



Doctoral Research Exposition Project

Paz Rojo

The decline of choreography and its movement: a body's (path)way

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Registration:

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About the project

This doctoral artistic research project addresses the possibility of a dance withdrawn from that neoliberal scheme according to which self-performance, entrepreneurship and the production of subjectivity rule. Taking as a starting point the dissident corporealities that have emerged in the last fifty years in Western contemporary experimental dance; the project involves aesthetic, philosophical and socio-political perspectives, carried out on choreographic, performative, textual, audiovisual, curatorial and discursive media.

In late capitalism dance's commitment with the future (or its lack thereof) must find alliances with potentiality and nothingness. This is not a nihilistic affirmation, but an attempt to enable an interval: a dance whose value has to be apprehended there, where it is already happening. Kafka said that "one might have a goal, but not a pathway". The pathway involves a decisive cognition such that cannot be carried out without one becoming the path itself; without defying so to speak, the relationship of the dancer with dance itself. It is not about what the dancer can do, say or communicate in respect to dance, but what dance accounts for in itself. In modern's kinetic exhaustion, the latter is possible approaching dance as a presence-in-crisis. The semantic field of the word "crisis" and its associated words, –critical judgment, decision and separation–, defines the moment when something or someone has somehow one foot outside.

The moment when one realizes that it is not the world that ends, but the linguistic constructions and the reality systems that had made sense until then. This proposal tries to embody that gap. It tries to reveal the somatic, kinetic, political and aesthetic implications whereby to dance within a limit that is both inaugural and terminal. Decisive. Although “deciding” will always be not knowing what will happen. It is a dance that, although it does not seem to mean anything, it does something. The moment at which dance let’s go of being a product (a goal), to become a deposition. “Deposition” is a word that includes both, an abandonment and a position. At the same time, to take on a position implies a becoming: the (path)way through which the dancer coincides with dance’s conditions. The moment at which the dancer abandons any intention to communicate, to propose or to interpret dance, to carry out kinetically and perceptually the non-significant, ephemeral, ineffable and impersonal conditions that dance implies as a presence-in-crisis. In short, the coincidence “dancer : dance” implies taking into account an experience of dance freedom that is fugitive. In the theatre apparatus it involves a dancing which - by lacking recognizable aims, signs and subjects - gives way to an aesthetic paradigm which is not be construed as a particular kind of thing (a performance, a type of dancer, a subject, or even a social or artistic process), but rather as a gap’s embodied experimentation. A threshold, a curve. A parenthesis. An eclipse. A void: the encounter with something which doesn’t need to be produced, because it is already happening.

Key Words

Dance
 withdrawal
 no-future
 destitution
 gap
 eclipse
 crisis
 body of dance
 extra
 Gerry
 anonymity
 bloom
 whatever
 impersonal
 pre-individual
 impossible
 not-yet produced
 potentiality
 (path)way
 raw fact material signification
 practical matter
 reading apparatus
 perceiving-receiving
 preparation
 before the beforehand
 beginning : end
 use
 continuity
 what’s happening
 doing
 texture
 articulation
 density
 volume
 common surface
 outside
 out-side-ing

DOCTORAL RESEARCH EXPOSITION PROJECT

ECLIPSE : MUNDO

Video registration of Dance Performance (2018)

To Dance in the Age of No-Future

Printed Publication (2019)

RELATED MATERIALS

Laboratories (2011-2019)

Performance Experiments (2011-2014)

Solo Dances (2011, 2012)

Video-Essay & Film experiment (2013, 2014, 2019)

Curatorial Experiment (2013) & **Festival** (2014, 2015)

This documented artistic research project (Doctoral Thesis) consists of three inter-related parts: first it invites the reader to see the performance's video *ECLIPSE: MUNDO* located on RC website. Afterwards, the reader is invited to read the book *To Dance in the Age of No-Future* and get a context regarding the rest of the audiovisual materials located on the same website. The exposed materials are displayed as an "essay written form" understood in the Spanish or French sense of the Latin word *ensayo/répétition* and its associated meanings such as try-out, rehearsal, practice, study, preparation and experimentation. To this end, the materials show an ongoing migration of concepts, practices and tools, through analogous forms, equivalences and contrasts, inviting to see this project's genealogies and continuous iterations in formats such as video, testimonies, audios, scores, tool descriptions and images. Accordingly, it is the reader who –by viewing, listening to and reading these materials– can trace the diverse kinetic, political, aesthetic, discursive and conceptual layers linked to the practices and presentation formats specific to this doctoral research project since its beginning.

ECLIPSE : MUNDO

Dance Performance (2018)

Duration 62 min

Materials: 3 independent scores played simultaneously (dance, lighting, sound). Italian theatre disposition seats. **We kindly ask the spectator to wear headphones when viewing the video registration of this performance.**

Directed by: 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. Video Registration: Gabriel Tineo. Photography and Trailer: Emilio Tomé. Production Management: Lola Lizzi. Supported by: Uniarts (Stockholm University of The Arts) Sweden; Naves Matadero – Internacional Center of Live Arts and City Council, Madrid.

ECLIPSE: MUNDO involves dance and the theatre apparatus from the perspective of a *destituent plane of perception*. The adjective “destituent” is associated with abandonment, lack, crisis and the loss of meaning, but also to the possibility of contemplating what has not yet been produced. How to commit to what is not yet? What is the responsibility of art with respect to the creation of future? There is a curved aspect of materiality through which dance would not be obliged to pursue a future, but be created in the exact place where it already is. *ECLIPSE: MUNDO* puts into practice an “abandonment” (which is the etymological origin of the word “eclipse”). The idea is to set in movement a kinetics that lacks perspective as an experience of continuity: a choreography interrupted by its own preparation and simultaneously a dance becoming the murmur of a continuous bass. A dancing that although it does not mean anything, gets to do something.



To Dance in the Age of No-Future

Paz Rojo

To Dance in the Age of No-Future

Essay Print Publication (2019)

Edited by: CIRCADIAN

ISBN: 978-3-947516-10-0

Materials: printed book 17,00 x 12,00 cm.

200 pages

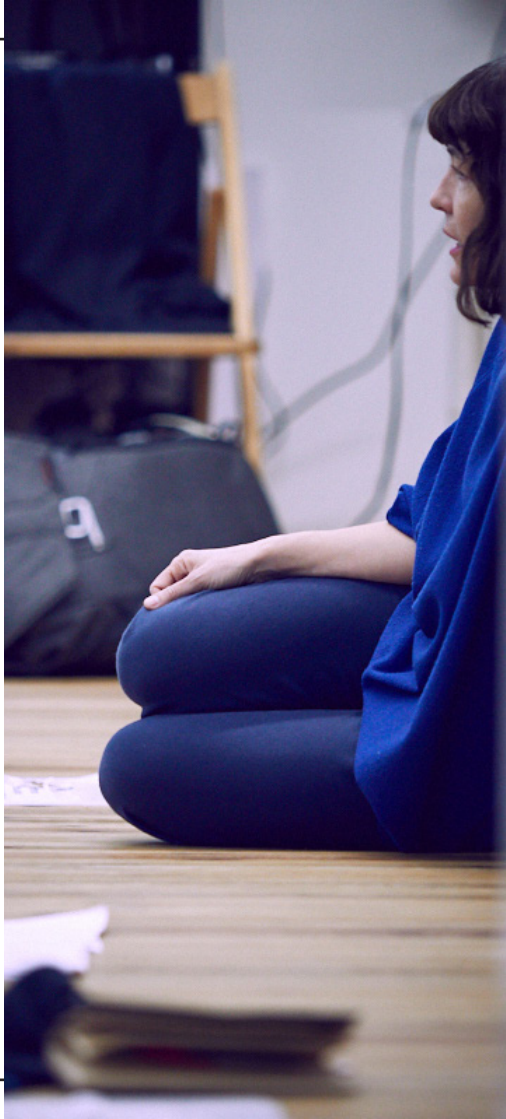
Book Price: 5 euros

Also available for free in Pdf. Format

Text written by Paz Rojo. Copy Editor: Ana Buitrago. Layout: Diego Agulló. Published by: CIRCADIAN (nonprofit publishing house), Berlin (2019).

Pulling on the term's thread *destitution*, I argue contemporary experimental dance as a non-yet produced potentiality and as an artistic and conceptual category of ethical and aesthetic concern.





PERFORMANCE EXPERIMENTS (2011-2014)

These experiments could be considered the genesis of this project which I started together with Cristian Duarte (2009-2011) in the framework of *A piece...together?*. A seed which later on I kept on developing as a performance practice connected with this project's laboratories. Made between 2011 and 2014, these experiments shared a number of conditions: they included professional dancers and non-dancers; they were made within a laboratory-situation, and were prepared within a time-frame of a minimum of 3 to a maximum of 10 sessions of 4-5 hours each. For each experiment most of participants were self-called, or were invited due to project affinity or friendship bond. No authorship was attributed in any of its public presentations, they involved a minimum of 10 people performing within a score organised through various principles. Some of these presentations were presented for a small community or for peers close to a specific context or within the context where the laboratory took place. At other times these experiments were presented in venues or were invited by festivals or other contexts. These experiments shared the film source reference *Gerry*, Gus Van Sant (2002). In the framework of this research, *Gerry* became a concept-question translated as a performance practice, fiction and as an audio-visual reference which at times was broadcast as a soundtrack and video. Drawing from the film *Gerry*, all these experiments focused on the third person plural as an experimental, political, aesthetic, affective and somatic question-ing/we-ing. Thereby as something not to be represented as a subject but as a verb to be experienced as an anonymous, impersonal landscape including objects, things and human bodies. In short, these experiments are to be perceived as a study published at each time the state of the investigation. The performance experiments included are: *We think, we like that* (2010) –made within the frame of *A piece...together?* with Cristian Duarte–; *Acción Inaugural* (2011); *Yes, we cannot. A pre-performance in the era of confusion* (2012); *The Gerries* by Gerry (2012) and the curatorial experiment that follows this practice: *What if we let go of being (artists)?* (2013).

We think, we like that

Performance Experiment (2011)

Action proposed within the frame-work *A piece...together?*.

Concept: Paz Rojo & Cristian Duarte.

Assistants/Performers: Ana Dupas, Bruno Freire, Bruno Levorin, Carolina Mendonça, Cristian Duarte, Leandro Berton, Paz Rojo, Rodrigo Andreolli and many others whose names we do not know....

Materials: (quantity must be calculated in relation to the size of the space and the number of possible participants): rolls of bubble plastic 1,30 x 100m; rolls of kraft paper or similar 1,20 x 250m tapes: for packing (crepe); Boxes: cardboards (different sizes); Garbage bags; Scissors; Sprays (different colours) Nose masks; Colour pens (permanent markers to write over paper and bubble plastic).

Duration: This experiment lasts until the security guard that is taking care of the theatre announces that the space is closing down.

Potential Participants: everybody who is in the space is a potential participant.

Location: A theatre (but it could have been presented at a university, a hall in train station...etc).

Basic-General condition: this practice is not announced a priori. In the publicity text we communicated a different piece.

Presented at Galeria Olido. Opening's *Festival Contemporâneo de Dança Internacional*, São Paulo.

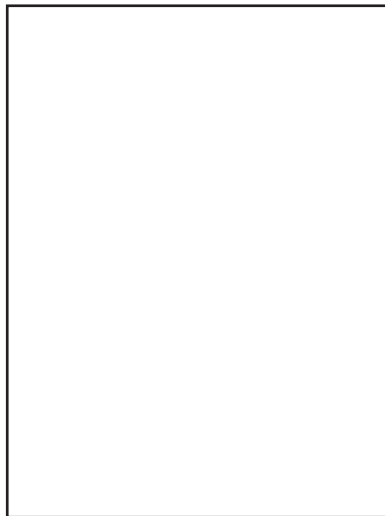
Inaugural Action

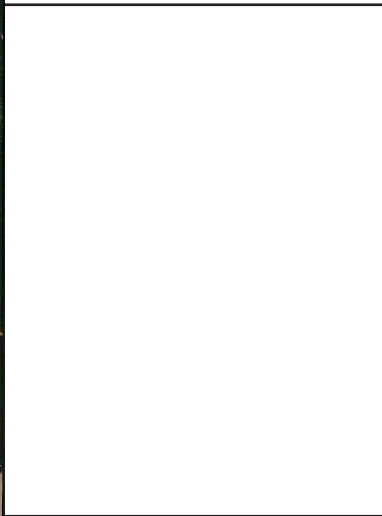
Performance Experiment (2011)

Materials: movement & objects practice with bodies, pack bags, helmet, sun glasses, jackets, pants, jerseys, flashing lamp, shoes...etc. Soundtrack Arvö Part from the film "Gerry" (Gus Van Sant 2002). In the publicity text this action didn't attribute to itself any authorship and participant's names were indicated through their first names.

Duration: 70 min

Participants: David León, Ana Rojo, Ana Sánchez, Ricardo Santana, Ancor Lujan, Noelia García Baz, Marta Llorente, Fran J. Macias, Owen Clay, Nuria Anton, Miguel Buzeta. Maite Esteban.
Presented at *SISMO, Festival de creación in-situ*, Naves de Matadero Madrid.





YES WE CAN NOT, a pre-formance in the era of con-fusion

Performance Experiment (2012)

Materials: movement & objects practice with bodies pack bags, jackets, pants, jerseys, plants, chairs, tables, shoes...etc. Soundtrack Arvö Part from the film “Gerry” (Gus Van Sant 2002). This movie is also broadcast on the right side of the offstage together with the coffee machine and snacks. Sometimes during this action we had a break and got a coffee. These breaks were equally present to the performance’s time succession. Any participant decided to finish at any time or even to never to start.

Duration: 75 min

Participants: Bruno Levorin, Júlia Abs, Cris Duarte, Clarice Lima, Daniel Fagundes, Bruno Freire, Carolina Mendonça, Leandro Berton, Rodrigo Andreolli, Júlia Rocha, Tarina Quelho, Chu Scandurria, Dafne Sense, Naiá Delion, Rodrigo Bolzano, Alexandre Magno, Susana Martins, Eros Valério, Fernanda Raquel, Paz Rojo.

Experiment made within the context of
LOTE # 1 São Paulo.

The Gerries by Gerry

Performance Experiment (2012)

Materials: movement & objects practice with bodies pack bags, jackets, pants, jerseys, linoleum floor, theatre lights, mobile phone. In the publicity text this action didn’t attribute to itself any authorship and participant’s names were indicated through their first names. Text presenting this action fictionalised the theme, the source reference and its authorship: *Gerry was born in a movie in 2002. After getting lost in a desert in Argentina, it was experienced during 2010 and 2012 in Gerona, Barcelona, Madrid, Sao Paulo, Amsterdam, Vienna, Moscow and Stockholm. During that time, Gerry has done nothing but to babble bodies and maintain secret alliances with the animated ones. In addition, it has pacified capital muscles, allying itself with the sensitive as a war machine against synthesization. Currently, it insists on carrying on a “0” existence which however plays it to make it plus zero or minus zero.*

Duration: 55 min

Participants: David Pérez, David Baila, Luis Muntion, Sandra Tierraseca, Poliana Lima, Raquel Mirón, Joseph Michael Patricio, Paulina Chamorro, Antonia Gomis Chaparro, Cristina Camina, Luis alberto Moreno Zamorano, Vicente Colomar, Ricardo Santana, Aimar Pérez Galí, Paz Rojo, Beatriz Fernández, Luis Miguel Felix, Cristian Duarte, Rodrigo Andreolli, David León, Ana Sánchez, Ancor Lujan, Marta Llorente, Fran J. Macias, Owen Clay, Nuria Anton, Raquel Mirón.

Presented at Festival *In-presentable* 2012, La Casa Encendida, Madrid.



LABORATORIES (2011-2019)

This is the experimental space through which this project has been articulated most of the time. Participants are invited to engage movement within motion itself inasmuch as they learn to be their facilitators, listeners, receivers and the secondaries that are behind, always next to what's moving, what's happening. The main aim is to put on the surface a body which is indeed already in the surface. To this end, the body is treated as a multilayered and multidirectional field of inclinations, qualities and orientations that potentially unfolds the propensities and (path) ways of a specific dancing-matter-moment configuration. Ultimately participants are invited to involve themselves in a continuous opening and self-learning process in which each of them (follower, learner) is independent as well as responsible regarding the practice's working principles, intensity, placement, duration...etc.



SOLO DANCE PERFORMANCES

These solos were made during 2011 and 2012. They involve a live-dance performed by myself whose principles are the genesis of the practices I have developed during all these years. An audio-text which is played simultaneous to the dance (but whose content is autonomous from it) and still video images curated for each occasion (taken from Youtube or internet images respectively).

Whatever Moving Like This (Lo Que Sea Moviéndose Así)

Solo Dance Performance (2011)

Duration: 40 min

Materials: live solo dance, soundtrack text and live-slide-show of internet images projected on a wall or screen. Music: *Unfaithful*, Rihanna; *No quiero mirarte*, El columpio Asesino; “Prologue”, *La Traviata*, Mozart. Italian Theatre disposition seats.

Created and Danced by Paz Rojo. Produced by LA PORTA, *ExFESTIVAL de danza, ¿o no?*, Barcelona (2011).

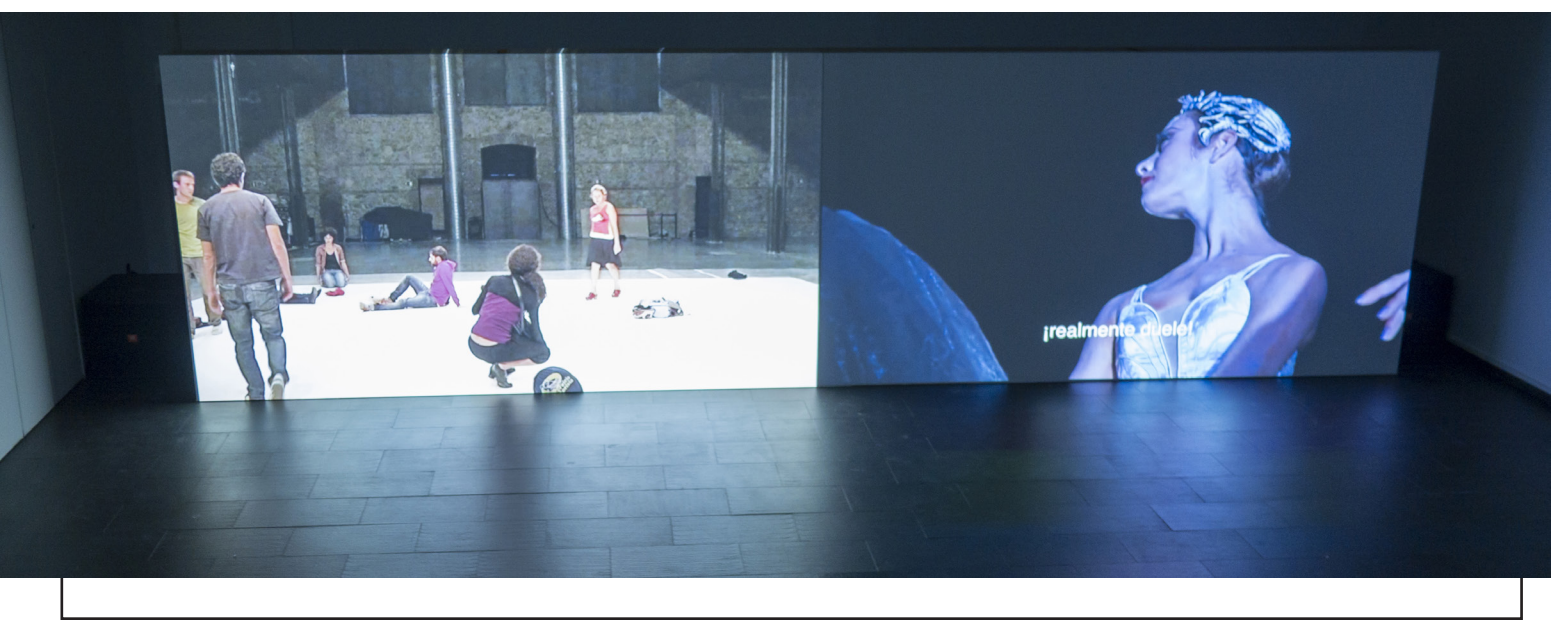
Parliament

Solo Dance Performance (2012)

Duration: 45 min

Materials: live solo dance, soundtrack text. Sound Mix: Emilio Tomé (from soundtrack movie *Last Days*, Gus Van Sant, 2005). One Computer that sits on a museum stand from which is broadcast a video of politicians in an ordinary parliament session which runs throughout the whole performance. Audience is seated on two sides, one in front of the other reproducing video's parliament disposition seats. Created and Danced by Paz Rojo. Produced by *Escena Contemporánea* Festival and CA2M (Art Center Second of May) Móstoles, Madrid.





AUDIO-VISUAL ESSAYS

These audio-visual essays were made in 2012, 2014 and 2019 respectively. With the term “audiovisual-essay” I experimented with writing as montage. Or with a writing methodology that consists of reading images or of using images as material engaging speculative narratives and fiction. Accordingly, these video-essays involve text, image, and image as movement. In these works a discourse or fiction is unfolded through the use of digital and cinematic means thus re-articulating at the end a variety of conceptual and performative aspects corresponding to the performance experiments (2011-2013), as well as to those regarding the curatorial experiment *What if we let go of being (artists)?* (2013) and *ECLIPSE:MUNDO* (2018).



WE ARE GERRYING

Video-Essay (2013)

Materials: *Gerry* (Gus Van Sant, 2002) projected on a wall of 7.20m X 2.00m. Audio-text written and narrated by myself.

Text and Narration: Paz Rojo.

Sound Editing: Oscar G. Villegas.

Original Soundtrack: Arvo Pärt.

Duration: 50 min

First Presented at *SCORES N° 5: CHAOS* at Tanzquartier, Vienna. In this piece 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 and non-representative subject. During the piece this text is played simultaneously to the movie *Gerry* that is being projected on a wall with its own sound muted.

DANCISM

Video-Essay (2014)

Materials: This piece consists of a simultaneous projection of two independent videos projected on a wall of 7.20m X 2.00m. Each projection has a measurement of 3.55m X 2.00m. A diptych. On the left side the video of the performance experiment Inaugural Action is played from beginning to end and plays the role of a basso continuo, or a backdrop that every now and then reflects, resonates due to affinity or contrast in relation to some of the aspects that are discussed in the other side of the video. On the right side, an audiovisual-essay is displayed with the same length as the piece on the other side, elaborating a discourse using different documentation images and videos taken from internet, Youtube videos and other sources.

Duration: 50 min.

Directed by Paz Rojo. Artistic Collaboration and Montage: Emilio Tomé. Produced by *Caja negra. Cubo Blanco*, CA2M (Art Centre Second of May) Móstoles, Madrid.

“DANCISM is a reflection on choreography and potentiality made from the body, but materialised in images and words. It shows a movement that goes from *the body of politicians* represented as a group of politicians dancing in parliament, to *the political body* being the anonymous body represented in the beginning through the *corps du 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 globalised power. In this context, it tries to redefine choreography according to dance and according to the body. To inquire a potentiality that, while it exercises an anti-choreographic force over the bodies, it shows the scars of its modelling as workers' bodies and desiring bodies”. (José A. Sánchez, 2014).

TO SEE THIS DANCE

Short Dance Film Experiment

(2019)

Materials: Video registration piece *ECLIPSE : MUNDO* & Filmed images from laboratories' project.

Duration 20 min.

Directed by: Paz Rojo. Editing,

Montage and Filmed Images:

Daniel Carretero and Emilio Tomé.

Produced by Paz Rojo with the support of UNIARTS.

A short film experiment that consists of shifting this research's dance practice 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.



CURATORIAL EXPERIMENT AND FESTIVAL

With these formats I provided a framework for the intensification of this research's questions which could be addressed, discussed, studied, researched or perceived with and through others (people, art, theory and so on). The questions proposed were *What if we let go of being (artists)?* and *What can a body do?*. A curatorial experiment and a festival respectively. Two contexts which in the end contributed to the research's questions continuation through, by and with others.



DEL 10 AL 16 DE JUNIO 2013
LA CASA ENCENDIDA / MADRID

What if we let go being (artists)?

Curatorial Experiment (2013)

A project with: Extras, Secondaries, Norberto Llopis Segarra, Terrorismo de Autor, Carolina Boluda, Juan Calatayud, Vicente Arlandis, Hipólito Patón, Luis Alberto Moreno Zamorano, Jaron Rowan, Jara Rocha, Silvia Nanclares, Rafa Tormo i Cuenca, Paz Rojo, Gerry, Jaime, Anna, Peter, Costas, Caroline, Amanda Piña, Daniel Zimmermann, Paulina Chamorro, Miguel Guzmán Pastor, David Gràcia, Ester Jordana, Emilio Tomé, Ali&Cia, Fernando Quesada, Sandra Cendal, Rafa SMP, Esther Blázquez, David Pérez, Wanda, PKMN, Laura Bañuelos, Play Dramaturgia....

An initiative of Paz Rojo coordinated and conceptualised with Paulina Chamorro, David Pérez and Fernando Quesada.

A Project hosted by Maral Kekejian/La Casa Encendida and financed by La Casa Encendida, Madrid

This project follows the genealogy of the “performance experiments”. Concretely, unlike in the experiment *We think, we like that* –where we covered the whole theatre as a metaphor we used to leave and go away somewhere yet not knowing where to– in this curatorial experiment we move in, we came in, we occupy the yard of the Art Center La Casa Encendida for seven days in an attempt to overflow and expand the limits of a performing arts festival while wondering about the relationship between work and art in late capitalism.

What if we let go being (artists)? Exhibited a continuous sequence at work whereby we represented without representing, where we associated dissociating, being on stage while simultaneously feeling at home in a single continuous sequence that displaced the what, the how and who of the usual performing exhibition procedures. Concretely we displaced the performance experiments’ aspects I have researched in the past into the bigger scale of a festival, by expanding or displacing this format’s temporal, structural and representational logics. At the core of our experiment there was the attempt to neutralise the temporal frame that regards each artist’s or contributor’s intervention as to blur the festival’s own exhibition means. Thus proposing an invitation to the spectator to be “co(i)mplicated” by using the tool namely the long take which is analogous to the cancelling tool used in the experiment *We think, we like that*. The long take is a protocol that triggered a *continuous non-mediated motion* which allowed to blur, subvert and mingle indistinctively the relationship between the time frame of what was happening or not happening at the stage or the backstage, the theory and the practice, the off and the working times or places. Additionally, no authorship was attributed to any material shown. There were no announcements or presentations nor introduction to the next thing.

We created a curatorial chain system. I first called two friends who collaborated with me organising and coordinating the next steps. Then, we asked another 2 people in. Then the 5 of us asked another 2 people in, then these 10 people asked another person in...etc. The festival included artists and non-artists, at the end creating a choreography whereby anyone/anything could potentially be included. A movement that favoured the unexpected, a choreography as a dispositive that hosted the unforeseen. The doors were open from 11.00 a.m till 11.00 p.m (sometimes later). In the mornings there were workshops in which we would share the source code of the technologies and ideas that articulate our (artistic) practices or self-ethics. So we organised this according to what people wanted to share, who and when. In the afternoons we proposed conversations with three philosophers and an economist that shared knowledge that enabled practices applicable to the fields of art and life; from there we would go to the evening frame where the continuous plot sequence would continue with various experiments, dances, performances, film screenings...etc.



what can a body do?

international laboratory to try-out a movement to come

9th - 22nd june 2014 | la casa encendida, madrid

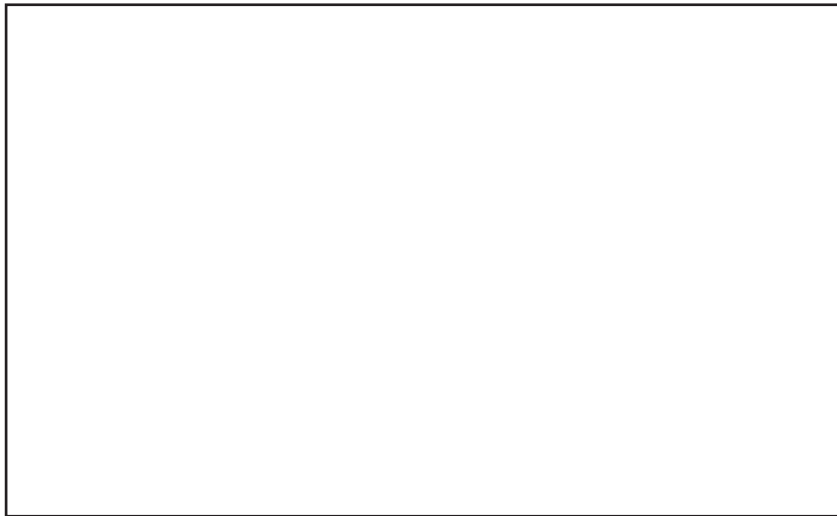
What can a body do?

Festival (2014)

With the participation of local and international choreographers, theoreticians, cultural workers, researchers and philosophers alike: Manuela Zechner, Jaime Llopis, Varinia Canto Vila, Sara Manente, Sandra Noeth, Aitana Cordero, Diego Agulló, Eva Meyer-Keller, Irina Müller, Sybille Müller, Benjamin Schälke, Elena Córdoba, Roberto Martínez, Norberto Llopis Segarra, Mari Matre Larsen, Deufert&Plischke / ARTIS-TWIN, Pedro J. Jiménez / ZEMOS98, Emilio Tomé, Cristian Duarte, Rodrigo Andreolli, Tom Monteiro, André Boll, Frédéric Gies, Fiedel, Anton Stoianov, Bojana Kunst, Marta Popivoda, Sandra Gómez, Gloria&Robert, Paulina Chamorro, Dani Carretero, Fernando Gandasegui, Rafael Tormo i Cuenca, Vicente Arlandis, Miguel Martínez.

A festival initiated, produced and coordinated by Paz Rojo. Hosted by Maral Kekejian/ La Casa Encendida and financed by La Casa Encendida, Madrid.

This festival experimented with the question *What can a body do?* including proposals that involved choreography, dance, visual culture, contemporary philosophy and critical theory with a local and international group of invited participants. The festival curated two different lines of inquiry: during the first week proposals addressed contemporary choreography as body-machine-object according to methodologies of de-identification. During the second week proposals addressed the relationship between whatever movement vs. choreography, free culture applied to the performing arts, and dance and contemporary forms of labour. In addition to that, each day was curated, in relationship with the general topic of the week, through a single topic displayed through artistic, experimental and theoretical proposals. Moreover the program included laboratories and encounters with the artists as conversation or practice based experiments.



Photos:

Emilio Tomé (Still-Images Trailer *ECLIPSE: MUNDO*, 2018)

Diego Agulló (Book Cover *To Dance in the age of no-future*, 2019)

Osmar Zampieri (*We think, we like that*, 2011)

Tristan García Pérez (Laboratory *Sporá*, La Caldera, Barcelona, 2018)

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

Jônia Guimarães (Dance solo *Whatever moving like this*, 2012)

Paz Rojo (Still-Image short film *To see This Dance*, 2019)

Désirantes Buró & Deseo Márquez (Still-Image video-essay *Dancism*, Ca2M, Madrid 2014)

Gus Vas Sant, (Still-Image Film *Gerry*, 2002)

Emilio Tomé (Layout Image *What if we let go being (artists)?*, 2013 & Festival *What can a body do?*, 2014)

