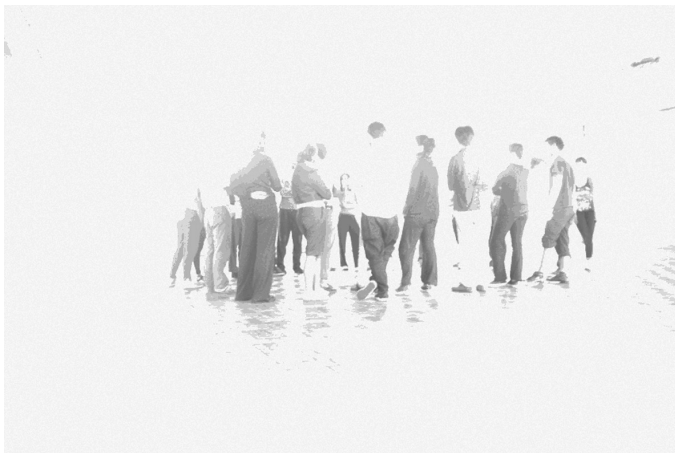
56. Ibid. (2019) p. 147

57. Franco Berardi, *Bifo* (2011) p. 4-6. Own translation. *After the Future*, trans. Arianna Bove, Melinda Cooper, Erik Empson, Enrico, Giuseppina Mecchia, and Tiziana Terranova. Gary Genosko and Nicholas Thoburn (eds). Winchester, UK: Zero Books.

58. The fictional character from the nineteenth-century novella *Bartleby*. The Scrivener by Herman Melville, who refuses to do any task required from him with the expression *I would prefer not to*. Maurice Blanchot, Emmanuel Levinas, Giorgio Agamben, Gilles Deleuze and José Luis Pardo give different accounts on passive strategies

- attributed to Bartleby's character. More over Ramsay Burt in his book *Ungoverning Dance* (2017) p. 104-110 reads ethical implications of the passive strategy in the work entitled *40 Espontáneos* (2011) by La Ribot. See also Giorgio Agamben "Bartleby o de la contingencia" from the book *Preferiría no hacerlo* p. 93-136. Valencia: Pretextos (2000); Blanchot, Maurice *The Writing of the Disaster*. Lincoln: University of Nebraska Press, (1995).
59. José Luis Brea (2004) p. 100. Own translation. "Lo has visto ya todo, no hay nada más que ver" (You have seen everything, there is nothing more to see). From the book *El Tercer Umbral. Estatuto de las prácticas artísticas en la era del capitalismo*. (The Third Threshold. Statute of artistic practices in the era of capitalism) CENDEAC.
 60. Ibid, p. 99
 61. Ibid, pp. 103-104. I have translated *régimen del conocer* as "regime of knowing" instead of "regime of knowledge" because I understand that "knowing" refers to a localised experience; the action getting to know something through experience; rather than to a preconceived knowledge.
 62. Ibid, p. 100
 63. Marina Garcés (2010) pp. 77-95. Own translation. "Visión Periférica. Ojos para un mundo común" (Peripheral Vision. Eyes for a common world). From the book *Arquitecturas de la mirada* (Architectures of the gaze). Ed: Ana Buitrago. Barcelona: Cuerpo de Letra.
 64. *El Ocaso del Miedo* (2011) (The twilight of fear), Productora de Comunicación Social (Chile). See: <https://vimeo.com/28266267> (last visited October 2019).
 65. Fran MM Cabeza De Vaca (2019). Own translation. *E:M Piece's* Testimony.
 66. Ibid.
 67. Maurice Blanchot (1989) p. 250. *The Space of Literature*, trans. Ann Smock. Lincoln: University of Nebraska Press.
 68. Sally Gardner (2008) "Notes on Choreography". *Performance Research*, 13:1.

69. Arantxa Martínez (2019). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
70. Jaime Llopis (2019). Own Translation. Dance Practice's Testimony. See Research Catalogue Project website.
71. Emmanuel Levinas (1985) p. 57– 58. *Ethics and Infinity: Conversations with Philippe Nemo*, trans. Richard A. Cohen . Pittsburg: Duquesne University Press.
72. Gilles Deleuze (1987) p. 11. *Dialogues*, trans. H. Tomlinson and B. Habberjam. New York: Columbia University Press.



WE CANNOT NOT STOP DANCING

*How can we know the dance from the dancer?*¹ How can we distinguish what dances from the one who dances it? The question anticipates the distressing, but nonetheless liberating, need to acknowledge the gap: the distance that separates the dance from the dancer.

The question of *how can we know the dance from the dancer?* Must be practiced, as well as read, from the irreducibility of the sign dance to its definitive sense or meaning. In practice, the question *how can we know the dance from the dancer?* Includes a background of uncertainty that will also traverse the dancer. The question includes her, but as a traveller lodged in a disruption. The dancer is thus a disjointed, a nomad lost in a kind of irreducible odyssey. She dances but with the aimless conviction that every movement will fail to find a destination, a «good reading», a valid interpretation. As we shall see, this will have consequences affecting the reading that precedes the very practice of this dance. For even in its practice, this dance will not be at the service of a previous dispositive (for example an image or any dance-task-like), but will provide the necessary conditions to ensure its own

raw-fact-material-signification. To experience *the knowing* of dance regardless the dancer means to realize that, although one may understand that there are different readings or interpretations that may well suit, one can only apprehend the certainty of the distance, the doing that separates what dances from its definitive sense or meaning. In fact, everything goes through this first acceptance, because by accepting the gap, it will be the dancer herself who will experience a loss and an event: a knowing that makes her deny the place of the interpreter of the dance.

Against Interpretation

At the beginnings of the twentieth century the emancipatory motivations of Modern Dance choreographers (Isadora Duncan, Mary Wigman, Ruth St. Dennis, Loïe Fuller, Valentine du Saint Point, etc.) were ontologically bound to the body of the dancer, who became thus the very «ideological apparatus that foregrounded [modern dance] aesthetic ideology.»² While in early modern dance self-expression and subjective experience accounted for movement configuration; in the proposals of the Judson Dance Theatre of the 60s, dancing lies tautologically in itself. Here, movement is reduced to a physical articulation and becomes an object in itself. However, this kind of literalness with the

moving body grants a self-referentiality of movement which became the *task of the dancer*. Hence, while these choreographers renounced self-expression there was still self-referentiality, as that self of the movement still relied on the body–movement bind understood as subject matter. Or said differently: to dance with the focus on the tautological force of the body's matter (bones, muscles, ligaments, nerves) provides for its organization and reading procedures through task oriented principles. Consequently, movement shifts from being an autonomous subject that the dancer expresses (modern dance) to being implemented by a neutral doer–dancer (Judson Church Theatre) as mentioned by Yvonne Rainer: «ideally one is not even oneself, one is a neutral doer.»³

The proposals of the Judson's dissident period involved new ways to approach dance beyond meaning, which were very much influenced by Susan Sontag's book *Against Interpretation* (1966). In this text, Sontag claims an art and critic not aimed at signification but rather opened to experience. An argument strongly influenced by the formalist and structuralist critical Avant-Garde of the time, which called for the elimination of the concept of content as a «second code» into which the form of the aesthetic text should be translated. Proposing therefore to liquidate the reductive and even reactionary interpretative strategy in favour of a joyfully formal, loving and erotic description of the work of art:

What matters now is to recover our senses. We must

learn to see more, to hear more, to feel more. Our mission is not to perceive in a work of art as much content as possible, even less let alone to squeeze out of the work of art a content greater than that already existing. [...] The function of criticism should be to show *how it is what it is*, including what it is and not to show what it means.⁴

Sontag allocates a function to art and criticism that may be still useful today, given that —as I would like to argue— to know the knowing of dance, instead of that of the dancer, is an experiment that consists on subtracting the perception of movement from movement's self-referentiality as well as from the body of the dancer. For, it is not about dancing the body of the dancer, nor the movement's self, but rather about asking what it means —politically, somatically and kinetically— to dance *a body of dance*.

How it is what it is

As it was mentioned earlier in this text, the interpretation and translation processes of dance had originally been conceived in manuals from the seventeenth and eighteenth centuries; therefore choreography (and so its reading) was firstly conceived through writing. That is, without the presence of a dancing body, before it was ever danced.⁵ Accordingly, the beginning of dance was regarded as

«choreography», as the art of writing movement which later on would be interpreted and translated into dance. «Choreography» —as the text preceding dance— is a form of knowledge that involves writing and interpretation. Recently, Mårten Spångberg in the essay *An advocacy for dance* (2017) describes choreography as a language capacity, mentioning that «the structures it produces refer to an existing field of knowledge. Choreography [then] organizes only what exists; which implies a way of negotiating with the possible from meanings and semiotic production.»⁶ Accordingly, in order to withdraw from these negotiations of dance with the possible and the interpretation and translation processes, we must follow a deconstructive strategy, so to speak. Thus, we are not interested in the writing of dance but in how we read the text that precedes it.

«Deconstruction» is a term referred to Jacques Derrida's philosophical thought. Marina Garcés describes it as follows:

Deconstruction does not inaugurate a new stage or historical destiny because it precisely interrupts any “wanting to say” of the discourse. It opens up margins, failures, cracks: the gaps through which meaning escapes from itself. [...] What it seeks [...] is not giving new meanings to concepts or making them say something else, nor to invent radically new concepts [...] but to keep them in the new state of undecidability.⁷

For Derrida, «the undecidable» is something that cannot conform to either polarity of a dichotomy (eg. present/absent, cure/poison, and inside/outside). For example in Deconstruction, the figure of a ghost seems to neither present or absent, or alternatively it is both present and absent at the same time. Hence, from the point of view of the deconstructive strategy, to interrupt the preceding text implies the ability to read what happens within it. It implies a methodological attitude which does not arise from the subject-dancer's desire to dominate or interpret dance, but an activity that brings into play —within the surface of its meaning— the complex and heterogeneous relationships that precedes it. Or in other words: the question here is not what the dancer says about it, nor how she submits to the written text, but what the preceding text says/does in itself.

The deconstructive strategy implies dancing in the very margins of knowledge; to carry out from that limit (both interior and exterior; recognizable and unnameable) a transformative reading; to follow a (path)way, an access point, that allows it to say/do, instead of creating the conditions to know beforehand. In this regard, if «to deconstruct a text is to rewrite its writing»⁸, to dance within this framework is to read how it is what it is instead of immediately falling for what one wants it to be, or thinks it is. In short, it is a type of attention that stems from an encounter where the goal of the dancer is to come into contact with something not yet said, therefore

not anticipated, not-related or (pre)seen beforehand. Moreover, the deconstructive strategy implies a critique of the metaphysics of presence—which is neither transgression nor destruction—that rather places the structures of thought under the sign of a crossed out origin: i.e. «~~dance~~». For deconstruction this crossed out origin is a «nonsaid zone»; a notion that within the framework of our experiment includes: what has *ceased to be said* (which regards the untold form already described in the second chapter of this book); what decides to *say itself in the anonymous* form (whatever, the impersonal, the pre-individual); and that which *still cannot be said* because it simply does not exist (future as the not-yet produced potentiality).

Long before the appearance of deconstructive philosophy, Jean-Georges Noverre had already in 1760 talked about dance's resistance to meaning, interpretation and signification in his treatise on dance and theatre entitled *Lettres sur la danse et sur les ballets*. In this treatise, dance is vindicated against choreography by virtue of its resistance to vision and inscription. Dance's resistance to meaning, interpretation and signification «has ever since been conceived as the fleeting trace of an always irretrievable, never fully translatable motion, always exceeding its writing as choreography.»⁹ Most improvisation dance experiments have followed the genealogy of this treatise: first those formulated by modern dance pioneers and later those formulated by

choreographers of the 60s and 70s. For modern dance choreographers, improvisation pursued the invention of a new reform of movement based on freedom and the emancipation of the dancer's self. These new forms broke with the old modes of perception, providing the possibility of a new aesthetic experience thanks to the intrinsic relationship between movement and freedom.¹⁰ For Judson Church Theatre choreographers the renewal of dance can be also summarised as freedom «through spontaneous self-expression, body-mind holism, and the primacy of the physical, sensorial, and emotional nature of movement»¹¹ However, when improvisation was institutionalized in the 80s, it became a technical ability or training «based on improving and expanding existing possibilities of the body in relation to given physical forces that privileged the indeterminate, spontaneous, self-expressive, or unconscious in performing as a source of movement.»¹² According to Bojana Cevijc, these procedures concerned the mind-body link by attributing to the improvising body tradition a specific «bodily mindfulness», or «a kind of hyperawareness in the body and of the body.»¹³ Moreover, these choreographers claimed that movement is an experience that reinstates the irreducibility of movement to language; as argued by Steve Patxon: «I would bet that no dancer ever reviewed, however positively, has ever felt their dance captured in print. The further it goes from the source of the experience to a verbal or printed version, the less recourse we have

to elaborations or answers to our questions.»¹⁴ In some way, recent dance propositions sustain Patxon's claim by shifting dance's irreducibility to language attributed to the mind-body link in the 60s, to that of dancing itself. Insofar as in dancing what is being experimented is not the belief in the power of the body to unleash something not yet known nor the body's mindfulness, but rather dance's *nonsaid zone*. For the deconstructive strategy, this zone would be *an impossible*, which is «what we can only create by receiving it.»¹⁵ Derrida embodies this, so to speak, «invention of the impossible» in the figure of the «son»: «a son, does he know himself? Does he welcome himself? Does he have himself? In what sense does the son invent himself?..»¹⁶ Following the analogy of the son, dance futurity could be experimented as the most familiar thing that one could welcome or receive, but also as the most unknown and unpredictable one. In this analogy, dance's presence could be understood as the continuous preparation for an encounter and a welcoming, which anyhow could not be part of the calculable, translatable or predictable; since this non-yet-produced dance potentiality or «impossible», is «the only thing that can happen.»¹⁷

In short, from the point of view of the deconstructive strategy, dance's presence, as «the only thing that can happen» would surface without having been fixed from/to one reality, discourse, dancer, structure or another society. It is a presence that would neither be extensive

to past, future, time or space, but rather an activity that takes on meaning without being reduced to a subject, an individual, an image, a choreographic structure or a task making process. At the core of this strategy would be a dancer's withdrawal from that historical mediation which asked of her to be dance's interpreting, enduring and dominating (or dominated) force. Therefore, she dances, yes, but withdrawing from anything that could potentially mediate in the dance through a structure of belonging or goal. She dances, but placing her(self) alongside, next to and even behind what dances, what *bodies*.

Something's already happening *before*

If dance's presence is non extensive to past or future, but only a preparation and an encounter, When and where does dance happen? The word «prepare» comes from mid-15c, is a back formation from «preparation» and in part Middle French preparer (14c.), from Latin *praeparare* «make ready beforehand», from *prae* «before» + *parare* «make ready» (from the root *pere-* «to produce, procure»). Related words are: incubation, gestation, rehearsal, arrangement.¹⁸ Taking into account these meanings associated to the word «prepare» and, considering that the ideological apparatus of this dance is no longer possibility nor the dancer, but just dance's own gestation

and preparation, so to speak; then, what do we have left to start dancing from? Dance's presence, I argue, is nothing but a beginning, although «the beginning is only required due to the presence of an end», as Gadamer reminds us.¹⁹ Hence, from where can we possibly start dancing that limit? All that is left for dance is the perspective of its irreversibility. Accordingly, dance is to be perceived-received as a speculative material force that the dancer accompanies and welcomes. She dances foreseeing the arrival of future —identified as something that could be— yet including what is happening.

There is a material errancy whereby the dancer is not obliged to imagine her/a future. In movement there is nothing to be pursued, since what is being pursued responds to a potentiality already contained in the present. Consequently, the dancer must learn to perceive what is happening at the exact place where it/she already is. The dancer does not project ideas in order to execute them later; she finds them in the practice, in what is happening and passing, within the dynamics that involves her, transforming her into a witness, opening the way for the dancer's testimony on how and where it is happening.

Motion is here motivated through a mode of orientation that makes sense by experiencing the question *what/how is (it) dancing?*. Accordingly, instead of dividing the action between who is executing it and what it should be, it starts from the very stream of movement. Motion is not a formless material awaiting organization. It is what

it is. However, it does have tendencies and inclinations to which attention is paid. Accordingly, dance is a practice that takes the form of an accompaniment of the forces already present, of a continuity neither linked to the past nor to the future.

Another way we can approach this non-mediated dance is through the notion of «conversation» in relation to the «motion of what is happening». Unlike dialogue or negotiation—which are figures where power acts—the origin of the Latin words *conversatio*, *conversatio*²⁰ refer to the action of giving and returning frequently used things. The common frequent use of objects, and referred to people designated frequent contact (intimacy, mutual frequenting).

Conversator in Latin alluded to a dinner guest, a commensal, to sit at the table, to share a table, a meal or a gathering with others. Therefore in this conversation it does not matter who we are, but rather «what is happening». The notion of conversation associated with the category of encounter invites us to perceive what is happening, to identify its operations and to join in on something. Therefore, if the term «conversation» designates a «giving and taking of things which are made available for common use and frequenting», then dancing could assume the dynamics of the common, whose singularity would emerge from the background noise, from the net of relations within which it is already immerse. For this reason, more than the implementation

of an acknowledgment, a knowledge, an understanding or an interpretation, dance here puts into practice an embracing of what is happening and of what is coming. In a conversation (or in dance) there is no map indicating the path to be followed, no protocol or score that organizes what is happening. It is an accompanying: a strange-invisible giving and taking over and over again by way of a type of attention that converses, embraces and gets to know via the places it passes through (unnecessary, superficial, private, useless, banal, fun, silent, meaningless). For a dance creation to exist, it must remain invisible (non-said) in order to continue being what it is being. We are interested in understanding this modality, that is to say, everything that can be perceived within the nonsaid-invisible zone. We are interested in accessing it for its potential doings, not for its meaning, nor for its understanding or its interpretation, but for providing the opportunity for it to continue to happen. In practice this does not mean looking out for it, but rather going along with what is happening without seeking to balance it. Letting it move *as it moves* with no other intention or purpose than its appearance and continuity, yet empowering precisely that place where it remains non-localizable.

«It is a kind of algorithm but of a different order» says Luis Alberto Moreno Zamorano²¹:

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 [...]. 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. [...] To achieve a meaningless movement, in order to move what already moves. [...] [In the opposite side of this proposal, there are the ways in which] 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. [...] [Unlike these kind of processes] the following dance experience leads me 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*.²²

Dance's formula «nothing –something's already happening– nothing» such as Luis describes it, implies that dance –that «impossible that can only happen»– needs to be oriented to a *before* of «the beforehand». If our main aim is to let the presence of dance be *before* any frame that could anticipate it, then dance can only be practiced as that which is happening. That is, before being mediated; before it is intervened by the dancer's ability to interpret it.

The Impossible that can only happen ==> <i>before</i> ==> interpretation

The argument that «we cannot stop to consider this scheme, because in practice, it is pure mobility» implies undoing the traditional distance that reduces dance's creation to being done/read through the filter of interpretation. Accordingly, «to interpret something» irrevocably leads to possibility, to translation and therefore to semiotic production; to an a priori that draws a circular relationship with «what is happening». Or in other words: what comes into play through the filter of interpretation is a mobility projected onto the possibility of «what it can be».

If, for instance, we consider interpretation as an economy, we would say that it reduces dance's sense or meaning (what is happening) to a form of exploitation. When we interpret something, what is being produced is an instrumental distance upon which lies the ability to dominate what is happening. In short, the problem with interpretation is that it anticipates the motion of what is happening transforming it into something different than what is happening. It exploits dance by means of the same strategy of domination that nests the practical conditions that conceived it as pre-constituted, and which defines it as predetermined before it has taken place; signalling it, therefore, from an a priori that choreographs it. Unlike in this relationship, our aim is to give dance the opportunity of existing before the «beforehand» that signals it as meaningful-necessary projective capacity; before the «beforehand» that organizes it into an exploitable thing.

<p><i>Before the "beforehand" ==> it is already happening ==> a beginning that has started ==></i></p>

The category of interpretation negotiates both the experience of the body in motion and the dance creation. In the first case, by ignoring the experience of attending what is happening; in the second case, by assimilating everything into an endless coded-flat circularity. That is why the question about the limit of the beginning of this dance should not be extensive to the past or the future

but to a *before* that, in fact, happens to be a *middle*: «it is already happening». Italo Calvino describes it very well: «to begin, but how to establish the exact moment at which a story begins? It has all started since before».²³ So, now we know that not only do we begin to dance, but also that *it has already begun*. Dance is now going from being preconceived to conceiving itself. Or in other words: it is going from being interpreted to being experimented.

<p>==> Before “the beforehand” ==> A beginning (which includes an end) that has already started ==></p>
--

Our bet is to give dance the opportunity of being what it is being by opposing the beginning-ending logic to the inexhaustible task of interpreting it. However, the paradigm *before* the «beforehand» is complex as it poses «a beginning (which includes an end) that has already started». For us, the «end» that includes dance’s beginning is intimately bonded with the «no-future». Whilst for neoliberalism the «no-future» is the way in which the exhaustion of the possible is lived; within the beginning-ending logic the «no-future» is embodied and welcomed; since, in the «no-future», in the denial of the mystification of renewal and possibility, dance affirms the exhaustion of the possible and yet it continues, dancing. To allow dance to be a «no-future» embodied corporeal experience is only possible if we bear in mind that this is not an experience in any sense «necessary», even it

reacts to measurable logics. But it is rather an experience that is specifically contingent to perception, since it takes place solely on the kinetic surface of the body: *a* body, a common surface.

Before ==> <i>disappoints</i> (destitutes) ==> “the beforehand”

By orienting dance’s presence towards a *before* the «beforehand» we are destituting: in the first place because we are distancing dance from our interpretation of it; and in second because we are leaving behind the value criteria of possibility. Both procedures allow dance to be non-necessary as its necessity is directed in the opposite direction, namely to the no-future, the non-said zone, the invisible, the impersonal, the impossible that is received-perceived.

In the book *Now* (2017) The Invisible Committee asserts that «to destitute» is also to *disappoint*. The verb «to disappoint» is composed of dis- «reverse, opposite of and -appoint. From Old French *desapointer* “undo the appointment” (14c., Modern French from *désappointer*). As well as its modern sense dates from late 15c: «to frustrate the expectations or desires of»; «defeat the realization», from 1570s, perhaps via a secondary meaning of «fail to keep an appointment.»²⁴ In the motion of «what is happening» there are no expectations but exists the risk of what remains expectant. Accordingly, the expectant does not fulfil any expectation because it is nothing but what

is received: *It is dancing*. A body of dance dancing itself within the anonymous regime of «one». The impersonal form «one» is always at the limit of knowledge. Hence: there, where a body dances; there, when a body bodies, will be nothing beyond itself except a journey, a continuous deviation, a (path)way, a travelling sequence; a use which is not reactive nor necessary or limited to passively guide the dancer, but that involves her in a form contingent to perception. Here are some testimonies of different experiences that people have had when dancing this way:

How does this ontological plan come into play in the studio? What is at stake in laboratory practice? The laboratory arises from an archaeology of desire, and bets on the attitude that allows the appearance of new “perceptive characters”. An experiment that, based on the plasticity of the faculty of perceiving, insists on the complicity between *ways of doing* and *ways of perceiving*. As we are doing in the world we perceive things, but as we perceive things we make world. How does the body become the hinge to that complicity? The body as a crossroads, as a hinge that dissolves the active-passive categories in a swinging without beginning or end. [...] The first direct task is: *the body is always in motion*; but in the same way that the body is already there, it is already in motion. And it is the same redundancy of the task what makes it the only direct task fitted for our experiment. For

“direct task” we understand that which takes the form of an order addressed to the body, an instruction. [...] The body in action as a means of exploitation of the subject. This way of doing [...] has its echo in a subject who, dominated by the virus of productivity, makes of his doing a self-making process, [...] a currency, a position of power within the identity’s framework/market. So, the problem at stake here is that of an attitude inextricably linked to the methodological attitude. How to let the body do what it does if we continue to operate from the logic of intervention, manipulation, control and exploitation? The game is then proposed as a *non-task*. So, to *put the body [on the surface of itself]* is an impossible, since the body is already there. But something different would be *to get on the side of the body...* hahaha! We are already on the side of the body, the subject is also body. It is not a cardigan that you put on or take off. In short, what this false paradox points to is a change in attitude, to pay attention elsewhere and differently. (Jaime Llopis, 2019).²⁵

Concentration on functions, senses or external perception made me think of the discussions about subjectivity as something not to be sought inside, but as an effect to be created. Thus generating a different type of subjectivity, which reminds me more of the collapse of the subject and the object: This kind of

self-presentation is not about producing, but about working with the room (in a broad sense). [Two words]: destruction and deconstruction in art and philosophy. But destruction is not to be understood from its negative connotations, but as a giving up of the idea that one can or must hold on to something, that changing is a mayor building up great effort; instead, change happens trough revelation, dropping the curtain, keeping in motion. Change is not an alternative or an opposite, but a shift in mode. It also places the emphasis on that very performance movement, being it the crucial point: there is no deeper, inner essence to be found, but *a surface to perform*. (Mira Jo Hirtz, 2014).²⁶

It was important to find myself engaged in the action of leaving behind or turning away from a known type of dancing-body and moving towards a type of body that abandons the logics of production of value and displaces instrumentality and finality. Operating away from what a contemporary dancer's body from the West—who has passed through many institutions and received constant inputs into her system—is supposed to do. [Accordingly] to find something that repurposes the use of form from something else, is very alleviating. [...] I had to delve into the realization that the body is already perceiving all the time (one cannot not perceive) and then relate to perception at

that level. Nothing else has to be done, nothing extra has to enter perception, and nothing at all has to enter because perception is always happening. Instead, paying attention or listening to what is already happening is enough. [...] I remember having to give up the bodily sensation that I associate with the word “dancing” [...]. Initially, the word “superficial” did not seem obvious to me, because, ironically, it connected me even more to a certain value relation. Later on, once I got more into the thing, *bringing it to the surface* made a lot more sense. [...] The reflective analytical conscience is left somewhere else. [...] I realised that it had more to do with a type of attention than with some kind of sensation: an attention that moves the self-gaze (or place of consciousness) almost outside the body. Each plane of activity has its own specific intuition. It is about *entering different planes of attention*. In this sense, when it was articulated as *the form of the activity* it became very clear to me [...] because these perceptive planes are always already happening, what one is doing is tapping into them in a particular way, they are just types of attention: *a particular reception of information*. (Julia Rubies, 2018).²⁷

Attending your workshop and trying to follow your ideas about moving in a way that would make become invisible, decentered and not productive. [...] Also your introduction, in which you talked about the

machine and us being part of it, even having it inside of us; [but] the more crucial part was the way we actually tried to practically do philosophy, I actually experience it through *what the body can*. This really impressed me and still bothers me a lot, though not in a negative way —sometimes I think that my way of perceiving might have changed a little bit—. Also the very relaxing moments of just doing [...] and still not being nihilistic, of being somehow absolutely present but without demands, I kept that somewhere inside (or outside...). (Mira Jo Hirtz, 2013).²⁸

As a dancer that used to think about forms and authenticity in a certain way, the workshop was a direct attack or a thread of believes I had stored, at least, over the past 5 years. Why? Because for the first time I was challenged by the thought that dance might not be happening inside me. That the location of the activity I produce isn't necessarily centred in my body. I should say that, in the end, I am, not sure if this is what Paz meant; however it is what her workshop triggered in my mind. I remember her saying *dance is happening next to you*. To this day I am still working on ways to draw the audience's attention away from me, despite me being one of the sources of the performance people came to see. I believe, and this is only my temporary conclusion, that I am not the true source of authenticity the audience should look at. As

performer I can only be a communicator of a cipher to be decoded, without ever being sure of having delivered the code correctly. Moreover, to deliver the code still doesn't mean that the audience has the means to make a use of it, because here the question is: a code for what? I would say to a world that doesn't have anything to do with the performance. In other words, the performance doesn't exist. (Petr Ochvat, 2019).²⁹

I realize that I am not running away from anything, I am not avoiding anything, [...] I am not denying anything, but I am *putting everything I have*: technique, coordination, practice or experience and attention at the service of the dance, that is, *to let her introduce herself*. That is my goal, and everything I have that relates to it will be useful for that purpose. Before dancing, instead of looking for the premises at play, I imagine that I assume a commitment to dance, and I cling to it, bearing in mind that other ways of working, other practices, other narratives cannot interrupt that task. Then, it makes sense to *let the body do what it knows*». (Sara Gomez, 2018).³⁰

This is a practice that affects and is established [...] within *the tacit*. That is to say: in the structures of *knowing*, in the pre-verbal or primary sensory-motor structures that our corporealities host. These pre-

verbal structures (the invisible) ground and support our ability “to *make* world”. Therefore, this is a radical practice (radical referred to the animal/human evolutionary development), which has the ability to plunge into what is normally not visible and thereby not reaching the subject. (Oihana Altube, 2019).³¹

If there is no improvisation nor task exploration, what happens is that each plane (density, texture, articulation...etc) “pre-organizes the body”, so it can be said that there is a kind of “promise” about the apparition of this dance’s presence. I sense it, I perceive it, I listen to it; I let her out, sound, but she is immediately mine, it’s my dance, Sara’s dance, so I let her go and make noise again and so I let her appear again.[...] I am focused on the apparition of everything that can be considered dance in a movement of my arm, it singles out for a few seconds, however I will not let it be ordered, so I change, and again everything that this dance can be, all its chances of being, pour back into my leg in a singular and brief movement ... then change. *This is a body becoming dance*. (Sara Gomez, 2018).³²

I move the volume, I stir it so I can perceive it better. While its quality moves and I move it, I follow it moving in all the directions in which the movement puts it: up, down, I now locate it here and in the next second there,

resonances. It is *a conversation* [...]. It is not relevant if it is outside or inside because it is not binary, because it does not happen in opposition or the detriment of one or the other. [...] This practice offers me a list (a score?) of possible conversations, something like concrete ways of doing and perceiving, which generate a unique contextualisation (location) and phenomenology (attention), a concrete *sensory-motor framework* that in this case we have called: *surface, articulation, texture, volume and density* among other possible nuances. [...] I insist, this practice is not binary. There is no passive or active. In fact, I would say that it is always *an active practice*, in the sense that it is something that “I am/is doing” all the time. (Oihana Altube, 2019).³⁴

Few ideas after your workshop: 1. The secret is more important than the artist. 2. Being free not by breaking borders but by creating our own. 3. Readymade: taking what is already there, accepting it. [...]. 4. Subjectivity as something that is outward, spatial, as a body and a space which are in a material continuum. 5. Not doing something in order to... but just doing it. [...] 6. Losing the self and thereby winning it in a general way? (Mira Jo Hirtz, 2013).³⁵

We said that we cannot *put the body* because the body is already there. But bodies have different ways of being there. The limit of a body is not its skin (this is just one

more door) or its contour. A body is pierced by many other bodies. It is part of other bodies and many other bodies are part of it. The police is body, discipline is body, the social is body, the political is body, history is body, space is body, time is body and love is also body. What is outside is inside and what is inside is outside. The border is mobile, diffuse, permeable. The body becomes a border, it is that same border. Infinite surface travelled by this multiplicity of bodies-forces. *Chatter* of the flesh as a sensitive body, a living body. They dance differences, but who could say that my body is not already Arantxa's body, that my hands are not now her buttocks? Or that Ricardo and Oihana are no longer a body in Paz. Impersonal movement? Anonymous dance?. (Jaime Llopis, 2019).³⁶

In this dance, in this body, in this *thing* that is proposed, nothing closes and everything appears. (Anabella Pareja Robinson, 2019).³⁷

Reading Apparatus

If there is no «beforehand» that gives us the clues to interpret and so to read dance, how does the dancer read *what is happening*? How to organize (read?) something that is unorganisable? The verb «to happen» would be one of the possible translations of the Spanish verb *pasar* which

in other cases could be also understood as «to pass». The meaning of the Spanish intransitive verb «to pass» is to go, happen, enter through, move, go by. Synonyms: supervene, come, occur, take place. It includes also the sense of *transcurrir* «to elapse», referred to time passing or going by; and that of *ocurrir* «to occur» understood as to occur a fact spontaneously. Accordingly when in dancing (or in this text) we refer to *what is happening*, we allude to a happening/passing motion (*lo que está pasando*) for it expresses a continued and uninterrupted action, to go somewhere without stopping; to enter a place; time elapsed, change of state or condition; to be able to use.³⁸

This dance involves what we have identified as «perceptive planes», so to speak: density, volume, articulation, surface, texture which are specific elements of the movement capacity of the body. The names are irrelevant (they could be named differently) what matters is to attend to how each of them do/know. Hence, the practice itself must provide a reading of «what is happening». We say: what we receive-perceive does not give us the clues for how something could be read, instead it is the «reading apparatus» itself. This dance's practice is to be understood as a «reading apparatus». Therefore, what concerns the dancer of a receiving-perceiving thing is *to do along what happens*. Accordingly, to be in this «reading apparatus» implies accompanying whatever that is already happening. In short, there is not only reading, but also encounter. Reading is a form of encounter.

To be in a reading apparatus implies that we have to find the map of what we are doing on the fly, in the moment. Immediately. Hence, the organization of potentiality requires coming in and putting into play, namely «bringing to the surface what is already there». Accordingly, what animates this dance is already there, playing itself in what we do, even imperceptibly. It does not matter what happens (it is happening, it has already begun). It does not depend on us, but on what we get to continue to happen. What is being played is that, which connects us, which continues what is happening. To play, we have to play again and again. The important thing is then to start playing again. When we play something is played. Instead of being bodies around a set of rules which each one reads (interprets) *freely*, we are one more instrument, since, as a matter of fact, one is —along with what comes in— already an instrument. Actually, we stop being an instrument of utility and become an instrument of dance. Now, in order to be an instrument of dance, one must dance without expecting to be (re)organized or to communicate but just danced: perceived, received, encountered, found, used, played, brought on the surface.

We say that *this dance cannot – not happen*. It is dancing, it is happening already, it has already begun; however, this does not imply that something should happen. Our first rule is that nothing is mandatory. Everything that is brought on the surface, everything that is encountered-found-received-perceived will be placed «infinitely». This

is one of the differences that this practice has in regard to the formalism of the Judson Church theatre of the 60s and 70s; since movement, like everything that is perceived-received, is not its own place, it is not «its own end». It is not that every movement we make is tautological or locked in itself. But we, indeed, will be placing it infinitely. This implies assuming that whatever we are doing will be always already in a different place, in a different plane, than the one we believe it to be in. Hence, this procedure demands from us a specific type of attention that is almost oblique, not unidirectional but neither dispersed. It is a specific type of attention such as that described by Jaime Llopis :

“Paying attention” does not coincide with “looking at things”. To look at things I must get out of things. Paying attention here is more similar to *siding with things*. To be with things, among things, to be a thing with, to be a part of, to be a sensitive thing, to be a sensitive body. To be something before a person, flesh before a person. The figure of the lover comes here to eclipse that of the policeman. The body welcomes everything that goes through it. Everything there is, but nothing more than what there is.³⁹

Indeed, in this reading apparatus we are always *out-side-ing*. So much so that *it is never what is happening and yet it is always happening*. Everything we find, everything we receive-perceive is nothing more than the finite of an infinite. The infinite has several names. In the aesthetic

order it is an eclipse; in the temporal order it is the future as the not-yet produced. In the ethical-political order it is the common, we, anything, whatever. We are always starting, we are always entering, as long as we know that entering is always being infinitely, being *out-side-ing*. So we are always entering, we are always beginning, but indistinctly. Anything that can be perceived–received–encountered–found does not remain fixed to anything. So there is something that is determining this dance; yet, what each one of us achieves in each thing cannot be reduced to the one thing we think it is. The «irreducible» acquires here its full meaning, because when we enter into a thing, we deprive ourselves of «the fact» of being on another plane of perception, but never of «the possibility» of being on another plane of perception, in another place. That is why we say that nothing is mandatory or predictable. On the contrary, what becomes mandatory in this mechanism is its contingency: we can always be *out-side-ing* what we are doing. In fact, most of the time one goes to the side, one is already becoming something else. In short, being (in) this reading apparatus, being in this motion dynamic of encountering-receiving- finding-starting-entering-out-side-ing, implies abandoning a relationship of domain, in that a domain relationship is always equivalent, to a greater or lesser extent, to doing what is just «simply matter». Accordingly, what is danced is not me, nor you, but a body: what we do amongst each thing we find-receive-perceive, bring to the surface, with each thing, through each thing.

Nothing more free than the feeling of not-knowing it

The true enigma of this dance is what is it capable of doing (to us) inasmuch as we are able to read how it is what happens, how it happens, where it happens, when it happens. In other words: it implies a political reading of the question *how do we move and what for?* This question concerns the undoing of certain ideologies relating to the notion of freedom according to dance-improvisation practices. As stated before, «freedom» is a word that asserts the neoliberal claim whereby «free is precisely the one that dominates». Just like a self-help tool, dance-improvisation is, still today, linked either to healing or to embodied knowledge, which, for the most part, involve a commodifying attitude about how to approach the value of dance labour. In relation to freedom, Mårten Spångberg states that: «what improvisation in dance is doing is to try to convince the executer that he or she is free; however, she knows all too well that he or she is not. It is a training in looking like or moving as though you are free».⁴⁰ The assumption of freedom given to dance-improvisation aesthetics is to be approached negatively in late capitalism. That is to say, radically involving the question of dance's commitment to the no-future and thus dance creation as a not-yet produced potentiality. Freedom cannot be something to be achieved, nor presupposed, since we do not know what freedom is. Therefore «freedom» can only be experienced and acknowledged (if at all) *after* one has danced.

There is nothing as freer as the feeling of not knowing. Yet, what we indeed know, is that the only purpose of dance is to maintain itself «originally»: a word that has nothing to do with the original and innovative ideals of neoliberal's instrumentalization of freedom that negotiates the no-future. «Originally» has nothing to do with the recovery of dance's true being, but instead with a dance's beginning which is «always preceded by an end». This implies that maybe the only freedom we can grant ourselves comes through a negative gesture, as it is not an aimed freedom, but a way in which this dance involves a dancer who has ceased to be on the side of meaning and signification. In other words: the negative approach to freedom, which concerns the question of *how do we move and what for?* Regards today's political production of corporealities. Luis Alberto Moreno Zamorano describes this concern with the following words:

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 that I do not have aesthetic ideas, but political images, discursive statements; and I'm interested in questioning how to make of them bodies. Not as an image, but as a infinite material process that is constantly conforming itself. As an excess that acquires meaning in bodies that make the world appear and disappear.⁴¹

We consider «political» that capacity an individual has to create forms of existence, not of their management. If we extend this assumption to the relationship with dance, the political could be understood as making perceptible something unperceived that indeed is «already happening»; inviting thus other forms of attention and other aims. In the words of Oihana Altube:

To make of the unnoticed or unperceived, the perceived. [To perceive] the most sensitive structures, meaning by it: the corporeal, the affective, the motor, the structures of thought and knowledge. Potentialities or “intensities” that have not yet reached specific forms, directions, times. Potentialities that have not fully reached verbal language, although they are already oral. That is, the potentials that house and are the root and the potentiality of verbal language but have not yet been constituted as choreography, so their logic is other, and their possibles too.⁴²

If we are to understand dance as an unperceived that is perceived, then we need to go through the material and deconstructive practice of working with what is it doing, what is it practicing, what is lurking, in short: with *what is it choreographing?* Oihana Altube mentions how this strategy responds to an «inactive paradigm»:

Here, something fascinating happens: I, as Oihana, (someone who lives and has introjected absolutely all the dominant logics of the XX and XXI century), do not practice amnesia. I don't forget, nor omit, that I am here

and now within the dominant structures. What I do is to totally open up myself to the unspoken unformed structures, thanks to, and in consistent conversation with everything I have already introjected. I use the introjected to reach the unspoken. This corporeal practice is my strategy. It could be said that I actually use the introjected in another direction, with other objectives. This is something difficult to understand and explain, but it would be something similar to making the previously unnoticed perceptible; this is something I do not do in contrast with something else, and neither do I cease to perceive the predominant perceptions. It is not a game of contrasts; it is rather a question of juggling, of uses and decisions. I shift the ordinary. But I am in the ordinary.⁴³

A conscious obfuscation

To dance what it is practicing/dancing/doing and what it is choreographing is a decisive activity in that it challenges the function and meaning of that which is lurking. A function which I suggest —based on the question *how do we move and what for?*— that could be approached in a *poietic* way, rather than through *praxis*.

In Ancient Greece the term *poiesis* referred to any instance in which something new is brought to life. That is, the experience of creating what did not exist before. *Poiesis*

is not something limited to the activity of human beings; and although it may manifest through a given individual, it is a radically de-individualized phenomenon, with its own ontology, which can also be understood as the creation of the conditions of existence. A productive activity that would not only transform those involved in it, but also their natural and material environment. Poiesis—or vindicating the material condition of this dance—suggests a new valuation of dance's labour status, since within the domain of poiesis dance's subjectivity is sometimes suspended, giving way to other conceptual schemes and new conditions of possibility. On the other hand, the term «praxis» in ancient times was used to allude to an intentional or determined action of human beings in order to transform reality. Unlike poiesis, the essence of praxis lies in the conscious determination of the individual. A dance praxis then designates the act of creating dance under given conditions of production; a poiesis of dance, on the contrary, designates the creation of production in itself. In praxis, the activity of the dancer (her praxis) is the core and origin of creation, as it locates in it the genesis of creativity and productivity. That is to say: in praxis, the dancer becomes the source of the creative activity of dance. Within the framework of the production of praxis, the labour of dance is the result of the free will of the dancer. On the contrary, the labour of dance within the framework of poiesis contributes to the production of a «non-consciousness» defined by the

conscious obfuscation of dance by itself.

This obfuscation, this eclipse, this loss of meaning does not contribute to anything new, but is, however, the fundamental condition of dance's creation of possibility. Seeing it from a poietic point of view, the obfuscation of subjectivity of dance would designate the beginning-ending limit indicated by André Lepecki when he asserted the «exhaustion of dance». A limit that I believe should be discussed and considered within the context of the crisis of presence, or what Agamben would call an «artistic de-subjectivization». A kind of dance's self-deconstruction that had already been implemented in the proposals of the 90s and first decade of the 2000s. My point is that by exhausting and disarticulating dance, this legacy —whether intentionally or not— brought up the possibility of including what had been excluded; and which is precisely being put forth in much of the dancing done today in Western Europe, as they are including the body's kinetic, motor and sensitive capacities as well as its anonymous dimension and that of a non-yet-said corporality.

The poietic dimension of dance, rather than a utopia is a short circuit, a gap, an eclipse, an obfuscation such, that changes the coordinates of what the dancer herself can conceive of. It is not the typical postmodern subversion of plausibility or resistance. But quite the opposite: it accentuates the trivial, laborious and banal process of creating something that did not exist before; the «poiesis»

understood as the production by a living being that eats, sleeps, urinates, makes love and suffers surgeries; but who also forces herself to sit at the computer, takes care of other needs such as the laundry or does jobs without much motivation. Poiesis belongs to the discreet domain of production of a radically irreducible and inappropriate creativity. Accordingly a poietic production of dance includes life, existence. Or in other words: it includes such de-subjectivized incorporation through the conscious obfuscation of itself through pre-individual, impersonal, whatever dynamics. I claim that this poietic materialization of dance points at the possibility of dance's own existence as something not subordinated to being a product, since, as Agamben warns us when talking about [men/women's] life, «the more his life is now his product, the more he is separated from his life.»⁴⁴ Agamben claims that life has to be recovered. He refers precisely to life as a zone of non-consciousness:

Perhaps the obscure, unavowed awareness that the genuinely political element consists precisely in this incommunicable, almost ridiculous clandestinity of private life. Since clearly it—the clandestine, our form-of-life— is so intimate and close at hand, if we attempt to grasp it, only impenetrable, tedious everydayness is left in our hands. And nonetheless, perhaps precisely this homonymous promiscuous, shadowy presence preserves the stowaway of the political, [...] in which every biography and every revolution makes shipwreck.⁴⁵

In order to further experiment the existential and transformative potentiality of dance, we shall first understand some aspects regarding the relationship between dance, body and labour in late capitalism. Our aim is to experiment on how it is possible for dance to have no other representation than its own existence, its own life, and to experience itself through the living-mortal form which, after all, is the body, *a* body. It is about bringing to the surface the intimate link between being and dancing.

What are we moving for?

In late capitalism (also called Postfordism, Unmaterial labour economy or Post-industrial capitalism), dancer's labour can be understood as an artistic praxis linked to the production of subjectivity. «Subjectivity» understood through artistic praxis and the creative and aesthetic experience, represents the main source of value for capitalism. Because it involves an apparently liberated singularity (the artist) situated in the indivisible line between work and life; where the potential of the individual, as well as the creativity of the singular artist become the central mechanisms of exploitation. Accordingly, the relationships between contemporary dance and postfordist modes of production are determined by the mobility and flexibility of relationships, of

connections, of gestures and of bodies linked to creativity, communication, affective, linguistic and discursive skills. They also concern that «virtuous performer» we spoke about before, who now is at the centre of all affective, communicative and linguistic aspects as the main source of production of subjectivity. Thus, unlike the dance practices carried out throughout the 60s and the 70s, whose motivations responded mainly to the promise of authenticity associated with freedom; the praxis of dance according to the post-fordist mode of production, calls for creative individuals as a promise of affective, linguistic, discursive and hyper-relational value.

Due to these postfordist un-material dynamics, those dance proposals that emerged in Western Europe during the 90s and 2000s not only brought dance down to stillness, but —according to Bojana Kunst— also «abandoned the dancer's labour done with their bodies.»⁴⁶ Hence, these proposals rejected «the effort needed to produce dance, the labour to be invested in the movement itself.»⁴⁷ Bojana kunst observes how such a refusal of the dancing labour produced many idle and passive dancers. A change that is intimately linked with the non-separation between work and life; between work and leisure time; and therefore forced to locate itself in a life made to work according to the postulates of post-fordist production. In addition to stopping the labour of the dancers with their bodies, these changes led the dancer to «communicate and speak» about her own modes of production as a way to

«ungovern»⁴⁸ dance's institutional forms of governance. Moreover, Bojana kunst observes how this new mode of subjectivation in dance did not exactly abandon labour, but become «a transition between different labouring processes, where new skills (often also under the appearance of non-skills) have appeared and changed the working processes.»⁴⁹ Kunst goes even further in her description of these changes as: dispersion of traditional hierarchies and modes of training, new horizontal flows of organisation, process-oriented and shared production of work. According to her, through these changes «dance took on many characteristics of communicative work»⁵⁰, assimilating most of the characteristics of postfordist immaterial production: performativity, the organization and logistics of collaboration and perception, circulation of friendship and debt among them. Ultimately, Kunst indicates how the «release of virtuosism» led to «virtuosic control» detected, for example, in the visibility of the labour of the dancer who undergoes a hyper transparent-communicative process experimenting with subjectivity through the exploration of personal, professional and political history. A phenomena, which enhances the communicative and discursive skills of the dancer, implying thus a continuous exposition to scrutiny of the artist's labour and the permanent communication of working methods and approaches to movement. This is a process, in which Bojana Kunst also observes another (relevant) issue as it «shifted the value of dancing

labour to the value of the “presence of the dancer” [...] to her capacity to be, to hang around, to sometimes say something to us, to gaze at us, to do something to us, to persist, and to challenge us». ⁵¹

While immaterial labour originates from abstract, communicative, speculative, affective working processes strongly linked with the praxis and the presence of the dancer as a communicative discursive subject; material labour stays in the domain of body and dance. Hence, the question of *how do we move and for what?* —according to the poietic production of dance— raises the issue about the materiality containing the potential of dance, the body and movement. A materiality that is not abstract but concrete, unfolded within the body’s uses and functions. A materiality that, as I would like argue, becomes coagulated in a body’s time within which the dancer—who has ceased to signify herself through dance—now accompanies it. Although she is not interested in managing her present, she elaborates dance as the active principle of a non-creative-communicative power (in the sense of praxis), now located there, where all production is to be conceived (originated) again (poiesis).

To flee through a body of dance

A poietic production of dance discloses a lasting and experienced body without escaping from it. We say: to

know the dance (instead of the dancer) we need to dance «a body of dance». Now, our only way of knowing it, of dancing it, is to turn its (path)way into an encounter with the body's materiality. This encountering-perceiving-receiving- finding-starting-entering-out-side-ing dance takes places insofar the dancer enters into a body's material-durational territory. Hence, what is interesting here is that, dance's flight cannot happen without the dancer falling into a body which, indeed, is already there. Our experiment is, therefore, an attempt to communicate a body without signifying it, to dance following the forms of whatever is happening and its/their duration. On the opposite strand of this (path)way there would be the un-material and post-fordist modes of production described above, which seem to want to escape the body. Santiago Alba Rico, in his book *Ser o no ser (un cuerpo)*, (2017) (To be or not to be [a body]) warns us about the consequences of such an un-material flight. He defines the body as «the bungling configuration of language and flesh».⁵² Thus, the flight of the body is what we call culture, history, technology. For him, the entire human culture is based on this escaping of the body through language. But then he wonders:

What happens when two strangers meet in an elevator? They feel extremely uncomfortable if they do not know each other. Of course, if they were lovers, they might kiss or even be silent. However, when they do not know each other, silence becomes very

uncomfortable because it locks them in their own bodies. Enclosed in their bodies they are enclosed in their mother tongue. Silence is the total closure of language. So what we do is to speak out against this linguistic victory of silence. We speak against language because, in silence, language takes hold of us. That is why we feel uncomfortable. If we were just a piece of flesh, this would not happen to us, because there, more than ever, we would just be.⁵³

When we escape from «being flesh», what we do is «to speak». For Alba Rico, capitalist consumer society has consummated this escape as a possibility, we have finally escaped the body. According to him, this is a dangerous illusion because culture itself consists in fleeing. According to Alba Rico, what appears, when one believes that the flight has been perpetrated, is «the image». To explain this phenomenon, he uses the figure of the «vampire»: a creature who does not reflect in mirrors because it is only a body, such a body that does not emit any visual signal. On the other hand, in our daily life mirrors are a banal thing, something that we use every day to adjust or compose our body image (shave, comb, make up ... etc). For Alba Rico, what has happened in recent years due to the technological acceleration is that images have emancipated themselves; that is, they have freed themselves from their body anchorage. The body no longer has a place in our capitalist consumer culture because the emancipated image occupies everything.

Unlike vampires —who do not reflect on mirrors— we have images that do not reflect the world in which we live. Besides all this, Alba Rico speaks also about the escape linked to any kind of bodily practices that mark the difference with regard to flesh: bodies that work as «physical territories on themselves». Dance is of course one of those escapes as it is a flight—of the body from the body. This kind of escape reveals that the body is a territory upon which we place flags, tattoos, piercings ... or the name we received when we were born.⁵⁴

Thus, once we say «a body» we are already separating ourselves from it. The body seems to require us to speak, ignoring the presence of the body itself. According to Jean Luc Nancy:

We lose our footing at the body. Here, “nonsense” does not mean something absurd or upside down, or somehow contorted (we won’t be touching on the body in the work of Lewis Carroll). It means instead no sense, or a sense whose approach through any figure of sense is absolutely ruled out.⁵⁵

Therefore, one way to experience a body is to apprehend it as an exteriority not thinkable by itself, because beyond it, there is nothing. The body is the exposure of living-mortal existence, its surface where it becomes evidence. Each area of the body contains in itself the value of place, quality, duration without an extrinsic telos. How to fall into that body? Alba Rico states that culture, as a form of infinite escape, has no definitive closure, which is why

there are always relapses —there are always «retailers» (in his words)–. Relapses such as pain, aging, death and so on, but also boredom. For Alba Rico, «boredom» makes us run away from time. Boredom is a restless rest because late capitalism does not allow us to get bored. Relapse is the boredom that is prohibited in consumer capitalism. When we are about to fall into the body, capitalism invites us to abandon the body through a Netflix series, a WhatsApp chat, an Instagram story, the prosthesis of technology that promises us constant flights, flees, escapes. The consumer society we live in prevents relapses, but nevertheless we end up aging and we end up dying. Alba Rico claims that in «boredom» is precisely when bodies reappear, even if they do so residually, because for capitalism, these bodies are annoying, shameful, obstacles, shells, that hinder and annoy us because they remind us that we are «body». The places where there is no escape from the body are the nursing homes, refugee camps, hospitals; places within which capitalism marginalizes and confines bodies, since in them, the body dominates more than the image (internet). These places host bodies that do not have access to the territory (such as immigrants). They are exiled, so they are «a curse» for capitalism⁵⁶; that is why they are expelled from the social order and the hegemonic recognition devices.

The relapse into the body that Alba Rico suggests, implies the beginning of a different escape-route which is accessed from the relapse into the body itself: a body which is nothing more than a potentiality, which anyhow

«is at the mercy of its own impotentiality.»⁵⁷ Indeed this relapse into the body awakes the consciousness of duration in it; of a dance activity that only has (a) body as duration, occurrence, succession. To relapse or fall, perhaps, into those bodies that last us all day as matrices of construction of a common body? To take us to the surface of a body that, however, is already a passage of time that is already happening.

Dance's flight does not happen by letting the body speak, nor escaping from it, but by dancing and experienced, continued and lasting body of dance. To *dance a body of dance*, which is experienced, continued, lasted. Here, what is experienced is nothing more than the body's own duration. What happens then is that there is a kind of body-time indistinctness, since time is not prior to the body: «the body is untimely; its relationship to time is not one of adequacy. The body does not run after time, the body creates time, enables time experience. Time is body, it is experience. There are as many temporalities as experienced experiences.»⁵⁸ This is a dance where body and time coincide, since the latter is the body's experience of what and how it is already doing and therefore this dance lasts what a body lasts (dancing it). Accordingly, if we continue dancing through a falling into a body's duration, we need to poietically radicalize the link between dance and body's materiality, that is: the possibility of «bringing us body» instead of escaping from it.

I use my it moves

The body is a living instrument that, despite being more or less obliged to know what it should serve, chooses to serve itself. Therefore, in order to experiment the kinetics of a body into which we fall, we need to understand this body's motion through a having (what this body already has) by means of the categories of use, habit and doing.

What is "use" (Agamben asks) but a capacity no longer subordinated to its actualization, liberated from meaning? Agamben suggests that «use» and «to utilize» are terms that modernity has inverted granting them a strong utilitarian connotation, transforming their original meaning into something the Greek term *chrestai* did not imply. This verb was conjugated in «middle voice», neither active nor passive but both. In this sense, «use is the affect that a body receives when in relation to another body (or to one's own body).»⁵⁹ In this experiment, «each use is first of all an use of oneself»⁶⁰ which implies that the dancer does not use her body at the service of a certain telos, or any other thing beyond the very act of dancing. Instead, the only dance that takes place is that which is practiced through the use of a body already in motion. «Use» is a habitual form of doing. It belongs to «habit as potentiality». For Agamben, the concept of *hexis* (*habitus*) refers to the nominalization of *echein*, «to have».⁶¹ In addition, Agamben claims an intimate relationship

between being and having. A relation not to mistaken for «having a (state of) being», that is, a mode of being knowledgeable, or that is identified with some kind of system of governance or apparatus in which that state of being is, for instance, attributed to a certain type of dancer. But as Agamben explains:

Glenn Gould, to whom we attribute the habit of playing the piano, does nothing but make use-of-himself insofar as he plays and knows habitually how to play the piano. He is not the title holder and master of the potential to play, which he can put to work or not, but constitutes himself as having use of the piano. Independently of his playing it or not playing it in actuality. Use as habit, is [...] not the knowledge or faculty of a subject.⁶²

In this sense, anyone who has the habit of a technique chooses to not put it in relation to it. On the other hand, use as habit (or having) pushes the body to turn to itself again. To this end, Agamben wonders: «how to use a habit [...] without putting it to work?». ⁶³ To use it in a different way to those proposed by any of the images of inertia that may come to mind, and without having to go through any of the «work process of getting rid of usual habits» so common in dance. The meaning and relationship between work and dance is one that —I argue— could be undone. Insofar dance is not to be considered as work but as potentiality. To follow this argument we shall first do a distinction: being-in-use is different of being-

at-work (or being-in-act). Dance is not an action aimed at. It is not work in the sense of telos, a goal oriented dancing, but rather a being-always-already-in-use. We are always entering *in* something's doing, knowing, having. Accordingly, in this dance –which is already happening,– there is nothing that has to be put at work or figured out because whatever we do is already there, is already in use. Agamben, drawing from Aristoteles, gives an interesting example in order to distinguish *being in use* from *being in act*; he explains «habit» by comparing it to sleep and the act of wakefulness: «waking corresponds to knowing in act, sleeping to a having without exercising.»⁶⁴ This brings up a strange thought in regard to this «workless dancing»: Is a dance-sleeping relationship possible? A dancing that exercises nothing but a having that is not exercised? In our practice, making use of a having implies to literally bring the body to the surface of itself, undoing the power that determines the supremacy of a preconceived faculty, knowledge or telos. In this way, use and having correspond to a potentiality through which the dancer does not presuppose herself as an instrument of governance or as a subject, but is referred as one more instrument of use. At this point, when the dancer dances, she poses the question: *how does it do this?* Provoking thus a kind of disquietness not without curiosity: a body use of itself whose dynamic allows for a free element of letting-know that is radically inclusive. In practice, this connection of the use of the body with potentiality

and habit responds to a familiarity not devoid of strangeness: the dancer makes use of her body according to a determined function or a determinate having. A relationship whose terms «having- function» enable the different milieus of her body to be included in the very act of its practicing or using. In being workless, dance is nothing but «a body's having», a kind of internal pleasure of the activity it enables. For example, the articulation of the legs (their «having») so to speak: bending, turning, jumping, rolling, all of them imply a doing of which the dancer is aware of, but just because she carries out what is the habitual experience of her joints, do they become constitutive elements of a doing, a having and a knowing that occurs before any possible subjectivation takes place. «When I use, it is not the self that is expressing itself, it is rather that something is being expressed: that use of which I am making use.»⁶⁵ In our practice this refers to an anomaly: «I use my it moves» (*uso mi mueve*).⁶⁶

If dancing is nothing but potentiality that is already in use, it has no need to be accomplished separately from what is already doing, having, knowing. For, «potentiality is not in the world, is not actualized but therefore real, however the price for real is that it is absolutely void of relation, it *Is*.»⁶⁷ Spångberg's observation on potentiality's «void of relation» refers to the dancer's neutralisation of her faculty to dance: of work associated to an outcome, or to a dispositive's end. What we are aiming for is «a workless dance» insofar as dance's void of relation

through use, habit and potentiality is determined poietically rather than through praxis. For Deleuze and Guattari this non-relationship would be a «passive creation», something that «is but does not act»⁶⁸. A dance in its immediacy. Immediately. In Deleuze's terms: an impersonal mode of existence that he calls «affectability», understood as «the simple organic capacity to be affected without consciousness or personality»⁶⁹. Unlike the modern idea of consciousness, in this practice we recall again and again a habitual dance. One that produces nothing but brings to the surface what it has, what there is. Or, in order to return to an earlier discussion on the impersonal: this is a dance that uses-a-body as an articulation of non-consciousness. Agamben reminds us that this non-consciousness is not «something like a mystical fog in which the subject loses itself, but rather the habitual dwelling in which the living being —that from before any subjectification— is perfectly at ease.»⁷⁰ And here is when the distinction between poiesis and praxis arrives. Think about the movements of an animal for instance, if there are graceful, if the animal it is sitting, if it moves and shifts its weight; they are not an acts, they are gestures that are not constituted through the work of a responsible author or a conscious creator. But quite the contrary, they are gestures that remain in the intimate and proximate just as habit is an intimate use. Here, recalling Agamben «the user [...] is always the *auctor* —a *witness* in its Latin sense— who bears testimony to the work in

the very gesture in which, in contemplation, he revokes it and constantly puts it back into use».⁷¹

If we are to understand «work or labour» as something linked to all forms of human doing/having —not only to those contributing to an economic outcome; the notion of «doing» appears as a category of labour which does not presuppose a separation between what is doing/having and who/what it is doing it; for, it is void of relation insofar it has no specific object, telos or will. Or in other words: «doing» allows what work does not; it is concerned with bringing some kind of eroticism into practice. In the words of Valentina Desideri:

While work steers erotic power in one direction, doing makes multiple directions possible. Doing allows a sense of improper connexion with what is being done (think of any human activity the body can do). The difference between doing and working allows us to discern an affective relationship with what we do. Instead of defining or completing something, doing mobilises the body from a localised experience. Doing indicates a quality of presence, where there is no need to demonstrate that something is known, but rather to skirt around the possibility or potentiality that something may or may not be known.⁷²

We can therefore consider that the domain of doing according to use, having and potentiality corresponds to a minor activity; or to a habitual one which is not exercised. The doing of dance, the «dance-ing»⁷³ becomes

thus indivisible from a body's having and knowing. It is also non-reflexive regarding its ends, as it indicates this body's motion. This workless dancing takes on an inferior existence. It reveals precisely the diffuse trail of a sequence where the dancer seeks nothing in particular, but is in something's having and doing, encountering many things. She manifests no knowledge or faculty whatsoever and despite this, finds herself through what is known. As Arantxa Martínez explains it:

How is it then that I know if I don't do the exercise of recognising? [...] Our task is to know and not to recognise. [When I do this practice] I am not responsible for recognising what is happening, because I happen to have recognised it before. I only commit to knowing and assuming that my body (already) knows the weight, the volume, the texture of itself in full movement. The dance is not the result of a knowledge that is recognised. The flesh is always raw and still moving. Movement is not the result of a process. The movement is entertained and delayed in its motor apparatus: in its oscillations, its tendencies. I follow them and also I provoke them, I constantly challenge them by interrupting or undoing them, modifying the body structure that a second before has made them possible. [...] It's about using the complicity we experience with what we know. Complicity, that great space without words.⁷⁴

A workless dancing is an experience which applied

literally to the use of the body, motivates the articulation of a *dance the do-ing* whereby work—that is, recognition, negotiation, interpretation—is incompatible; giving way to a body located in a *perceiving* that is also a *knowing* and a committing to its present that yields to a *doing*.

Notes

1. I'm reversing William B. Yeats poem's sentence *How can we know the dancer from the dance?* From the poem "Among School Children".
2. Andrew Hewitt (2005) p. 18. *Social Choreography: Ideology as Performance in Dance and Everyday Movement*. Durham and London: Duke University Press.
3. Yvonne Rainer (1974) p. 65. *Work 1961–73*. New York University Press.
4. Susan Sontag (1966) p. 14 (Emphasis mine). *Against Interpretation*. Farrar, Straus & Giroux.
5. See Arbeau, Thoinot (2012). *Orchesography*. Binsted, UK: The Noverre Press and Feuillet, Raoul (2007). *Orchesography, Or, the Art of Dancing*. Cornwall: Dodo Press.
6. Mårten Spångberg (2017) pp. 349–393. "Post-dance, an advocacy". From book *Post-dance* Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm.
7. Marina Garcés (2015) p. 259. Own translation. (Emphasis mine). *Filosofia inacabada* (Unfinished philosophy). Barcelona: Galaxia Gutenberg.
8. Ibid, p. 261.
9. Jean-Georges Noverre (2004). *Letters on Dancing and Ballets*, trans. C. W. Beaumont. Alton: Dance Books.
10. I'm basing this description in Bojana Kunst (2011) "Dance and Work". From the book *Emerging Bodies. The Performance of Worldmaking in Dance and Choreography*. Gabriele Klein, Sandra Noeth (eds). Bielefeld: Editorial Transcript.
11. Bojana Cevijc (2015) p. 127. *Choreographing Problems. Expressive Concepts in European Contemporary Dance and Performance*. London and New York: Palgrave Macmillan.
12. Ibid, p. 130
13. Ibid, p. 131–132. Bojana Cevijc points out the problematic relationship mind-body when she argues that "in their resistance to

- meaning the terms “mind” and “body” stood in for the gap between the “known” and the “unknown” [...] pointing at that which eludes the mind’s rational grasp”.
14. Steve Paxton (1987) p. 127. “Improvisation is a Word for Something that Can’t Keep a Name.” *Contact Quarterly Dance and Movement Journal* (Spring/Summer), pp. 15–19.
 15. Jacques Derrida (2002) n/p. Own translation. (Emphasis mine). *Universidad sin condición* (University without condition). Madrid: Trotta.
 16. Jacques Derrida (2007) *Psyché, Inventions of the other*. Volume I. Peggy Kamuf and Elizabeth Rottenberg (eds). New York: Stanford Univeristy Press.
 17. Jacques Derrida (2002) n/p. *Universidad sin condición* (University without condition), Madrid: Trotta.
 18. Etymology “Preparation”: <https://www.etymonline.com/word/prepare> (last visited October 2019).
 19. H.G. Gadamer (2005) p. 328. Own translation. *Verdad y método*, Salamanca: Sígueme. French version: *Vérité et méthode*, Paris (1976).
 20. Etymology “conversation”: <http://etimologias.dechile.net/?conversacio.n> (last visited March 2018).
 21. Luis Moreno Zamorano (2019). Own translation. Dance Practice’s Testimony. See Research Catalogue Project website.
 22. Ibid.
 23. Calvino, Cited by Silvano Tagliagambe (1980) p. 236. Own translation. *La mediación lingüística* (The Linguistic mediation). Italian version: *La mediazione linguistica* (1980). Biblioteca di Filosofia Feltrinelli.
 24. Etymology “disappoint”: <https://www.etymonline.com/word/disappoint> (last visited October 2019).
 25. Jaime Llopis (2019) (Emphasis mine). Own translation. Dance Practice’s Testimony. See Research Catalogue Project website.
 26. Mira Jo Hirtz (2013) (Emphasis mine). Dance Practice’s Testimony. See Research Catalogue Project website.

27. Julia Rubies (2018) (Emphasis mine). Dance Practice's Testimony. See Research Catalogue Project website.
28. Mira Jo Hirtz (2013) (Emphasis mine). Dance Practice's Testimony. See Research Catalogue Project website.
29. Petr Ochvat (2019) (Emphasis mine). Dance Practice's Testimony. See Research Catalogue Project website.
30. Sara Gómez (2018). (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
31. Oihana Altube, (2019) (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
32. Sara Gómez (2018) (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
33. Arantxa Martínez (2019) (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
34. Oihana Altube, (2019) (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
35. Mira Jo Hirtz (2013) Dance Practice's Testimony. See Research Catalogue Project website.
36. Jaime Llopis, (2019) (Emphasis mine). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
37. Anabella Pareja Robinson (2019). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
38. Intransitive verb "Pasar": <https://es.thefreedictionary.com/pasar> (last visited October 2019).
39. Jaime Llopis (2019). Own translation (emphasis mine.) Dance Practice's Testimony. See Research Catalogue Project website.
40. Mårten Spångberg (2017) pp. 349-393. "Post-dance, an advocacy". From the book *Post-dance* Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm.
41. Luis Alberto Moreno Zamorano (2019). Own Translation. Dance Practice's Testimony. See Research Catalogue Project website.
42. Oihana Altube, (2019). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.

43. Ibid.
44. Giorgio Agamben (2014) (2017) p. 19. *El uso de los cuerpos*. Trans. César Palma Hunt. Valencia: Pre-textos. Italian version: *L'uso dei corpi* Milán: Neri Poza (2014). p. xv English version: *The use of bodies*. Trans: Adam Kotsko. Stanford University Press (2016).
45. Ibid, p. 15
46. Bojana Kunst (2017) p. 122 "Some Thoughts on the Labour of a Dancer". From the book *Post-dance*. Danjel Andersson, Mette Edvardsen, Marten Spångberg (Eds). Published by MDT. Stockholm. pp. 116-134
47. Ibid.
48. Rumsay Burt (2017) p. 4. *Ungoverning Dance. Contemporary Theatre Dance and the Commons*. Oxford University Press. Burt says: "by 'ungoverning' dance, I mean giving independence from its institutional constraints through aesthetic deconstruction".
49. Bojana Kunst (2017) pp. 123-124. "Some Thoughts on the Labour of a Dancer". From the book *Post-dance*. Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm. pp. 116-134
50. Ibid, p. 124
51. Ibid, p. 125
52. Santiago Alba Rico (2017) n/p. *Ser o no ser (un cuerpo)* [To be or not to be (a body)]. Barcelona: Seix Barral.
53. Notes taken from Santiago Alba Rico's book presentation: <https://www.youtube.com/watch?v=nVlc8feUaxk> (last visited October 2019).
54. Based on notes of the lecture I attended with the title "Contraer cuerpo" (To contract body). Santiago Alba Rico (2017) at the seminar *Cuerpo, Desórdenes y Democracia* organised by Artea, Matadero, Madrid (March 2017).
55. Jean Luc Nancy (2003) p. 15. *Corpus*. Madrid: Arena Libros. Originally published in 1992. English translation by Richard A. Rand. Fordham University Press, New York 2008.

56. Santiago Alba Rico's book presentation: <https://www.youtube.com/watch?v=nVlc8feUaxk> (last visited October 2019).
57. Giorgio Agamben citing Aristotle: "to have potentiality is to be at the mercy of one's own impotentiality".
58. Jaime Llopis (2019). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.
59. Giorgio Agamben (2016) pp. 24-31. *The use of bodies*, trans: Adam Kotsko. Stanford University Press.
60. Ibid. pp. 49-58
61. Ibid, p. 60
62. Ibid, p. 61
63. Ibid, p. 62
64. Ibid, p. 59
65. Ibid. pp. 49-58
66. «I use my it moves» (*uso mi mueve*). In a conversation with Arantxa Martínez.
67. Mårten Spångberg (2017) pp. 349-393 "Post-dance, an advocacy". From the book *Post-dance*. Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm.
68. Gilles Deleuze & Felix Guattari. n/p *What is philosophy?*, trans. Hug Tomlinson & Graham Birchill. New York: Columbia University Press
69. "Dance-ing". I'm referring here to *Post-dance-ing* (Stockholm, 2019). A conference I attended via streaming when I was about to finish this book. This initiative insisted on the do-ing, the practice-ing of dance. The -ing as a possible way to read our present. Organised by Zoë Poluch (DOCH), Gabriel Smeets (Cullberg), Tove Dahlblom (Danscentrum), Danjel Andersson and Sara Bergsmark (MDT). October 2019. MDT/Stockholm. <https://mdtsthlm.se/sv/archive/6673/> (last visited October 2019).
70. Valentina Desideri (2016) n/p. Esnorquel. Podcast <http://esnorquel.es/33valentina-desideri/> (last visited February 2018).
71. Arantxa Martínez (2019). Own translation. Dance Practice's Testimony. See Research Catalogue Project website.



TO PREPARE THE WAY OUT (INSIDE)

Our commitment to dance is played there, where there is an entry-point, an access, a reading, a (path)way, a body, a use. The question is to know which is the form of our time and how dance accompanies it.

To start what has already begun

The first thing we do is bringing the body to the surface of itself and to the physical space in which we are. The body is considered here as a matter whose capacities, functions, havings and knowings are accessed through 4 different elements:

Texture: this involves a sense of touch; touching and being touched, surface, contact.

Volume: understood as the space a body occupies within another body.

Density: which involves a kind of investment; an effort and affordance; a specific tonality which concerns the muscles.

Articulation: regarding the function and activity

of the joints, which imply raw mechanisms such as folding, unfolding, lifting up/down, rolling, twisting... etc.

Texture, volume, surface, density and articulation are content and container at the same time: a primary grammar that hosts the kinetics of a basic corporeality. A multi-layered frame that allow the stimulation of kinetics while we explicitly and literally submit to these element's presences, surfaces, inclinations, qualities and tonalities.

There is a generic question applied in relation to a sense of here and now: *how is this (thing) doing?* After, a sense of arrival is attended. We perceive what is being brought to the surface as it is being received. Sometimes we do something else (like paying attention somewhere else while we keep doing what we are doing). Sometimes we invest a little bit more in what we are doing, in order to perceive it more deeply. Sometimes we repeat, but as a strategy to reach a spherical understanding of it. Perceiving-receiving all these other surfaces and dynamics that are part of this net, this wave, this matter.

In this particular frame, dancing is nothing but a «practical matter». «Practical» refers to the attention one pays to the way a thing is having, doing or knowing something. «Matter» refers to the elements or ingredients a thing contains in itself: volume, surface, texture, weight, density, articulation. Each of these planes is part of the body through which we make a use. Each of these planes precedes any idea of dance-activity. Each of these planes operates as a kinetic compass to receive-perceive what is happening.

Each of these planes operates as a magnifying glass of the invisible, amplifying what is already there. Each plane is an access point or a lens that reveals the form of a return or of a continued arrival. From the conjugation of these planes arises a withdraw-return relation that turns any action into an operation of dis-projection: something comes back, but as a form of oblivion, a distraction in which dance happens, where the nature of what is being done as it is being undone is perceived.

We are doing things instead of being things. So there is no separation between where the body is going and what is doing. Therefore, movement is not regarded as a closed unit or entity, otherwise it would be something conscious, a reaction, a structure of belonging, a goal. We are letting go of movement as something connected to a value structure or goal, favouring a motion-dynamic determined by the knowings of everything we encounter. This non-separation makes this a non-reflexive dancing. That is, we are not perceiving according to the ways we have learned to perceive what we are perceiving; so there is no observation between perceiving and what we are doing; there is no exploration of these elements. Hence, without an explorative aesthetics to hold on to, we pay attention to the ways each element preorganizes the body. In short, we are enabling a quality of presence, in which there is no need to show that something is or is not going to happen, in which the possibility of something happening or not happening is rather skirted around. As a result, there is a kind of ease that enables an ongoing sequence whereby we seek nothing in particular,

but where we encounter many things.

We said: «to enter is to enter into matter». Therefore, it will be necessary to ask about the conditions of this entry. What comes in is received as long as it is perceived; it is perceived as long as it is received. Thus, it is not so relevant what each element or plane is, but what they do, what they know, what they have. What enters is received-perceived within this one thing that is happening, although it is certain that the thing itself will always be somewhere else, in something else, amongst other things. However we are out-side-ing from that which is perceived-received. Thus, one is faced with a limit, and this limit is what begins (although everything is immediately over). What enters is touched, encountered, perceived and received. Thus, everything we are, what we do and perceive assumes us as matter, which is not a formless mass awaiting to be modelled and organized, but rather a gravitational field. A landscape. A geography. A danceness. At this point, nothing that happens will be perceived as a result because, with respect to potentiality, everything is unfinished.

We said: a plane, for instance «volume», never enters alone because there are always other planes that come along. Each one of them, when received-perceived-encountered, displaces the whole. This state of dance consists in being what enters, what arrives and what is out-side-ing. The question is therefore never to have a preconceived determination, but rather to conceive it as long as it is perceived-received-encountered. In a way, when we enter a thing we come to a determination: we find. So, if for instance we take the point

of view of the volume, it becomes immediately this arm's point of view, this door's point of view, this chair's point of view, this nothing's point of view. Accordingly, when something come to us, we are decisive: we have been found. We have the point of view of a body's gravitational field. To come to a determination is not to be what one is or thinks it is, but rather to enter into what that one thing is.

Decision | not-knowing what will happen

How to sustain this kind of attention without falling into the naivety of spontaneity or the fetishism of knowledge? Could decisions be guided by something other than performance knowledge, skills and imagination? In this practice, these questions entail a series of negations:

There is no projection of movement in space, instead the space considered concerns the surface of the bodies and their kinesphere.

There is no task oriented performativity.

There is no composition or execution of existing movement material.

There is no choreography to be performed, because it is not about recreating something that existed beforehand.

There is no looking at what we are doing.

There is no subject of the gaze.

There is only a determination: we are simply noticing the possibility of something. Now.

«Now» is precisely the time of decision. «Decision» is the

matter-moment that traces in the present the possibility of something: the matter-moment of «encountering with or receiving-perceiving this thing», of «letting it pass (and making it happen) from this fragment of volume to this fragment of density, to this fragment of texture, to this rolling, folding or unfolding fragment». It is the matter-moment endlessly (re)searched on some other surface, some other quality, some other function, some other use. This matter-moment is the present, which in fact is a «de-position of presence» that we decide not to put into perspective since the very term «deposition» includes both, an abandonment and a position.

Deciding is always, in one way or another, not knowing what is going to happen. However, in deciding, we are reading the situation as it deciphers what is decisive here and now. The cognition of deciding is the opposite of instrumental rationality. For, if you want to free yourself from instrumental rationality, you have to know how to enter-out-side-ing; how to be there, where things are already doing, knowing, having something, and accompany what is happening. No one ever knows what the goal of this deciding moment of the dancing is, that is the rule. However, based on what we encounter we continue it.

What is still to be danced | An *algo*-rhythm

The cognition of deciding allows us to pass on our own agency to that of the dancing itself. Here, the subjective

question of *what can I dance?* becomes *how is this dancing doing?* The second question indicates an orientation mode where the dancer becomes a means, not an agency, which nevertheless is both present and necessary, although displaced within the havings and knowings of a specific matter-moment. This operation implies the kind of dynamics needed, not so much to free the dancer, but to free the sense of what is still to be danced. What is here at stake is dance's own determination. Or that which, involving the present, might be danced. Therefore, we do, infinitely.

It is not about dance being something, but about letting something become dance. The indefinite pronoun «something» accounts for that which is not able to be named; that which lacks grammatical definiteness. Hence, for us this dance's doing is to be (in) something. Now, in order «to do something infinitely» is necessary to let it be «almost nothing». The state of almost nothing does not mean dissolution, but the very condition of being originated and generated itself again. That is why being complicit with a «not-yet-produced» potentiality implies the possibility of being generated again. In other words: what we do is not at the service of producing a meaning out of something, but is rather transforming ourselves. We become something. This is our first approach to dance: we must become. To become is to withdraw from what we think this thing is and, at the same time, preserve the possibility for this thing to become (whatever), that is the reason why we never remain for too long in one thing.

The Spanish word *algo* means «something». Thus, *algorithm* sounds now to us as an «*algo*-rhythm» [something-rhythm]. Accordingly, when we «let something become dance», we may be explicitly approaching the unspecified, minor, non-significant «*algo*-rhythm» of dance. The obfuscated noise-meaning of something; that which includes and excludes language in its own appearance, as it is specifically directed towards something called «the not yet produced». Silence, anarchy, chaos, whatever, you name it. Dance's intimate bond with «the not yet produced» challenges and proposes a different relationship with the purpose of dancing. One that is equivalent to the incorporation of an *algo*-knowing, which allows us to abandon or even forget—that is, to ultimately begin again—the (path)way through which we were moving. Accordingly, the expression «to let something become dance» includes a doing, a kind of «*algo*-rhythm» that is always drifting, that never ceases to readjust positions and orientations which are continually mutating, multilayered and multidirectional. Although we are moving errantly, this dynamic demands extreme rigor, as discipline becomes complicit of a matter-moment that, definitely, needs being noticed.

Criteria of continuity | A (path)way

Once dance is set adrift, the continuation of an uncertain (path)way will indicate the kinetic knowledge of a nomadic and errant possibility. Instead of reproducing something,

we are elaborating on the move what is passing-happening. What we want is to allow something to continue through a type of attention that converses, embraces, perceives, encounters, lets go and receives again. This type of attention not only needs of a skilled drifter, one who knows how to attend by side-ing things, but also of a dancer who does not avoid an errant and «mattering» process. That is, one who doesn't fear becoming an attendant, a learner, a secondary or the rearguard of a continuity. A dancer that is learning to go along with what is moving, to be in the midst of everything, attending to its milieu, to its outline, to its affect.

Now, «to continue» does not mean to endure, but rather to be able to go on. Indeed, «continuity» can be hard to sustain, but this does not mean that is something rigid. It arises from the very stream of motion. It's already happening, it has already begun, and probably it has ended before you notice it.

«Continuity» is a motion-dynamic whereby we are always entering and exiting. However, «entering and exiting» does not mean to connect and disconnect from what you are doing, but to go along with the precarious, fragile and always attentive state of intermittency. «Intermittency» is what makes danceable the link between moving forward and withdrawing, appearing and disappearing, being and not being. «Intermittency» is what determines the «*algorithm*» according to which it is always possible to take on a (path)way where the knowing of each element will take place together but assuming the risk of solitude. Why solitude? Well, because we are dancers learning not-to be without

ceasing to be; conjugating a continuous discontinuity, the in-out, complicity in fragmentation, intermittence and detachment from the future.

The kinetic imperative is to bring to the surface something that is doing with the same ease as it is undoing, based on the following question: *how to let something move as it moves, empowering precisely the place where it remains infinitely?* It is as if something has to continue being infinite, thus non-localizable, in order to continue being what it is being. So, regardless of the meaning or comprehension of this motion, it is a question of apprehending the kind of kinetics and orientations that can be perceived within this unspecified, non-locatable and unending surface. Ultimately, the operation for something to continue, namely for «being» —even though it is already gone—, consists in unceasingly bringing each one of these planes to the surface. To perceive what is happening and let it be as it happens. However, for «something» being is never here, it is always somewhere else, on another plane, within another surface, amongst something else. Something is taking place within a heterogeneous combination of relations. For this reason, the expression «to bring something to the surface» indicates that a thing —although not defined— will never remain isolated, but rather linked to a series of elements that imply a difference in relation to what came before. What is perceived over and over again is not a thing or an entity, but rather an unceasing bond.

Contact | Form

It is a question of contact, actually. A contact between surfaces that is perceived as continuity, although each one of them is treated singularly. Motion is experienced as a contact between surfaces that carves a specific domain, or something we can call «a form». A form is a dynamic configuration, within which an intuition, a bit of affect or a quality gives way to a constellation. Now, each element from the constellation could contain in itself all the potentialities. Thereby, in order to produce new entanglements we need to unfold each of them equally. This means that, «what has been» and «what will be», are treated equally. So, decisions are equally relevant and irrelevant at the same time. This means that, although we acknowledge that everything is certainly there, we also know that nothing is more or less there, because perceiving things equally implies that whatever we encounter will always be continued by something else. «Equality» depends on our capacity to distribute our attention, which indeed does not cease to be articulated—even though it may seem lost, residual, declassified, precarious, or impossible to make sense of.

Now, having a form is to have a (path)way. There arises a new relationship with dance: we no longer submit it to a desire, but rather locate it in the precise place where we encounter what stalks us. Indeed dancing doesn't need to take the form of our obsessions. On the contrary, the encounter takes place in the oscillation and intermittence going from us to the thing that is moving. Accordingly, to

have a form, a (path)way, is to find, at each moment, what works for us. The question is to «learn to move on another plane, to acquire the faculty to see what happens. "To see" is to feel forms» says The Invisible Committee.

When dance takes form, it is not a synthesis or a reduction. Contrary to what we have been taught, as dancers, «the form» has nothing to do with a visible and normative appearance, but with a dynamic configuration in which something pre-individual enters in the constellation while keeping heterogeneous elements together. It is the experimentation of a flight in which dance appears in so far as we intensify and make legible and literal the present moment, what happens; maintaining what is danced and what is yet to be danced as a non-relationship, an enigma that is synonymous with a secret always altered in itself: a dance that undoes any form of concretion except in itself.

Now, every form we encounter and receive-perceive is just one more element, one more thing. To take on forms, to have a form, a (path)way, is therefore, to find conditions of existence. We must be able to recognize what is danced in what is received-perceived; therefore, to reconsider what is believed to have danced. «To perceive» is also to find in things what animates us. Thus, taking a form is what happens when we find in each thing that which animates us. That is why this dancing is irresponsible and not-conscious. We must adopt its point of view, which contrary to what one might believe, it is only a common, anonymous point of view: to be these planes, these encounters, is to meet with others in a thing. The form is that which welcomes. To

welcome is to apprehend, to read that and what makes us become the (path)way of dancing this body of dance.

From here onwards, this dancing does not cease to exist in the midst of the materialism and the forms whereby it is linked to the present, given that it has opted to be the continuity of what is taking form. It has opted for detours and bifurcations; it has opted for materializing its own existence through ripples and curves played on a primary space and movement. This dancing hovers over what is habitually minor and insignificant. It is a preparation, a beginning, an originality, an attempt at continuity that makes movement clearly visible in two simultaneous ways: it displays movement enshrouding desire —unable to remain still due to its ongoing experimentation— and it demonstrates the potential of abandonment as well as its own beginning.

The only rule of this dancing is not to follow any rule. So let's dance. We never said it is not about dancing. We say that dancing is to be perceived differently. In fact this dancing is happening without ever having wanted to dance at all. When dancing, we must follow dance's way. Therefore, let's go. Going to dance is always going back to a beginning which has already started. Thus, we will always (not) know where we are going. Kafka said «one might have a goal, but not a pathway». Therefore, if you are to dance, it is not for its result (what you want); but for this knowing by which we know that no (path)way exists in advance. Indeed, we do not know. This is the freedom that cannot not be manifested, for it is already gone. It concerns withdrawal, but always seen from a beginning required by the presence of an end.

ACKNOWLEDGEMENTS

This book is part of a Doctoral Research Project in performative and mediated practices, with specialisation in choreography entitled *The decline of choreography and its movement: a body's (path)way* for the Stockholm University of the Arts, Stockholm (Sweden).

An earlier version of some of the materials contained in this text were already published in Spanish in the essay “Dejar de, Dejar ser” (Let go, let be) as part of the book *Componer el plural: Escena, cuerpo, política*, 2017 (Composing the plural: performance space, body, politics) Universidad de Salamanca: Colección Danza y Pensamiento, Número 6. There is also a shorter version that was published as a booklet accompanying the performance *ECLIPSE:MUNDO* entitled “What do we talk when we talk about dancing on a plane of destituent perception?” also published in *Conversaciones, anotaciones y dramaturgia en las artes vivas: España y Uruguay*, (Conversations, annotations and dramaturgy in the live arts: Spain and Uruguay) Montevideo: Casa editorial HUM / Estuario editora.

The initial research behind this project began to take shape during the summer of 2010 in the framework of *A piece.... together?* while working together with the choreographer

Cristian Duarte. At that time we discovered the film *Gerry* and learned together with many others how *gerry-ing* could be practiced in countless, fun and inspiring ways.

I'm also grateful to my sister Ana Rojo, who invited me in 2011 to share the beginnings of this research with David León, Ana Sánchez, Ancor Lujan, Noelia García Baz, Marta Llorente, Fran J. Macias, Owen Clay, Nuria Anton, Miguel Buzeta and Maite Esteban. Their complicity and commitment at that early stage of my research has been of incalculable value for me.

Thanks to the testimonies and inspiring conversations of Peter Mills, Petr Ochvat, Costas Kekis, Anicka Prokopova, Amanda Piña, Mira Jo Hirtz, Júlia Abs, Clarice Lima, Daniel Fagundes, Bruno Freire, Carolina Mendonça, Leandro Berton, Rodrigo Andreolli, Júlia Rocha, Nuria Sotelo, Naiá Delion, Rodrigo Bolzano, Alexandre Magno, Eros Valério, Anabella Pareja Robinson, Layla Tafur, Úrsula Nill, Arno Bourgoin, Bárbara Foulkes, John Martín Cordero Peralta, Sara Gómez, Julia Rubies, María Hacha, Manon Siv Violette Duquesnay. I would like to thank, as well, all the participants from the laboratories who have contributed greatly to enrich the landscape of my study with their intense engagement and reflexions.

During the period of this research I have been fortunate to experience the talent and singularity of the dance practices of Diego Gil (2011), Carmelo Salazar (2013) and Norberto Llopis (2017) which have been of great source of inspiration for me.

During the previous years, but also throughout the many

months in which I was involved in the writing of this text, I developed the contexts [*CAMPO # 1*] *coreografiar la disidencia* (Teatro Pradillo, Madrid 2014) and *ASSIM NÃO, pero ¿cómo?* (LOTE, São Paulo 2017) together with Nelson Avilés, Esther Blázquez, Paulina Chamorro, Bruno Levorin, Daniela Marini, David Pérez, Cristian Duarte, Tarina Quelho de Castro, Luis Alberto Moreno Zamorano and Diego Agulló. I am grateful for the sustained intellectual complicity of all these friends and colleagues, without whom this book and research would have not have been the same. This text is also the result of the continued conversation I had during the creation process of *ECLIPSE:MUNDO* with artists Oihana Altube, Jaime Llopis, Arantxa Martínez, Ricardo Santana, Fran MM Cabeza de Vaca, Carlos Marquerie and David Benito. Their friendship, artistic commitment, knowledge and insights have been of great significance to me and I am immensely grateful to all of them.

Over the last nine years I have also enjoyed a number of relevant opportunities to present different iterations of this research through a series of initiatives who have supported my work in Spain, such as the Festival *SISMO Festival de creación in-situ*, *Festival Escena Contemporánea* at CA2M, Naves de Matadero in Madrid. And La Porta ExFestival de danza...¿o no?, MACBA and *Festival Sálmon* in Barcelona; and the Art Center La Casa Encendida in Madrid, where I had the opportunity to create the festival *What can a body do?*. I am immensely grateful to the organizers and hosts of these events and venues: Oscar Dasí & Ana Buitrago & Carmelo Salazar, Pablo Martínez, Pablo Caruana, Mateo

Feijoo, Maral Kekejian, Begoña Hernández Jiménez and Beatriz Navas Valdes. Without their complicity and care, many of the outcomes of this research would have not seen public light. I have also been invited to present my work in a number of lectures in contexts that have contributed to define and develop my inquiry, amongst others: *Scores Nº 5: Chaos* at Tanzquartier, Vienna; *Cuerpo, Desórdenes y Democracia* (Body, Disorders and Democracy) at Matadero, Madrid; *Estética(s) de lo clandestino: camuflaje, encriptación y disidencia en el pensamiento y la cultura contemporáneos* (Aesthetics of the clandestine: camouflage, encryption and dissidence in contemporary thought and culture) at Círculo de Bellas Artes with Carlos III University in Madrid and *Open lectures* in Inter-University Center for Dance Berlin (HzT), Berlin. I'm grateful to the conversations that these occasions afforded with their organizers: Sandra Noeth, Victoria Pérez Royo & Fernando Quesada, David Sánchez Usanos & Lucía Jalón Oyarzun. I'm also grateful to Nadia Lartigue / collective AM, Elena Córdoba, Cristian Duarte, Beatriz Fernández and Nuria Muntaner for their commitment and courage to initiate collective learning research contexts and for inviting my research to be part of them: *Festival 4x4* (Mexico City); *Bailar, ¿es eso lo que queréis? Irrupción en la idea de libertad* (Dancing, is that what you want?: Irruption in the idea of freedom) in Granada; *LOTE #1 & #2* in São Paulo; *La Poderosa* in Barcelona. These independent artist's initiatives have been an incredible opportunity to learn and to develop my research.

I'm immensely grateful to Frederic Gies and Jefta Van

Dinther for inviting my research to the MA choreography program at DOCH, Stockholm in 2012. Without Jefta and Fred, I would have not known about UNIARTS' PhD position. Thanks to their encouragement, for being amazing hosts and for trusting and supporting this research when I needed it the most.

I wish to thank my supervisors: Goran Sergej Pristaš, Chrysa Parkinson and Victoria Pérez Royo for their support, critical insights and companionship on multiple occasions during all these years. The conversations that I have had with them have resonated in various ways in this text. I am grateful to DOCH School of Dance and Circus, Lund University and Stockholms Konstnärliga Högskola (Stockholm University of the Arts) for giving me the opportunity to accomplish this doctoral studies. Thanks to: Cecilia Roos, Ellen J Røed, Jenny Tyllström, Anna Grip, Anna Efraimsson, Sissel Behring, Olof Halldin, Efva Lilja, Camilla Damkæjr; to my PhD colleagues Rasmus Ölmer, Nils Claesson, Alex Nowitz, Kerstin Perski, Jonathan Priest, Marius Dybwad Brandrud, Carina Reich and Bogdan Szyber who got engaged and discussed my work at the beginning of my doctoral studies. I'm also grateful to the conversations I enjoyed with my PhD colleagues Mette Ingvartsen, Malin Arnell, Marie Fahlin, Anne Juren, Stacey Sacks and Eleanor Bauer. Amazing women whose different approaches and artistic commitment have been of great inspiration for me. I'm grateful to the discussion partners that accepted to be part of my seminars: André Lepecki, Bojana Cvejić, Giulia Palladini, Rebecca Hilton and Kirsi Monni. Thanks also to

Noémie Salomon, Myriam Van Imschoot, Rudi Laermans and Alex Arteaga who have accepted to be part of the examination committee of this research. I appreciate their time and generosity in entering into this body of dance.

Thanks to the hospitality of Leire Mesa, for letting me live at her place during my first stays in Stockholm. After all, everything comes down to friendship and joyful inspiring encounters and accompaniments, from close or far away distances. Thanks to the loving friendship of Jessica Romo. Thanks to Diego Agulló for inviting me to publish this book. Thanks to Ana Buitrago, without her exquisite and careful attention to words, this text would not have been the same.

Throughout the writing of this book, my family have been a constant source of rescue and support. I'm very grateful to my mother Maria Paz Caminos, my father-in-law and mother-in-law Emilio Tomé San Martín and Carmen Durán.

I will never be able to express all my gratitude to Emilio Tomé. Without his intellectual and artistic generosity, his encouragement, patience, love and continuous support throughout all these years together, this research would not have been possible.

BIBLIOGRAPHY

Agamben, Giorgio (2016) *The use of bodies*. San Francisco: Stanford University Press.

— (2009) “What is an Apparatus?” in *What is an Apparatus and Other Essays*. San Francisco: Stanford University Press.

— (2015) *¿Qué es un dispositivo?* Trans. Mercedes Ruvituso. Barcelona: Anagrama.

— (2010) *Medios sin Fin: Notas sobre política*. Valencia: Pretextos.

— (2000) “Bartleby o de la contingencia” pp. 93-136 in *Preferiría no hacerlo*. Barcelona: Pretextos.

— (2005a) *Profanaciones*. Trans. Edgardo Dobry. Barcelona: Anagrama.

— (2005b) “Movement”, Uni.Nomade. Seminar War and Democracy. March 8, 2005. https://quepuedeuncuerpo.files.wordpress.com/2014/06/movement_giorgio_agamben.pdf (last visited September 2019)

— (2018) “Para una ontología y una política del gesto”. *Artillería Inmanente*.

<https://artilleriainmanente.noblogs.org/post/2019/03/18/gesto/> (last visited August 2019).

Alba Rico, Santiago (2017) *Ser o no ser (un cuerpo)*. Barcelona: Seix Barral.

- Albright, Ann Cooper, and Gere, David (2003). *Taken by Surprise: A Dance Improvisation Reader*. Middletown, Connecticut: Wesleyan University Press.
- Banes, Sally (1987) *Terpsichore in Sneakers*. Middletown, Connecticut: Wesleyan University Press.
- Berardi Bifo, Franco (2011) *After the Future*. Gary Genosko & Nicholas Thoburn. Winchester, UK: Zero Books.
- (2012) *The Uprising: On Poetry and Finance*. Semiotext(e) / Intervention Series.
- Blanchot, Maurice (1989) *The Space of Literature*. Trans. Ann Smock, Lincoln: University of Nebraska Press.
- (1995) *The Writing of the Disaster*. Lincoln: University of Nebraska Press.
- (2002) *La comunidad inconfesable*. Madrid: Arena Libros.
- Brea, José Luis (2004) “Lo has visto ya todo, no hay nada más que ver” in *El Tercer Umbral. Estatuto de las prácticas artísticas en la era del capitalismo*. Madrid: CENDEAC.
- Burt, Ramsay (2017) *Ungoverning Dance. Contemporary European Theatre Dance and the Commons*. Oxford Studies in Dance Theory.
- Butler, Judith (2004) *Precarious Life: The Power of Mourning and Violence*. London: Verso.
- (2013) with Athanasiou, Athena *Dispossession: the performative in the political*. Ed. Polity Press.
- Cevjic, Bojana (2015) *Choreographing Problems. Expressive Concepts in European Contemporary Dance and Performance*. London and New York: Palgrave Macmillan.
- (2010) with Vujanovic, Ana, “Exhausting Immaterial Labor in Performance”. *Le Journal des Laboratoires* and

- TkH Journal for Performing Arts Theory 17, October 2010.
- Cohen, Selma Jean (1992) *Dance as a Theatre Art*. Hightstown, New Jersey: Princeton Book Company, A Dance Horizons Book.
- Deleuze, Gilles (1971) *Nietzsche y la filosofía*. Barcelona: Anagrama.
- (1984) *Spinoza: filosofía práctica*. Barcelona: Tusquets.
- (1995) *Conversaciones*. Valencia: Pre-Textos.
- (1994) with Felix Guattari *What is philosophy?* Verso Books
- (2005) *Logic of Sensation*. Minneapolis: University of Minnesota Press
- (2011) “Bartleby o la fórmula” (2011). pp. 57-92. In *Preferiría no hacerlo*. Valencia: Pre-textos.
- Derrida, Jacques (2002) *La Universidad sin condición*. Madrid: Trotta.
- Desideri, Valentina & Harney, Stefano (2013) “Fate work: A Conversation”*. *Ephemera theory & politics in organisation*. www.ephemerajournal.org volume 13(1): 159-176.
- Desideri, Valentina (2016) Esnorquel. Podcast <http://esnorquel.es/33valentina-desideri/> (last visited March 2018).
- Didi-Huberman, Georges (1997) *Lo que vemos, lo que nos mira*. Buenos Aires: Manantial.
- (2014) *Pueblos expuestos, pueblos figurantes*. Buenos Aires: Manantial.
- Doe, Jane (2019) “Elementos de descivilización”. Parte III in *Artillería Inmanente* <https://artilleriainmanente.noblogs.org/post/2019/05/> Original source: <https://lundi.am/Elements-de-decivisation-Partie-3> (last visited August

2019)

Esposito, Roberto (2007) *El dispositivo de la persona*. Buenos Aires and Madrid: Amorrortu.

—— (2006) *Categorías de lo impolítico*. Buenos Aires: Katz.

—— (2012) *Third Person: Politics of Life and Philosophy of the Impersonal*. Cambridge: Polity Press.

Franko, Mark (1995) *Dancing Modernism, Performing Politics*. Bloomington, Indiana University Press.

Forti, Simone (2003) “Animate Dancing: A Practice in Dance Improvisation” in *Taken by Surprise: A Dance Improvisation Reader*. (Eds). A. C. Albright and D. Gere, pp. 53–63. Middletown, Connecticut: Wesleyan University Press.

Garcés, Marina (2010) “Visión Periférica. Ojos para un mundo común” in *Arquitecturas de la mirada*. Ed: Ana Buitrago. Barcelona: Cuerpo de Letra.

—— (2015) *Filosofía inacabada*. Barcelona: Galaxia Gutenberg.

Gardner, Sally (2008) “Notes on Choreography” *Performance Research*, 13:1.

Gil, José (2009) “Paradoxical body” in *Planes of composition: dance, theory and the global*. André Lepecki and Jenn Joy (Eds), pp. 85-106.

Harvey, David (2007) *A Brief History of Neoliberalism*. Oxford University Press.

Harney, Stefano and Moten, Fred (2014) *The Undercommons: Fugitive Planning & Black Study*. London: Minor Compositions.

Hewitt, Andrew (2005). *Social Choreography: Ideology as Performance in Dance and Everyday Movement*. Durham and London: Duke University Press.

Jean, Selma (1992) *Dance as a Theatre Art*. Hightstown, New

Jersey: Princeton Book Company, A Dance Horizons Book.
Kunst, Bojana (2015) *Artist at Work: Proximity of Art and Capitalism*. Winchester, UK: Zero Books.

—— (2011) "Dance and Work" in *Emerging Bodies. The Performance of Worldmaking in Dance and Choreography*. Gabriele Klein, Sandra Noeth (Eds). Editorial Transcript. Bielefeld.

—— (2017) "Some Thoughts on the Labour of a Dancer" in *Post-dance*. Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm. (pp. 116-134).

Leigh Foster, Susan (2011) *Choreographing Empathy*. New York: Routledge.

—— (1986) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley and Los Angeles: University of California Press.

Lepecki, André (2006) *Exhausting Dance. Performance and the Politics of Movement*. New York: Routledge.

—— (2007) "Choreography as Apparatus of Capture". TDR: The Drama Review, Volume 51, Number 2 (T 194), Summer, pp. 119-123.

—— (2013) "Choreopolice and Choreopolitics: or, the task of the dancer", TDR: The Drama Review, Volume 57, Number 4, Winter (T220), pp. 13-27 (Article) MIT Press.

—— (2016) *Singularities: Dance in the Age of Performance*. Taylor & Francis Group.

Levinas, Emmanuel (1985) *Ethics and Infinity: Conversations with Philippe Nemo*. Pittsburg: Duquesne University Press.

López Petit, Santiago (2009) *La movilización global. Breve*

tratado para atacar la realidad. Madrid: Traficantes de Sueños.

—— (2014) *Hijos de la noche*. Barcelona: Bellaterra.

—— (2003) *El infinito y la nada. El querer vivir como desafío*.

Barcelona: Bellaterra.

Martínez, Pablo “El museo por venir, Cultivar y cocinar en medio de una crisis permanente” from the publication *Exterioridades críticas. Comunidades de aprendizaje universitarias en arte y arquitectura y su incorporación a los relatos de la modernidad y el presente*. Selina Blasco y Lila Insúa (Eds). Madrid: Brumaria, 2019, p. 351-376.

Martin, Randy (2012) “A Precarious Dance, a Derivative Sociality”. TDR: The Drama Review 56:4 (T216) Winter 2012. ©2012 64 New York University and the Massachusetts Institute of Technology.

Nancy, Jean Luc (2003) *Corpus*. Madrid: Arena Libros.

Noverre, Jean-Georges (2004). *Letters on Dancing and Ballets*. Alton: Dance Books.

Palladini, Giulia (2017) “Towards an Idle Theatre. The Politics and Poetics of Foreplay” TDR: The Drama Review 56:4 (T216) Winter 2012. New York: University and the Massachusetts Institute of Technology. Accessed in Project Muse.

Pardo, José Luis (2000) Ed. *Preferiría no hacerlo*. Valencia: Pretextos.

Pál Pelbart, Peter (2009) *Filosofía de la Deserción: Nihilismo, Locura y Comunidad*. Madrid: Tinta Limón.

Paxton, Steve (1987). “Improvisation is a Word for Something that Can’t Keep a Name.” *Contact Quarterly Dance and Movement Journal* (Spring/Summer), 15–19.

- Rainer, Yvonne (1974) "Work 1961–73". New York: New York University Press.
- Revel, Judith (2009) *Diccionario Foucault*. Buenos Aires: Nueva Visión.
- Rowan, Jaron (2010) *Emprendizajes en Cultura: discursos, instituciones y contradicciones de la Empresarialidad Cultural*. Madrid: Traficantes de sueños.
- Shaviri, Steven (2013) "Accelerationist Aesthetics: Necessary Inefficiency in Times of Real Subsumption" *e- flux Journal* #46.
- Sontag, Susan (1966) *Against Interpretation*. Farrar, Straus & Giroux.
- Spångberg, Mårten (2017) "Post-dance, an advocacy" in *Post-dance* Danjel Andersson, Mette Edvardsen, Mårten Spångberg (Eds). Published by MDT. Stockholm. (pp. 349-393).
- Sulcas, Roslyn (1995) *Kinetic Isometries*. Cambridge: Dance International.
- The Invisible Committee (2017) *NOW*. Semiotext(e).
- Tiqun (2004) "How to?" <http://dev.autonomeia.org/node/3556> (last visited October 2019).
- (2017) *Teoría del Bloom*. Melusina.
- (2012) *Contribución a la guerra en curso*. Errata Naturae.
- Virno, Paulo (2009) *Gramática de la Multitud*. Madrid: Traficantes de Sueños.

Text written by Paz Rojo
As part of her Doctoral Research Exposition Project:
*The decline of choreography and its movement:
a body's (path)way*
for the Stockholm University of the Arts

Copy Editor: Ana Buitrago
Lay Out: Diego Agulló

Published by:
CIRCADIAN
(nonprofit publishing house)
www.circadian.co
Berlin, 2019



CIRCADIAN is a non-profit publishing house dedicated to inscribing the imaginary into the real: we only publish books that call the reader to action, this is why we also produce events that provide a context for the books to be practiced and to come to life. Every publication we create must be concerned with proposing ways of stimulating embodiment and bridging the content of the book into the reader's experience. Every author collaborating with us will decide their own particular way of bringing ideas into action. For example, daily rituals, set of exercises, practices, trainings, methodologies, scores, instructions, manuals, games, experiments, and performances, which will also be realized in the frame of events with the audience. Every release of CIRCADIAN ignites the circulation between theory and practice in both directions, developing private ethics, embodying value systems, and exercising mindsets. The books that we publish support each other: our system of distribution of income gives priority to release a new book. When you buy one of our books you are directly financing one of the books from our waiting list. You can follow this process at any time and check the status of our crowdfunding campaigns online.

BOOKS PUBLISHED BY CIRCADIAN

Our books support each other: the printing of new books is financed by those already sold. Support our initiative and order directly at www.circadian.co/shop/

Diego Agulló

Dangerous Dances

This text unfolds the intimate affinity between dance and danger.

ISBN 978-0-9569569-1-0

Dmitry Paranyushkin

Special Agent's Manual

Operational manual for the human beings who want to explore the agentivity of their species.

ISBN 978-0-9569569-3-4

Diego Agulló

Betraying Ambition

An attempt to unpack the ethical implications of being ambitious. What moves you?

ISBN 978-0-9569569-2-7

Zmeu Pleroma

White Death: The Sky Burial Dream Scriptures of Kaddish

Instructions for dreaming and a collection of prophetic dreams found at a Sky Temple.

ISBN 978-0-9569569-8-9

Paul Wiersbinski

Doing Absolutely Nothing

A journey through the void, ephemeral and digital towards play and poetry.

ISBN 978-3-947516-02-5

Lilach Livne

Prayer for the Abstract

Resisting the control of the image, transcending from the 2-dimensional, practicing being-a-body-in-the-world.

ISBN 978-3-947516-03-2

Richard Aslan

Drycleaners of the Soul

A practical guide for the queer ritualist.

ISBN 978-3-947516-04-9

Agata Siniarska

In the beginning was the copy

a manual on knowing how bacteria's superpowers work and how to control them.

ISBN 978-3-947516-05-6

Noam Assayag

Activating Cities

A poetic manual of field-tested techniques to activate the magic of a city.

ISBN 978-3-947516-00-1

Nik Kosmas

Practice, Reflections for Learning about the Body and Mind

Useful and entertaining advice for developing a holistic body-mind practice.

ISBN 978-3-947516-07-0

Anastasia Pilepchuk & Dmitry Paranyushkin

The flow and the Notion

A book of meditative drawings and scientific poetry.

ISBN 978-3-947516-08-7

Diego Agulló

Risking the Self

Rooting philosophy in the body. An interplay between philosophy, Tai Chi and psychedelics

ISBN 978-3-947516-09-4





CIRCADIAN