

Bodies:

The circus, that space where another reality is possible, where artists share part of their path in the same ring, where bodies coexist with each other making the spectacle happen, allows the artist to turn his body into his own tool. If I could understand my body as an object I can understand the object as a subject, and even break this dichotomy to treat both the object and the subject as bodies. Equal bodies sharing the same horizontal space. An interconnected body that through movement as dialogue transforms the space, adapting to it, observing it, inhabiting it, embodying it.

Until now, I myself have treated the object as such and the person as a body, but if I look up the definition of body, I find that it is a portion of matter, with mass, with energy, three-dimensional and with a prolonged existence in time. If I understand the description, and that I treat people and objects equally, I am talking about bodies. It is the method I use to break the dichotomy established between these concepts, to break the hierarchy established between the human and the non-human, the material and the non-material.

The object has for years been treated passively, as that body that is created to solve our problems, to provide us with our needs. But if we really attend to the importance of the object, we will see that it actually has a power over us. The object becomes sacred. Even though it is created by the human being for the purpose of satisfying him, it has as much power as its creator, for without it those needs could not be satisfied. That is why one is dependent on the other, that is why they are on an equal footing. In Vibrant Matter's book, *What is an Apparatus and The Ground of the Image*, they talk about the sacred. Treating bodies as sacred, understanding the sacred as that which is to be treated with respect, as equal, provides new dialogues and ways of moving between the artist and the body with which he or she dialogues.

If we adapt this concept to the circus, we can see that performers struggle to master the object of their discipline, including their own body. But, as I said before, the object is created for a purpose, to push the artist to the limits, to drive him to seek the impossible; while the artist seeks to master it, to place himself above it. But in reality, again, both bodies interact, adapt and offer each other ways to coexist. Understanding that both the artist and the object are on the same level, treating them as equal, as bodies, can be a means to enrich the circus and put an end to the violence created between these bodies to understand them as adaptation, dialogue, care between them.

And why talk about bodies as material or living? To break the binarism between subject and object, to place everyone on the same level, to replace verticality in order to inhabit horizontality, as well as to put an end to the anthropocentric gaze, placing the human being at the centre of everything. So far, we have seen that space, as well as what we inhabit, and bodies, have a trace, a memory, an intimacy. Why not break with this division between the living and the non-living?

Returning to the concept of the sacred, both bodies are on the same level, the material body is not without the living, but the living cannot be without the material. "The apparatus is thus always inscribed into a play of power, but it is also always linked to certain limits of knowledge that arise from it and, to an equal degree, condition it" (Agamben, 2009, p.2).

When I understand that both bodies, material and non-material, human and non-human, are on the same level, I conceive the relationship with what surrounds me in a more open and fuller of possibilities way. When I break the hierarchy between bodies, and the gaze

that places me at the centre of everything, I understand that the paths multiply, that I can create an intimate space, because in it I can coexist with everything that surrounds me, I can offer without fear of what can be received, and I can receive without fear of what can be given to me. Because when power is broken with, we are all on the same level, we are bodies that share the same space, we are equal.

And when this happens the transformation of space begins to happen.

Creating horizontal spaces as a means to express and adapt ourselves, where we can develop the virtuosity of not being afraid to give and receive, to live in symbiosis.

The sooner we understand that everything is on the same level, that we are not more than anything or anyone else, but that we depend on each other, that we are thanks to this interconnection, the sooner we will break the hierarchy that for so many years has been established between the human being and the rest of things, sooner we will put an end to the difference between the human and the non-human, putting the human above, and sooner we will stop creating hierarchies wherever we go, including within the very summit that humans have created to feel superior, because even among ourselves, humans, we put ourselves above each other. Until we break this, we will not be able to build a horizontal space.

I am material, I am tool, I am body, I am object, I am space. I embody and let myself be embodied in order to know, to understand, to review, to deconstruct, to construct.