

Movement comes from the Latin *motus-us*, participle of *moveo*, "state of bodies as they change place or position", but it is also "alteration, restlessness or commotion", whether social (uprising, rebellion) or personal (first manifestation of an affection, passion or feeling). "Everything flows, nothing remains", or as another would say, "Our lives are the rivers...". And although physicists say that perpetual motion does not exist, everything in life changes, moves, alters, although sometimes it seems that time does not pass and that we are like beached whales dreaming the sea.

As an aerial dancer in harness, I seek to know the movement, when I work suspended, in contact with the floor, the wall or any other body. For this I have to go to the beginning of everything. How does the movement work?

To begin to study the nervous system in order to understand how movement works. What is the nervous system, how does it work and what happens when it stops, were some of the questions that initiated the project, since as an art therapist and contemporary dancer, as well as working with the harness, I have worked with the diversity of bodies. The nervous system is responsible for motor, sensory and integrative functions. It is made up of a set of cells that set themselves in motion and send a series of electrical impulses - neurons - through the body to make it "move". It is made up of the brain, the spinal cord and a set of nerves that inhabit the body. The brain is the control centre and the spinal cord is the main pathway that connects all the secondary pathways in the body to it.

Neurons conducting through the nerves generate a series of pathways, which are converted into movements. But these pathways do not always work, so the movement is not generated, or perhaps it simply does not become visible to the eye. It may be that the mere thought of generating a movement is already a movement. Just because it is not visible does not mean that it does not exist.

To try to understand what was happening in the body when the nervous system stopped working, I began to carry out a study of the body and movement, generating tests in which a choreography was created that had to be performed several times, executing it in such a way that in each of the repetitions a part of the body was tied up. These tests elicited a number of responses, but the most interesting was that the body was able to adapt to these changes by generating other paths and movements in the body in order to be able to perform the original choreography. So, it was understood that the body is able to learn new movements, or awaken others that would not have been used to generate different sequences, that the body has a memory of movement and that these limitations are nothing more than new possibilities.

The harness was added to these tests. Because the possibilities of the space did not allow the use of the harness vertically, I was decided to use it horizontally, tying the ropes to trees and columns. When this was done, one of the most important questions of this research arose. When generating movement, it was found that the body or the movement itself was limited, as the harness, the rope and the column or the tree meant that some chosen paths were blocked so that the body and the movement had to change. At that point I was decided to add one more object to the equation. Could adding a new external object influence the movement that was being generated? Yes. It did. The addition of this object meant that when the movement reached those previous limitations the body was not aware of it, because it had a new possibility of movement. The movement of the body with this new object was even more enriching, as it was focused on it, forgetting that it had previously been "limited". Perhaps moving away from understanding limitations as something that blocks us, and towards

understanding them as something to adapt to and create new possibilities may be the way forward.

The question that arose me after encountering these limitations as new possibilities was What [who] controls what [whom]? Was it the harness and the other objects that controlled the movement or was it the other way around? I was concluded that it was not about control, but about dialogue. A series of dialogues where the objects generated a series of paths that the body had to choose, to which it had to adapt, in the same way as in the opposite direction.