

BODY AS SPACE

[SPACE AS A TRANSFORMATIVE PLACE]

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Prologue

What space does my body occupy in the world?

What space does my body occupy in this practice?

What space does my body occupy?

....

It's been many years since a friend – Uxía Rivas Quarneti - shared with me the question: what is the space that my body occupies in this world? From that moment on, it hasn't stopped going round and round in my head, as well as many others that arise from it, what is the reason why my body is here? what is my body? what is its movement? what is its purpose? is there one? to occupy space, to re-inhabit it, to transform it, to dialogue with it and with everything it contains... to be space.

....

Who am I apart from body and thought? The truth is that there is still no clear answer, as there are several possibilities and I don't even know if I could find the right answer, as answers transform, evolve, move. But, if I have to say something, I could say that today it is research, investigation, search, questions, answers, movement.

....

But what does it all mean, and what is the relationship with my practice?

....

It was with the start of the course that some of the answers to the question began to arrive.

Day of the movement class that I do not remember:

Martin: You are going to write something about the movement.

Alejandra - me: Great, I'm going to write it a letter...

Wow, I found it harder than I thought it would be. I didn't even know how to start because for the first time I looked at myself and I didn't recognize myself. Who was that body that was moving? What was its movement? What was its movement like? Without realizing it, I was beginning what later became my research.

Letter no.1:

It has been trying to talk for years, trying to be heard. Until now. It was like finding herself. Like seeing herself in a mirror, like another dimension. One in front of the other. That at the same time they are one. That somehow, they are the same. They look at each other, they discover each other. They have been together all their lives, but they feel like strangers. It has been trying to make itself seen for some time and it is now that it begins to dialogue. Well, it's not really a dialogue because it's the only one who speaks and she, after a whole life, begins to listen. Maybe all this is new to her and that's why she doesn't know how to speak yet. Well, now that I read it it seems that they are two people, two realities, two energies. It seems that she has always lived separated from herself, that she has disassociated herself from an indispensable part that until today she did not know the value she had.

Letter no.2:

She finds her hands, observes them, but does not recognize them.

At what point did they cease to exist in order to coexist?

To let themselves be evaded in order to survive.

They were always one, although until today they did not know each other.

In reality, I don't even know if they already know each other or are just trying to understand each other.

To understand each other in order to communicate, to communicate in order to move.

Dialogues between body and mind; reflections of two bodies, two energies and two entities.

Unknown people about to meet again.

She perceives, she listens, she communicates with everything around her.

She can see images and hidden messages that at the same time are exposed before the eyes of the world.

She dances on that score of words that are intertwined without fear of being heard.

It is curious how that which is external teaches her to understand that which for years was always with her.

Learning from the best teacher, nature.

She is an expert at being attentive.

And there is no better apprentice than the person who risks his life with questions.

....

Several weeks later.

....

It was then, in that instant, when I was on the run, sometimes motionless, sometimes silent, sometimes so chaotic, sometimes so beautiful, that I saw myself. The first time I did it. A body occupying a space in this world.

....

The question emerged of what space does my body occupy in my practice?

....

A year and a half later I ended up writing a letter to my practice, to me, to my body.

....

Letter no.X:

No.

A 'No' that would be the beginning of everything.

A 'No' that would open all the floodgates - also those of my body.

Three years ago, I stopped looking from the outside and started looking from the inside.

Of course, it hasn't been easy, showing your inner self to others can be scary, or at least for me it has been.

And I'm not just talking about my inner self as a person, but also as an artist, if I can call myself that. For I've always found it hard to label myself as such. Let's leave it at thinker or mover. Thinker through movement. Or with movement. I don't know.

What I know is that I have bet, for me. For the first time. I have launched myself, without knowing where I was going, without knowing what the end was - if there is one, which I hope there isn't, because if I am enjoying anything it is the process, the path, without ever reaching a result that I can't change - I have taken my fears and I have climbed over them, and although sometimes they climb over me, I end up slipping away from them.

I was never alone; I was with me. With the movement. With thoughts. With space. With the body. Well, at first, I didn't know it, or didn't see it, how vulnerable I felt and how horrible I thought it was that. Now I think that being it is something intimate, that to be it and not only that, to say it, is to have a pair of ovaries. Here I am, throwing myself into what I want, with fear, but doing it.

It was during this journey that I saw myself for the first time, that I recognised myself. A body that occupies a space in this world. A body as space.

But who that body was. I knew how it thought and how it acted. But not how it spoke. So many years moving, but what was its language?

Now my body listens, observes, moves and thinks through words, through emotions, through my knees, through my back. Now I know my body.

My body as space. My body as a body that is transposed by the decisions it makes and life offers it. My body as an extension of everything that surrounds it.

I am space.

A body as space.

Space as body.

Body as space.

Manipulation of objects → transformation of space.

Space as a transformative place.

Horizontality between bodies.

Bodies = human and non-human.

Horizontality as a multidimensional space.

Movement as dialogue.

Breaking the hierarchy between human and non-human.

Blurring of the boundaries between bodies and spaces.

Limitation and control as a possibility.

Who [what] is moving whom [what]?

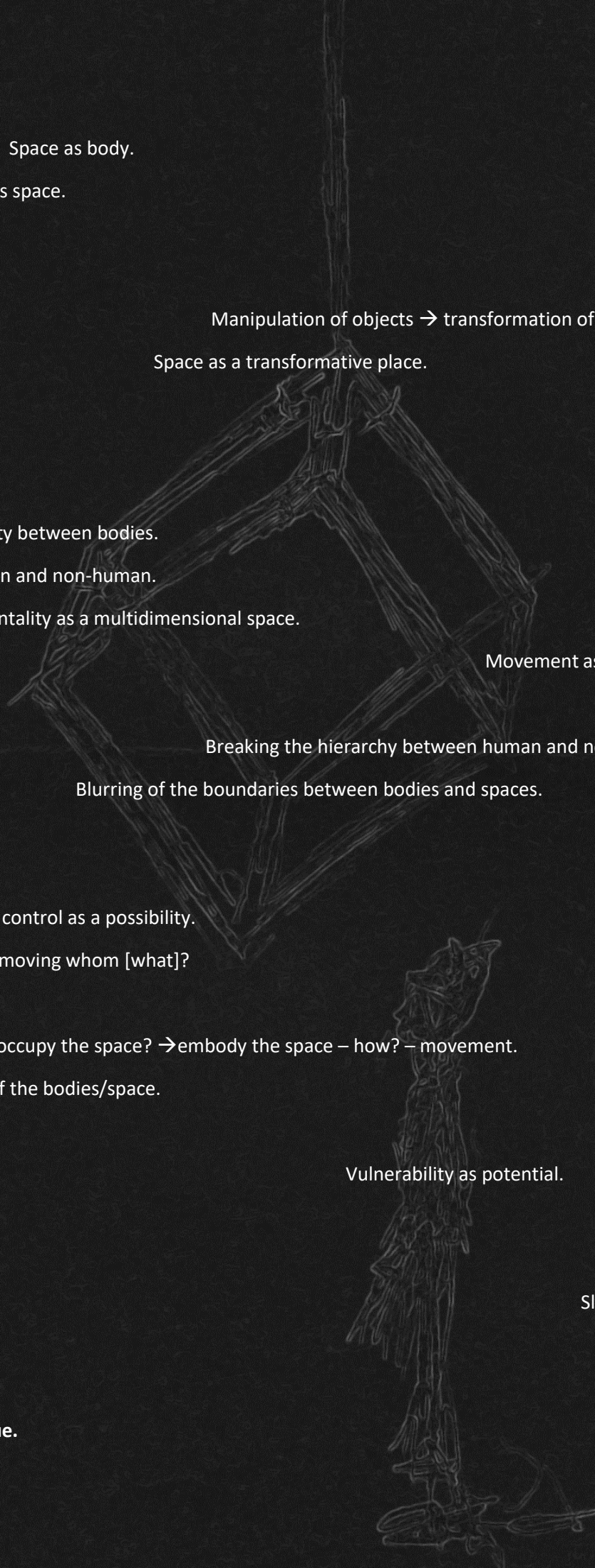
How can I occupy the space? → embody the space – how? – movement.

Vulnerability of the bodies/space.

Vulnerability as potential.

Slow circus.

End of prologue.



Hey!

Hi,

I'm Alejandra, the writer of this thesis, and before starting this journey I'm going to give you a little summary of what you are going to experience in thousands of words.

I will start by introducing myself. I am a multidisciplinary artist, I am dedicated to aerial harness and contemporary dance, and sometimes I include art therapy - as I am also an art therapist - in my research, whether academic or personal, as an experiment.

I entered this master's degree in order to create something of my own, something in which for the first time - artistically speaking - I had the reins. And here I am, coming to the end of this stage, which is just the beginning of another one.

And well, to go more into the thesis, which is the research of my project, I'll tell you that the purpose of this research is to try to understand and be aware of what happens when space is transformed and the body becomes space.

Space understood as the place where bodies and movement are situated or inhabit, commonly characterised as unlimited, continuous or three-dimensional, as well as, on the other hand, a limited surface with common purposes. The physical body understood as that with mass, energy and three-dimensionality, which does not distinguish between human and non-human, material and living.

The manipulation of bodies as the action of manipulating with the hands, with other parts of the body or even with another instrument, is the idea of distorting reality, of transforming and transposing it. Through manipulation, or rather movement, space is changed and dialogues and stories are created. Since the concept of manipulation focuses on what the person wants to achieve, creating a hierarchy between bodies, and the concept of transformation can be understood as the exchange or dialogue between bodies, where everyone offers and receives, the term manipulation will be changed to transformation.

Transforming space as a horizontal place where bodies and movement inhabit; understanding bodies as that human and non-human, material and living, and movement as the means by which they dialogue with each other and with space. The transformation of space as a leap from what has so far been known as the manipulation of objects, with the aim of understanding the relationship between bodies and space as a circus discipline through movement as dialogue.

As an aerial harness dance artist working with suspension, distortion of reality and shifting perspectives between the vertical and horizontal plane, I seek to understand what happens to space when it is transformed through a series of methodologies and methods.

The methodologies employed focus on the practice of circus and dance, spatial architecture, the art therapy and the adaptation of bodies as blank canvasses.

In terms of methods, there is a difference between those that already exist, such as the study of concepts and another projects, and others that emerge as a result of the research. The latter are new methods, concepts such as movement as dialogue, horizontality as a

multidimensional space [the breaking down of boundaries between human - non-human and space – body], limitation and control as possibility, vulnerability as potential, bodies as spaces; as well as pause, adaptation, installation and observation as means to understand the transformation of space and the body as space.

Treat this study within the field of research of new materialism with the aim of developing the potential of interconnectedness, understood as that which reciprocally relates bodies occupying a space, and spaces occupying a body; the means of expression that arises between body and space; and the breaking down of barriers inside, such as between living and material bodies, space and body, or the human being and everything else; within the circus with the aim of transforming the space.

According to this, what can space offer? and bodies? what can we offer them? what can be done with space and bodies? can bodies be considered as spaces? who [what] moves who [what]? can we blur the border between space and body? how can we break the hierarchy between human and non-human bodies? How does the circus inhabit space? where is the circus as a spatial practice? what is the circus? where does it begin and where does it end? could the transformation or transposition of bodies, both animate and material, human and non-human, be considered circus or a discipline within the circus?

And now, after this summary....

I invite you to travel with me during my two years of research.

do → SP

~~manipulation~~

transformation

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Chapter I – Movement as dialogue.

Who [what] is moving whom [what]? Who [what] is controlling whom [what]?

Movement

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.

Who controls whom?: <https://youtu.be/rld43Dqgxfc>

Space and horizontality between bodies (objects are no longer treated as such, but as bodies) begin to appear unconsciously. *Chapter 3

Movement was, and is, a constantly changing and evolving dialogue.

But what was the movement of each body? what was it like? what was movement? Until then I was known that movement was dialogue. So, the body dialogues through movement. And movement is learned. Therefore, the body communicates through movement. Perhaps words are the notes of a score that movement tries to recreate. Or perhaps movement is the score that words dance to communicate.

Non-verbal communication, "words may well be what a human use when all else fails him" From the book Nonverbal communication by Flora Davis. Words are not always necessary to express oneself, movement is not always necessary to understand each other. Or as the artist Juddy Scott demonstrated, art as a means to speak.

Everybody has its own movement; everybody communicates in its own way.

Movement presentation: <https://www.youtube.com/watch?v=-D6AvSX49kA>

And not only bodies, but also objects - bodies, since they also generate movement, albeit passively.

Simultaneously, while all these questions and investigations were taking place, a series of tests were being carried out to examine the objects. These consisted of Benjamin Richter's Check List, which was a series of experiences to be carried out with the object. The main idea

was to forget its true meaning in order to look beyond it, to observe from other perspectives in order to understand what the object could offer, its different possibilities and meanings. In this case the tests I carried out were with the harness and the rope, who were these objects, what movements did they offer, how could they work if I stopped treating them with the purpose for which they were created?

Who are you?: https://www.youtube.com/watch?v=3y_uSg5DOdE

What would happen if this were done with the body itself? The body as an object. I did many tests until I came to the conclusion that the body was something unknown that for the first time I looked at with attention. Letting the body move without thinking, without fear, continuously, without rest, without trying to perform already known movements and reaching limits to see how it could react, was one of the experiments done to understand that there was a part of the movement that was unknown to me.

I came to the conclusion that the body had many ways of moving, and that to know them it was necessary to test it, to get out of the comfort zone, to take it to its limits, to those spaces unknown to the body. Be aware of it and pay attention to it.

Just as there are memories that never manifest themselves and others that only arise due to different concrete situations that occur in life, the same happens with movement. And perhaps this is what makes each body and its movement unique.

And...

Is this movement unique? *Understanding unique as specific to each body.

Is this movement learned? I have retained it in my memory and I repeat it. *Memory of the movement.

The movements could be specific to each body (natural or spontaneous) or learned. The latter I understood as movements that other bodies had previously performed and then imitated or adapted to the body. This suggested to me that movements were transposed from one body to another. That the same movement could be performed by other bodies. So, if movements could be transposed from one body to another....

WHO WAS MOVING WHOM?

Was it the body itself that moved or was it other bodies that moved through it? Could the body move through other bodies? Was it the movement of the body itself or of another body, and vice versa?

Nature

Biomimicry - bio - "life", and mimesis - "to imitate" -, or also known as biomimetics or biomimicry, is the science that studies nature, using it as a source of inspiration for innovative technologies, in order to solve those human problems that nature has already solved. This is done by means of systems models, such as mechanics, processes, such as chemistry, or through elements that imitate or are inspired by nature. Nature is years ahead of mankind, which is why it is easier to copy it than to try to surpass it, because it will always be the better teacher.

After the investigation of movement and the body as an object, observation began. When creative blocks appear each person or artist looks for a way for inspiration to appear in order to start or continue the creation. In my case it was the walks in the countryside that made it disappear. During one of them I came across a series of paths on the road, created by the wear and tear of the road. When I looked up and looked around, I saw the pattern created in the background of the sky by the branches of the trees, which also created paths. What did these paths remind me of? The nervous system.

Observation became a method for creating, what else could he see in nature that had the same pattern? Roots, the veins on the underside of leaves, the outline of rivers, climbing plants... and so on until, by observing my own body, I found the same pattern, the palms of my hands and feet were full of these lines that simulated the outline of different paths.

This connection with nature emerged as an inspiration that led to the idea that perhaps it was not only other bodies that moved us, but everything around us. That somehow everything that we perceived and surrounded us was in dialogue with the bodies, creating a series of responses between them.

Perhaps those paths that simulated the nervous system were a set of cables that were in charge of inhabiting the spaces and the bodies to give them sound, voice.

Think through the body. Listening is receiving, listening requires attention, it is being in the present. Reflection as a state of maximum attention and mental concentration. To contemplate the pure state of something in order to know the nature of something.

But these perceptions, as well as the dialogues, are not the same for everyone, each person observes and adapts to the world in a different way, each one has their own experiences that make them look and understand according to what they have experienced.

Phenomenology, philosophical study of the world, how it appears to us, to our consciousness, creating subjective perceptions.

Impressions are perceptions as they first appear in the mind, that is, with strength and vibrancy – Hume.

Impressions can be of two kinds: sensation and reflection. The first kind originally arises in the soul from unknown causes. The second is largely derived from our ideas – Hume.

Phenomenology, as a revelation of the world – Heidegger

Perception and what is perceived. The pleasure and the object that produces that pleasure. The phenomenological task consists in bringing these parts to light, and in describing them; in breaking down these objects of internal perception so as to be able to describe them adequately – Merleau-Ponty

Phenomenology appeared in the project as that instant in which you realise that you are not alone, that there is a world around you that talks to you and listens to you, and that, like you, it transforms itself. As that moment when you understand that everything is possible, that there are millions of universes and ways of understanding the world. That everything is real and at the same time ceases to be real.

Biomimicry as a means to create through what was observed in nature.

Nature: <https://www.youtube.com/watch?v=Q7ajgnsIVm0>

Threads

We move through the world according to the choices we make. Each decision is a path that can be experienced in different ways, and each of them can offer a response.

Decisions are responses that we give to what happens to us in relation to everything around us, to each of the dialogues that occur in each situation, in each moment, in each space. These, in turn, will give rise to new questions and answers, and so on.

ACTION - REACTION

QUESTION - ANSWER

MOVEMENT – THOUGHT

Until then, the concepts of phenomenology, biomimicry, movement and dialogue had appeared. Relating everything, I came to the conclusion that every action had its reaction, that every question had at least one answer and that every movement generated a thought and, moreover, the other way around.

Returning to the investigation of who was moving whom, what would happen if, after having investigated the relationship of the human body with what was around it, space and objects were added as bodies and not only those of people.

WHAT/WHO WAS MOVING WHAT/WHOM?

What moved whom? who moved what? What moved what?...

Everything was related, everything was connected. Everything was one big web that made everything in space become one, including space itself.

Space is becoming increasingly important.

To make these connections it was necessary to look beyond what he could see, it was not just a matter of saying that any action had a reaction, but to look beyond. What was behind what I saw, what was invisible to the eye but what I could know if I looked deeply, what I could see without looking, what was invisible that I could make visible.

[Making visible the invisible – Laban]

Culture, society, the histories of spaces, objects and people are the invisible things that inhabit space. The reason why things are where they are, their meaning, their histories, all these things occupy space and generate a why in every decision we make, just as they affect us.

To try to interpret these connections, I worked with threads, connecting points in space and objects, creating networks, making visible those parts that were not. In addition, the aim was to see what the movement generated between these connections was like, touching the threads. What those vibrations were like, those neurons that sent their message through the nervous system. I worked on the movement of the body based on the positions of the threads, how they reacted to the invisible space that had become visible, how the body moved in relation to the space, what movements arose, what was the dialogue that was created, was it other bodies that moved, was it the space, was it other objects?

A space of interconnection between the bodies that inhabited it.

Who [what] was moving whom [what]?

Telaraña: <https://www.youtube.com/watch?v=AM9EqCwIVWw>

Spiderwoman: <https://www.youtube.com/watch?v=Ngn1XYsS9X0>

The research with threads was also worked on through inspiration from other artists who also work with threads, others with biomimicry and others who combined both ideas.

Juddy Scott, Tomás Saraceno, Richard Buckminster Fuller, Eleonora Gugliotta, Chiharu Siota, Juhjung Lee and Vicky Spanovangelis.

Trip: <https://www.youtube.com/watch?v=Jd-9usuqaCU>

Over time this research grew and I looked for other spaces in nature, as I had done previously with the threads, where I could add the use of the harness as a discipline, as well as in other enclosed spaces. For this, these threads became ropes -as a representation of the threads- which continued to create these networks, invisible spaces and connections, as well as giving greater support and stability to the body, since the threads at height did not work as intended, having to support the weight of the body due to gravity. The idea of changing the spaces was to see what happened in the movement, how it affected the change of space and the relationship of the body with its environment, how the body was able to adapt.

Who is moving whom?: https://www.youtube.com/watch?v=qV8c-16BeVA&t=143s&ab_channel=AlejandraDezaMoreno

String Figures: <https://youtu.be/VIF8t2L4MdQ>

Line and Space: <https://youtu.be/338fuMGzsuk>

Conclusion

Who [what] is moving whom [what]? becomes a network. A network that connects, that travels, that listens, that feels. A set of lines connecting different points, each of which has its own perspective; so different and so equal at the same time. A network that gives you a voice, that takes it away, that connects you to everything and everything with you. A horizontal network, without hierarchies, intersectional, that builds as well as destroys, thousands of beginnings that have no end, endings from which you will not find a beginning. A network that occupies visible and invisible spaces, that unites us with what we know exists but cannot see, a network that generates electrical impulses, a universal network, like the nervous system of the universe. A network that is a map, that is a rhizome. A rhizome that is a map, that is a network.

A network that potentiates the interconnectedness between bodies and space.

[...] a map that has to be produced, constructed, always detachable, connectable, alterable, modifiable, with multiple entrances and exits, with its vanishing lines [...] Contrary to centred systems [...] the rhizome is a centred system, non-hierarchical and non-signifying, without General, without organising memory or central automaton, defined only by a circulation of states. (Vincenti, D. 1972).

Everything is movement, and this movement moves you. You are reaction and you move what surrounds you. Action - reaction. I am, you are, it is, we are, you are, they are, connection.

The notion of network, in its most naked topological scheme, allows us to shuffle off the spatial metaphors that have made the study of society-nature so difficult: near and far, up and down, local and global, inside and outside. They are replaced by associations and connections. (Bruno Latour. CSI-Paris/Science Studies-San Diego. 1996. Pg. 6)

Movement to find new ways of perceiving what surrounds us and what we carry inside. Movement to understand my body and that of others. To understand how we relate to each other. Movement to communicate, to observe, to listen, to adapt, to transform, to be.

Movement as dialogue.

"Let's suppose that you were able every night to dream any dream you wanted to dream, and you would naturally as you began on this adventure of dreams, you would fulfil all your wishes.

You would have every kind of pleasure; you see and after several nights you would say, 'well that was pretty great'.

But now let's have a surprise, let's have a dream which isn't under control.

Well, something is going to happen to me that I don't know what it's gonna be. Then you would get more and more adventurous, and you would make further and further out gambles as to what you would dream, and finally, you would dream where you are now.

If you awaken from this illusion, and you understand that black implies white; self implies other; life implies death.

You can feel yourself, not as a stranger in the world, not as something here on probation, not as something that has arrived here by fluke, but you can begin to feel your own existence as absolutely fundamental.

What you are basically, deep, deep down, far, far in, is simply the fabric and structure of existence itself."

Alan Watts

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Chapter II –Bodies and spaces as possibilities or limitations.

Perception, adaptation, architecture, nature.

Internship

This chapter focuses on the practices that were carried out during the course and that helped in the research of the project.

In this section the concept of space and the horizontality between the bodies begin to have a presence and importance for the research, but it will be in following chapters where they will be dealt with in greater depth, as it will not be until later that work begins to be done with greater awareness.

*

Space: place where bodies and movement inhabit.

Horizontality: level where bodies coexist in equality.

Bodies: human and non-human, material and non-material.

*

Flying to Athens, Greece from Madrid, Spain...

The internship was with Spanovangelis, choreographer, architect and artistic director of "Nomads & Urban Dwellers". I had already worked with her during the course and found a certain similarity in her way of working and my project: working with threads in space. Moreover, being an architect and choreographer, she could drive, teach, inspire and enrich the realisation of the project. The intensive lasted eleven days in Athens, Greece. During these days, the paths of movement and architecture converged to understand space, what it offers us and the stories that inhabit it - making the invisible visible. An approach to the architect's research as a means to show other ways of creating and developing work with space, bodies, movement and the dialogue generated between them.

The main proposal was to generate a creative research area for artists, focusing on movement, architecture and space. The internships were organised in the framework of a Creative Lab, hosted by Nomads & Urban Dwellers in collaboration with an international team of professional artists. The meetings were held to give the resident the opportunity to discuss her project with professionals in the arts and architecture in order to get feedback, advice and other insights, as well as to learn about their working methods and the means by which they carry out research or creation.

The practice team consisted of:

Vicky Spanovangelis → internship director. She proposed the division of the internship into different parts and activities where the intern could develop her knowledge and concerns.

Alejandra Deza → scholarship holder. She brought a series of concepts to investigate: where movement is born, how we dialogue with space, how we generate positions of equality.

Olu Taiwo → professor of performing arts and movement. He contributed a series of works through workshops to work on the concepts that the scholarship holder brought as a proposal to investigate.

Margarita Germanos → architect, project manager, tutor of architecture studios in the UK and founder of Art in Question and KonstLab. Through a series of meetings, she showed other means of creating and perceiving when working as an architect and choreographer.

Paula Nieto → photographer, videographer and digital artist, in charge of collecting information through the camera. Using the lens as an extension of her body, she brings another vision to the project, another point of view.

Re-inhabiting spaces. To start from scratch to forget what we have been taught and to be able to see beyond. To find what connects us. To incarnate space. To achieve new ways of creating and understanding space, new ways of generating and seeing movement. To dialogue with space. What it can offer and what it can be offered, and through this create new possibilities. Manipulation of objects. Treating space/objects horizontally. Horizontality as a relationship between people and the behaviour of the natural environment. Horizontality as a relationship between two or more beings, where there is no greater dependence on one than on the other, but reciprocal. Equal power of participation. Lines, connections and ropes/threads.

Questions were posed as a starting point: how could an object and space be adapted in the body? how could dialogues be generated from the horizontality? how could new movements be generated from the dialogues? who generated the movement, the body, the object or the space? how did one talk about connections, forces and gravity using a line? what did the threads symbolize?

To find movements through which to generate dialogues on an equal footing with space and objects, trying to understand the position from which space and the body are situated. To find those visible and invisible connections and to understand how what happens around us has repercussions on us, and vice versa.

The threads, mouldable, of different sizes, different lengths, different thicknesses, different colours, sometimes imperceptible, light or heavy, tangled, as a means to see how connections are generated, as all bodies are mouldable, of different sizes, colours, sometimes imperceptible, light or heavy and tangled. The threads have given visibility to these connections, they have given form to what I did not see, to what was always there. Threads are movement, acquired movement, learned movement, improvised movement.

¿



?

The eleven days were divided into collective investigations, carried out in Vicky's house, on the roof of the building and in the studio; individual investigations, carried out in the park, in the museums and in the city; and the creation of a performative space, an installation, in the studio. In addition, the eleven days were followed by a conference on embodiment, in which participants collaborated on how to embody space.

During the meetings between the participants of the practices, which took place on different days and separately, it was discovered that there were five points in common between all of them. These were the nodal points, and they guided the research and the workshops that took place.

Materiality - Animation

Suspension - Gravity

Freedom - Restriction

Virtual - Human

Architecture, Perspective - Feminist - Interference/Interruption

Home – Talks

The house as a meeting point for all the artists and collaborators. As a space where research, meetings and workshops were held. There the resident was taught how to model and work with models, the measurements used in the plans and how to put them into practice, such as the model of the cube - the future project - and the studio. One of the factors to be taken into account in this space was that of personal space, as it was a home, which had to be respected.

*Important when it comes to inhabiting a space.

Margarita Germanos:

First meeting → After the resident's presentation of her project, the invited professional gave her a series of topics to reflect on what she had understood from an architectural point of view, in order to show the resident different ways and ideas to take into account in order to continue with the project.

- Phenomenology and points of view - Perspectives
- Choices - Paths
- Manipulation of objects - Dialogue
- Skin - Space
- Visual - Sound - Sensation
- Duality - How many things can you do with X? What is the intention of what you do?
- Restricting - Freeing - Negotiating
- Inner space - Outer space

Second meeting → During this session, the practitioner shared her working method for creating through architecture. She focused on the theme of possibilities, more specifically on the possibilities of the cube [structure on which the resident was working and which will be dealt with in chapter X], what else could the cube be? On the other hand, the concept of feminism, freedom and restriction was worked on, choosing Frida Kahlo as a reference to investigate.

Third meeting → Visit to the installation created by Vicky and Alejandra to finalise details. What were the meanings of the objects and the positions they acquire, what was the meaning of the order used, why those colours, were some of the questions that were asked, to understand that everything has a reason.

Olu Taiwo:

First workshop → As with Germanos, the workshop began with the presentation of the resident's project, which was followed by a reflection by the guest artist. In this case, the concepts to be taken into account for the research were:

- Emotional need for physical movement
- Animated/inanimate - Soul - Spectrum
- Room - Mini-installation
- Relationship between art therapy and circus
- Emotional intelligence is worth more than IQ - Conscientiousness
- Renegotiation - How to create a dialogue
- What is your body of sensations like?
- Importance of object placement
- Geometric patterns.

- Creating situations without building situations - What is the intention? - How does the context arise? - Actions with emotions -> context
- Trial and error - Playing with space -> Experimenting
- Choices - Paths

Workshop of 8 steps of gestural expression:

Gestures can speak unconsciously. The eight steps were placing, leaving, dragging, throwing, pulling, pushing, tearing and ripping 2.0. Relates space to movement through five ways of looking at the relationship to space: physical body, living, external world, existing and creative.

** The body can be a narrator.*

What moves people, why do they move, how do they feel? Non-verbal communication.

You dance - you move

Abstract movement - storytelling

Mind -> body -> experience -> emotion

This work was done in order to connect actions with the mind and emotions, because emotions can move and can be interpreted in different ways. The body can speak without the need for words, and with just movement you can create a story.

Second workshop → The work on the 8 steps of gestural expression was transferred to a rope between two people, Spanovangelis and Deza, under the premise of "how can we transfer the 8 steps to the dialogue with objects?"

For this it was necessary to trust the other body, to listen with the body, to observe with the body. Contact was made through the rope, which became another body as a means of communication and the possibility of movement. Learning to read gestures and their meaning without the use of words. Theatre of wit and improvisation where action and reaction had to be performed spontaneously. The female gaze. Two women who communicated with their body gaze.

Meetings: <https://www.youtube.com/watch?v=gVqRglvF9hQ>

Rooftop

Collaborative research space. On the rooftop of the building where we were located, research was carried out on movement. How to inhabit the space of movement, bodies, words and gestures. This research was a representation of the journey that I made from Madrid to Athens and my stay in the city. The coordinates of the places visited, their respective houses, those of each city, and the distance of all these spaces from the exact point where I was on the rooftop were sought. All these points were located from the rooftop in order to situate them in the rooftop space. The performance consisted of three bodies, me as the dancer, Spanovangelis

as a guide through words, Nieto as the camera, and the rope and the rest of the bodies to create dialogues with the dancer.

The performance consisted of showing the journey made during my practices since my departure from Madrid, through the movement of my body, my gestures and my voice. Through the movement, which was leaving the path created with the rope, I interpreted the exercises based on Taiwo's work dictated by the voice.

It was a work of listening, dialogue, connection and improvisation between bodies and space. This time the language was a combination of verbal and non-verbal.

Rooftop: <https://youtu.be/ebmCB-ycxH4>

Studio

Last space for joint creation and research. It was in this space that the installation took place. An installation that represented everything that had been investigated during the days of practice, created over several days, by observing the space, listening, playing, testing and changing. Seeing where the information acquired led us. The installation was finalised through the performance created between the practice director and me. It was through movement, manipulation of bodies in space, dialogue and listening that this installation came to life.

The space was a studio located on the first floor of the building, which had two rooms, both connected to the outside through large windows. This studio was full of materials, used materials, such as old or broken furniture, and unused materials, such as tools from a car workshop. All these materials were initially removed to leave the space empty, but then it became clear that they were part of the space and could be interesting. What could they offer, what could we offer them?

The performance began with me travelling through the space with my rope, re-inhabiting and dialoguing with all the places and bodies I encountered, as if the journey were a reminder of everything I had learned during my stay. To continue, both artists began to generate movement through contact, not only between their bodies, but also with the rope and the paper. They inhabited the space by passing through all the mini-installations that had been created previously, each of which spoke of something that had been realised in those days, such as the construction of the cube, the model of the studio, the photos of Frida Kahlo or the map of the rooftop. To inhabit these spaces, not only the movement of the body was used, but also the manipulation of threads, which represented the connection between everything that inhabited the space and formed part of it. The voice was also used as a guide. And, of course, the camera accompanied us to give that other perspective, always present but as if it were absent.

It was through the space that the practices were closed.

Re-inhabiting a space, sharing it, taking care of bodies, taking care of ourselves.

Studio: https://youtu.be/rd_vW7DRkPI

The city was one of the individual investigations. The idea was to go out and walk around the city, observe it, the bodies that inhabited it, and try to extract concepts and ideas that could be enriching for the project, both from the architectural point of view and from the point of view of movement. During the investigation of the city, two activities were carried out:

1st → Ephemeral installations created under the concept of restriction and freedom, where the resident, by means of threads, occupied spaces and re-inhabited them to see how people reacted to them. Would the installations continue? How long would they last? How would people act on seeing them and seeing the artist create them? The results were very interesting, as people responded quite a lot, with people following the resident around the city to see where the next installation would be, and others coming to touch and try them out. The only installations that disappeared during my stay were those created in public places, such as the metro.

City Challenge: <https://youtu.be/PuTfIKyDE4A>

2nd → Language of space How does space speak? What does it tell us? How does it communicate? These questions were used to seek answers through observation. Similarities could be found in the space due to the shapes of the buildings, the space, the colours, the materials used and the textures, such as the bark of a tree and the wall of some of the buildings. Same shapes, colours and textures, but different perspectives, different meanings. Space can communicate through it. Its history, its culture, it speaks of why it is in that place, who built it and what the reason was can be discovered by the shapes, the materials and the colours. Once again, words are not necessary to communicate.





Museums

Visits to museums were another of the individual investigations. The idea of these visits was that after the concepts learned with the architects Spanovangelis and Germanos, I tried to go there with those eyes, those of an architect, to try to understand the meaning of objects and spaces based on the intention and construction with which they were made by the architect. The aim of this activity was to find ideas that could inspire my project.

The museums visited were: SNFCC, Archaeological Museum, Acropolis Museum, EMST Museum and Old Tobacco Factory - Neon.

Some reflections obtained after observing the space and its objects:

Rupture → How thousands of possibilities can be obtained from something. Cracks create paths that show us the memory of time. They tell a story. The volume of the cracks gives life, gives different perspectives. It gives play to the imagination. The mind finishes what is unfinished.

Columns → See from the inside, show themselves, open up. Hiding places full of meaning. Some textures are like the bark of a tree, like the peel of paint. It is the skin of a body that, like scars, tells a story. The memory of time. Small pieces of skin that peel off over time. What seems delicate can be strong.

Shadows and volume → Allow us to play with perspective, the distortion of space. Malleability. Adaptability.

Colour → Has a story to tell. Like life, it wears out or is transformed. Memory of time. It also informs, gives warmth, cold, depth, closeness. Colour on white is like accents.

Movement → Shapes, texture, position, volume are movement. Rounded figures, sensation of malleability, fluidity, lightness. Straight figures, sensation of coldness, of continuity, of something that has no end, or of something that is concrete, even respect. They can give the sensation of falling, weight, slowness. Diagonal lines guide you like arrows. Depending on where the weight is, the diagonal sends you up or down.

Perspective → A horizontal line can have depth. Depending on where you look from the shapes and meaning can change.

Meaningless shapes → You focus more on the details, you look for something you know, the colour, the lines, the shapes. What you don't know makes you investigate more.

What we don't see → The back, the inside. Neglected. Forgotten. The history. The invisible that becomes visible.

Temperature of space → Connects with space. Connects bodies. Connects you to the present of where the body is.

Restrict → Limit. Rethink. Investigate. Alternatives. Possibilities.

Museums: <https://youtu.be/KzrPKK9ajT0>

Park

Last individual research, the human intervention. Two locations were chosen for the experience, which consisted of inhabiting two spaces by choosing some of the nodal points raised in the talks. The locations chosen were a pergola and a tree next to a square on top of a hill.

Pergola

A pergola in the middle of a park in the centre of Athens. The possibilities offered by the space through movement are investigated, as well as what can be offered to it. The force created by the weight of the body on the structure is perceived, generating different routes. Different parts of the body can be used to maintain contact and generate different movements. Feel the movement and how it transforms. Slow and breathed movement. You can hear the sound of the wind in the leaves, the footsteps of passers-by walking on the sand. You can feel how their gazes interfere with the space and how movement is part of their paths. Freedom of movement interfered with by the weight of gravity. How many bodies have inhabited it, what is their story, what is being told now, what other possibilities are there? The harness is incorporated and connected by a carabiner and a grigri to a 5-metre rope, which in turn is connected to another rope of the same length by another carabiner. This last rope is connected to the pergola at its centre, at the top, on the central beam. When it starts to move more lightly. Gravity is still there. It distorts reality, where is verticality and horizontality. Freedom. New movements thanks to another body. She is aware of how the structure touches her skin, how her body moves on it. She can see it from other perspectives, she can see how the sunlight streams through the squares the structure forms at the top, she can see the memory of her time through the plants that surround her from the ground to the top. And they are not alone, they are accompanied,

she looks at them with different eyes, she follows them, she moves with them, she gives another new perspective, an external one that in turn connects in such a way that it becomes internal.

They speak to each other, they communicate, they are equal bodies.

Pergola without harness: <https://youtu.be/9UnBlCpMGpg>

Pergola harness: <https://youtu.be/A2FGYi1z6Ek>

Tree

Walking from one tree, to which you are anchored, to another, which you want to touch, with a 70-metre rope loaded and hooked. Verticality is transformed into horizontality. The weight of a tree is the weight of its root. The depth of a node is the length of the only path from the root to the node. The depth of a tree is the depth of the deepest leaf. Bodies that meet horizontally, that listen to each other and respect each other. Living and material bodies, all on the same level. Freedom + restriction. Every restriction is a negotiation. When something restricts you, it gives you the option to dialogue to find another alternative. By working with the grigri as a rope belayer, it generates restrictions, offering other possibilities of movement, other freedoms that would not have been investigated if these limitations had not been given. Suspension - gravity Where do you find yourself when your feet are on the ground? Suspend yourself horizontally to find new positions for your body to explore when the gravity of your body changes because you are held by a rope. What other movements can you do? How does your body respond? Jump and let the rope bring you back to the ground, the weight is the same but the forces change, so you can reach limits you couldn't without this help and find new languages in your body.

Tree: <https://youtu.be/iYfhGtPMq8M>

Conference

Embodiment in Acting Practice was the conference held at the Copenhagen International School of Performing Arts - CISPA. A conference dedicated to "Embodiment", where different artists and researchers shared their research and their understanding of the concept.

Vicky Spanovangelis presented her project SOMATOPIO (Σωματοποιώ) / SOMATOPIA. In addition to sharing the study carried out during the internship process, giving me space to participate in the conference, as it was considered that my intervention would be of great enrichment, since it would talk about issues related to my research, as well as giving me the opportunity to live the experience, nourish myself with the knowledge of other researchers and participate in other types of workshops related to movement, space and embodiment.

Conclusion

When you incarnate a space, you have to be aware of all that this entails, to re-inhabit is to move, to adapt, to listen, to observe and to communicate.

I understood during the practices that when you embody a space it can be like starting from scratch, as if you had never seen that space before, which in many cases can be so. But in others, those that we habitually transit, we think we know them, but when we seek to re-inhabit them, we realize that we did not really know them. Thus, each space we seek to incarnate is new.

As discussed in Chapter I, it is not only the physical factors that count, but also those that we cannot see, the history, the culture, the why....

Understand that there are different types of spaces, such as public and personal, which will affect how we occupy a space very differently. A public space, for example, can be occupied with more freedom, while a private space can be occupied with more respect and care. As well as open-air spaces, where there can be more contact with the environment, with public laws, with other bodies, and closed spaces, with private laws, with greater limitations or possibilities. And of course, it is not the same to occupy a space individually as it is to occupy it collectively. In the personal one you can feel freer when taking decisions or paths, when you do it with more people or bodies, you must take into account their choices, listen and observe more attentively.

All this makes the body that wants to embody a space, to dialogue with it, to be more aware of what surrounds it and what it has inside.

The means by which the activities were carried out, as well as the people who took part in them, gave other means to create, new perspectives from which to look, as well as greater awareness of the individual personality. Knowing who you are in order to be able to listen to and observe others must be important, because from there you will know with greater certainty what you can offer.

It was from then on, that the concept of space began to take on greater importance in the project, as it was no longer only a space where actions took place, but now these actions were done with the space, the space was part of them. It was from this experience that new questions appeared, it was no longer only what could be seen that mattered, but also what could not be seen.

Everything is important, everything is related.

Limitation and control as possibility.

Chapter III – Horizontality between bodies.

Breaking the hierarchy between human and non-human bodies. Breaking with the anthropocentric gaze.

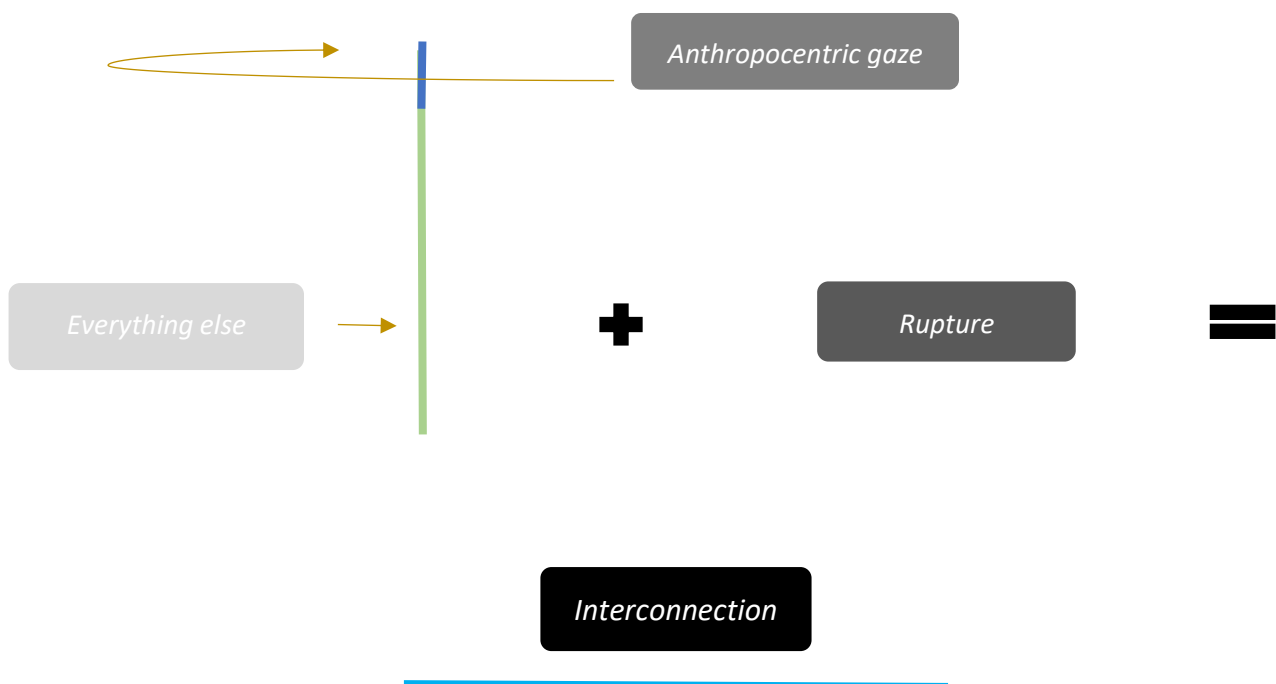
Anthropocentric gaze

For years the human being's gaze has been on himself, he has always looked after his interests, both social, capital and cultural; he has made his interests the centre of everything, making everything else revolve around him, making them depend on this. Like all other living beings, nature, objects, the environment, space.

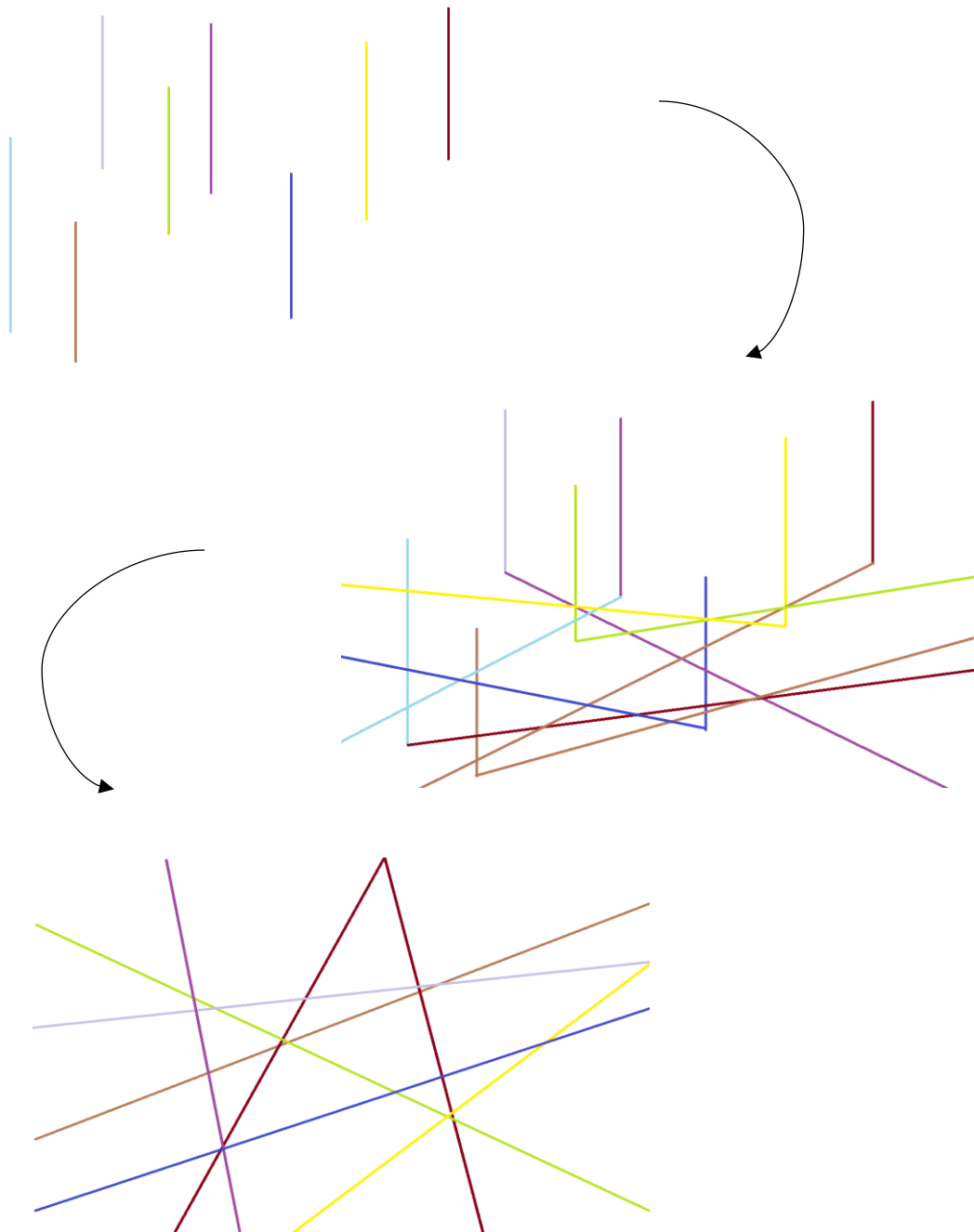
The anthropocentric gaze as the highest point of the hierarchy. And how Paycha cited "we have to break the patriarchy, instead of building feminism " (Lievens et al., 2020, p.24). To end this hierarchy, we have to break this verticality in order to transform it into horizontality. A space where we are equal, reciprocal, of coexistence. Changing the way, we relate to each other will not be enough if we do not put an end to the anthropocentric view that places the human being above all things.

We live in a world where everything interacts, if you give you receive, and if you receive it is because you are being given. This should be equal at all levels and not for one purpose only, to please the human being. For this is nothing more than losing respect and interest in everything else. As long as the human is pleased, the rest is not important.

Breaking the vertical line to make it horizontal and promoting interaction between everything that inhabits it. Understanding this interaction as the reciprocal relationship between two or more elements; in this case living beings, nature, environment, objects...



If each person, thing, object, being, etc., is a vertical line that is transformed into a horizontal one, a space of equal lines is generated that interconnect to form a network.



"Line. (...) A conduit, a limit, a demanding course of thought. (...)" (Ingold, 2015, p.66).

Each of the lines is a path created with each step each entity takes to build its own world.

And as we are not alone, we cross each other, we relate to each other, feeding back to each other so that these lines, networks or connections are transformed. These lines are straight, knotted, intertwined, independent, joint, undulating.

The network that is created is a set of each of the paths created, giving rise to life, to the world, to the space. The space is a network of interconnected lines, linking everything that forms it.

"The first footprint is the end of a rope" (Ingold, 2015, p. 80).

Space is like a big nervous system, and every movement or action we make generates an electrical impulse that is sent through these lines, passing through all the connected bodies. Like a domino effect. As Henri Bergson says, the nervous system is composed of a great number of threads that extend from the periphery to the centre and from the centre to the periphery.

Each of the knots found in the lines is each of the individual, personal, invisible, imaginary spaces, which differs from the rest, from each entity that inhabits the space.

"Everything is visible [...] except the knot. The knot underlies within or behind the surfaces visible to the eye" (Ingold, 2015, p.94).

The stories of these lines are due to the interconnections that are created between each entity. To understand this relationship is to understand that we [the human being] are not the centre of everything, but that we are part of it. Every choice we make has its repercussions, we cannot believe that we are the tip of the iceberg, that we have the power, because if it were not for everything around us, we would not be able to achieve what we have and achieve.

The visible and the invisible are directly related, the history, the culture, the why of things inhabits everything we see. It is like a line that advances in time, it is continuous because it has a past, a present and a future, and on it there are experiences, people and situations that make it continue on one side or the other, and that is why we can see it. The invisible forms the visible, and the visible shows the invisible.

"To tell a story, then, is to recount the events of the past by retracing a path through the world that others, picking up the threads of past lives, can follow while prolonging the thread of their own lives" (Ingold, 2015, p.131).

The lines, the web, occupy a space. It occupies a body.

Am I body? Am I space?

Whether space or body, we are always occupying a place and it occupies us. We perceive the world through observation, we are topographers of our lives and our bodies are the different starting points.

"Life can never contain itself; its threads will always find a way to find their way across borders" (Ingold, 2015, p.148).

The line, which has no beginning and no end, which understands neither walls nor borders, inequalities nor hierarchies, can never be destroyed.

Nelson cited: "[...] space offers a horizontal unfolding, the possibility of expansion into dimensions that are not yet fully understood" (Lievens et al., 2012, p.104).

And what happens with this in the circus?

Reading the Thinking Through Circus book I came across a section that caught my attention. In this section Paycha cited: "Painless pain was not a conscious method of practice. Today, it reveals itself as proof of my embeddedness in a (neoliberal) structure in which success is the goal and pain are the only way to reach it", (Lievens et al., 2020, p.18).

The romanticisation of pain within the circus is something that has been accepted since its inception. The more suffering the more work and experience, therefore the closer to triumph. It doesn't matter the pain if the result is successful. The success and the result is the visible part, the work, the effort, the pain is the invisible part.

In my opinion, this has frustrated me on many occasions - a little conversation that comes up very often with myself.

"You're not good enough because you haven't achieved X or Y. You'll never be good enough because you haven't reached your goal. You'll never be good enough because you haven't reached the goal".

But Ale, what goal? The process, the journey, is what's important, it's where you learn, where you listen to yourself, get to know yourself and see your evolution.

...

You don't have to please anyone, only yourself. Although sometimes pleasing yourself means pleasing others. Because you believe that pleasure is where the rest says it is. Therefore, you stop pleasing yourself.

And there again is the anthropocentric and egocentric look, which destroys instead of building.

Pain, when you push your body to its limits, when you do activities that your body is not used to, can occur. It is logical and common. But you have to differentiate between pain as part of the process and pain as a means to success.

When I work with the harness, I sometimes feel pain, and to accept it as something successful is to accept the violence towards the body as something normal.

—+ pain → + success → + productivity—

Accepting our pain and work as unique puts us back at the tip of the vertical line. If we break that verticality within the circus and the relationship between the artist and his discipline, we will create a horizontality where not only the artist suffers and succeeds. "In this 'anthropocentric' worldview, the subject 'acts', while everything else is passive matter" (Bauke, 2020, p. 22).

From my discipline as an aerialist, my flying companion is the harness. And I wonder if, just as I suffer, it will suffer. We are both part of the work, the effort, the process, the success and the spectacle. If I break the anthropocentric gaze, I cease to be in the main role and the harness as a secondary role, to turn us both into characters of equal importance.

From my work of the transposition of bodies through space, of the transformation of space, which is born from the work and discipline of many artists known as the manipulation of objects, I seek to break with this terminology. For its meaning is nothing more than that of handling, controlling or changing a thing in order to obtain some benefit or specific purpose. In short, another way of understanding the anthropocentric gaze.

I wondered at the time who [what] controlled who [what], but instead of trying to be the artist who controls the object, or allowing himself to be controlled by it, I now understand that it is a question of two, of connection. Adaptation and observation between two bodies to embody the space, to occupy and transform it. I am not above the object, the object gives me, I give it and together we move.

I imagine our future circus practices as spaces in which we can ask ourselves where our capacity and responsibility to act lies. Thinking with political theorist Jane Bennett, agency is a matter of affecting and being affected. In that sense, agency in circus is perhaps more a matter of mapping and representing the many ways in which objects, nature and other bodies affect and are affected by us, rather than showing how well we master and control them. For me, this means asking what it means to take up space, to make space with and for others and to let ourselves be affected by others (rather than humans). (Lievens et al., 2020, p. 26-27)

Let us weave networks where we are accountable for our actions, intersectional, interconnected, equal, where we adapt to each other in order to build, look from all other perspectives, put ourselves in the place of the other, empathise, understand, listen and create.

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.

Paycha said: "Taking on the object position can only be empowering if we manage to escape the binary thinking that frames the object as passive, in opposition to the subject as active. [...] using my own body as material [...]" (Lievens et al., 2020, p. 24)

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?

In Robitaille's research on *Posthumanism in Practice*, she defends the same idea of the division between the subject and the object, citing:

Challenge the concept of the subject and the object as ontologically separated, which I understand as a dichotomy that leads to both anthropocentrism and human exceptionalism. An overarching entry point to the processes and thoughts conveyed in this chapter is the attempt to shift from anthropocentric circus making to practices that take significant consideration of the other-than-human forces in circus composition. (Robitaille, 2020, Page 4)

To leave this difference aside in order to transform the space horizontally.

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.

The transformation of space takes a step forward. It is no longer the relationship that is established between bodies in space, but the relationship that is established with space.

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.

-Embody space and bodies-

[The door of vulnerability begins to open... What is it to be vulnerable? What does it mean for me? How do I understand vulnerability?]

When I find myself in a horizontal space, where I am one more, I feel vulnerable, I feel that I can show myself as I am, without fear of being judged, because everything I offer will be received as a new movement to transform myself, to transform us. I feel that I can give and receive, that every action will be to move forward, to distort reality, to feel free, to find new ways to create.

Chapter IV – Space embodied.

Circus and space. Circus as an installation.

Circus and space

I have spoken of space and it has been defined as that place where bodies and movement inhabit or are situated, where bodies adapt and stories are created. But little has been said about the circus. Until now it has been spoken that the circus is the place where artists share part of their journey, that it is where pain is romanticised and where artists become their own tools, as well as trying to interact with other bodies.

But the circus is much more, the circus is a place where you can distort reality, take you to a new one, show you that bodies can go beyond the limits reaching the impossible, and in it not only seeks to entertain or amuse an audience, but to tell stories through spectacle and new experiences. The circus is about human culture, about risk, about the impossible.

And what is the importance of space in the circus?

On the one hand, space in the circus has the capacity to transport bodies to another universe. When the audience enters the space where the show is going to take place, you have already adapted, transformed and travelled, the space prepares you for what is going to happen. The space puts you in context, situates you, speaks to you. The space can connect you with the present, with the moment, with what is happening or is going to happen.

On the other hand, space is not only the place where all this happens, but it has the power to be transformed as part of the circus. That is to say, space is not only place, but it is part of the interconnections that are created - between it and the bodies -, generating a series of dialogues that tell stories, distort reality, transforming everything. Space is part of the discipline, of the training, of the creation, of the spectacle. The transformation of space is circus.

Space is the place where the circus happens and at the same time it is circus.

The importance of space in the circus is that it allows, in this new reality, to break the verticality between the artist and everything else, putting an end to the anthropocentric gaze, erasing the established barrier of binarism between the material and the living, creating horizontal spaces, strengthening interconnections, making the invisible visible and creating movements as dialogues.

In both experiences, whether of space as the place where the circus takes place, or space as part of the circus, space is inhabited, by the bodies, by the spectacle, by the movement, by the invisible, by the space itself.

Activity in space is restricted by that space; space decides what activity may occur, but even this 'decision' has limits placed upon it. Space lays down the law because it implies a certain order – and hence also a certain disorder (just as what may be seen defines what is obscene). Interpretation comes later, almost as an afterthought. Space commands bodies, prescribing or proscribing gestures, routes and distances to be covered... (Lefebvre 1974/1991:143) (Sánchez-Colberg, 2007, Page 51)

Is space then a limiting factor when it comes to expressing yourself and inhabiting it, or is space a place where you can adapt and find new ways of expressing yourself and inhabiting it? Restrictions or limitations are nothing more than the possibility of finding new ways. It is a way to expand your vision and turn things around. You get out of your comfort zone and find other ways of acting. What can you do with? There is no freedom without restriction. And you can choose to adapt to what you are offered by turning it into a new possibility or to conform.

And for this, for all of the above to happen, we have to embody space.

But how do we embody space? To embody space is to personify or represent it. Space has its means of communication, as do bodies. Both have limits, that is to say, possibilities. Therefore, a dialogue has to be created between body and space in order to do so. Giving and receiving, observing, listening and adapting. And in order to adapt to space, the body must inhabit it. And for this we cannot forget that it has its history and experience, like bodies. That there is not only what we see, but also what we do not see.

When one begins to inhabit space, one must be open to change, for no space is inhabited in the same way, just as bodies do not inhabit space in the same way. As Laban quoted, "space is a difficult word to define. Ask twenty people their opinion as to what space means to them and you will most likely get twenty answers". To embody space, you have to move. We have to find the paths it offers us and then inhabit them, just as bodies also offer them and it is space that adapts.

In what ways can the body adapt through movement as dialogue. By moving we interrelate with space, creating a connection that makes both space and bodies transform.

When space is transformed, when we transform it, we embody it. All embodiment will depend on the lived experience of space. Spanovangelis (2021), said that "Embodiment is intimately linked and connected to our inhabitation and experience of space".

We observe, we listen, we adapt ourselves to inhabit a space. We create a dialogue that transforms the space, thus embodying it.

When this happens, does space become body, does body become space, am I body,
am I space?

However, it must be borne in mind that not everything visible and invisible will always be seen in the same way. For as we have already seen, each body has its own way of understanding and seeing things, due to its own experiences, ways of thinking and living. We will never fully know the purpose for which a space was created - in the case of spatial architecture - because it will be difficult to put ourselves in the shoes of the person who made it, thought it, imagined it. Since nobody and nothing lives the same experience in the same way.

“We cannot wholly perceive only partially perceive architecture always inner or outer perspective” (Tschumi, 1994).

And how does the circus embody space? In the same way as bodies, through movement, adaptation, observation and listening. The circus inhabits space to embody it and space is embodied by the circus to transform it.

"Circus is an embodied practice manifesting in real-time and in-person; hence, circus requires adaptation, presence, and the assessment of risks" (Robitaille, 2020, p. 2).

What questions do I ask myself in order to embody the space and transform it?

What does space offer me? What can I offer it? What else can I do with it? What happens if I do...? What is its history?

And as Laban said, "space and time are no more than illusions".

In the book *Thinking through the circus*, the idea is defended that we are bodies that inhabit space, and that as the different bodies that we are, we have different ways of inhabiting and communicating. And this is nothing more than the possibility of understanding and getting to know new ways of moving and communicating through the body, through bodies.

I am a material and a space, as are you, as is Fran, as is our public. Each material has its own properties, its own coordinates, its own background, its own way of seeing, its own ontology. I'm interested in exploring the other materials in the room, as well as the different spaces and how to experience them, dance through them, become them, recognise them. The question of matter and space draws the notion of limits. (Lievens et al., 2019, p.136)

We can know and understand other bodies through dialogue, observation and listening, the book *Vibrant Matter* (2009) suggests that "life is unknown to us except in association with bodies" (p.75). The body has its own way of communicating through movement without the need for words. Movement is the dialogue between bodies, in it resides thought, its history, and it is through it that spaces are inhabited.

Thinking can happen without words. It can produce thoughts without language, unfolding in matter or in bodies. It can happen between a circus artist and an apparatus, for example. Or it can materialise as circus movement. Indeed, in

circus we think through the body: through corporeality, we shape and perform relations, feelings, states and ideas. The physical practice of circus is, in that sense, an embodied thinking practice.

Circus tricks are never, therefore, neutral 'doings': each one is a proposition, a 'thoughtful' articulation of a particular relation between body and world, between instance and norm, and between performance and spectator. (Lievens et al., 2019, p.7).

Let me return to the concept of embodying or representing the image as the meaning of embodying. When one embodies a space one can take two paths, the first is that one interprets what one sees, touches or feels, that is, one creates one's own history of what one inhabits; and the second is that one seeks the imprint of the one who created that space or body that one intends to inhabit. When one embodies a space that has been created, one is not only inhabiting that space, but the one who created it. It is not a representation, but an imprint left by the artist, a movement, a thought, an agitation. When you embody a space, there is not a space and a body, there is only a space, your body becomes that space. There is no space without a body, just as there is no body without space. "The image touches me, and, thus touched and drawn by it and into it, I get involved, not to say mixed up in it" (Nancy, 2005, p.7). Space penetrates you in the same way that you do.

When this happens, when a space is embodied, this encounter, this dialogue becomes intimate. Two bodies communicating to offer each other possibilities, telling their own stories to turn them into common ones. It is showing your vulnerability and sharing it. Nancy defends this idea in her book *Ground of the Image*:

But at the same time each thing, in the distance in which its self-coincidence is separated in order to coincide with itself, leaves behind its status as a thing and becomes an intimacy. It is no longer manipulable. It is neither body, nor tool, nor God. It is outside the world, since in itself it is the intensity of a concentration of world. It is also outside language, since in itself it is the assembling of a sense without signification. The image suspends the course of the world and of meaning—of meaning as a course or current of sense (meaning in discourse, meaning that is current and valid): but it affirms all the more a sense (therefore an "insensible") that is self-same with what it gives to be sensed (that is, itself). In the image, which, however, is without an "inside," there is a sense that is nonsignifying but not insignificant, a sense that is as certain as its force (its form). (Nancy, 2005, p.10-11).

Our body is an imprint, just like space. Our body harbours physical knowledge, as well as showing the inner ones. Movement shows the invisible of our body, that which others do not see. Our body also has human and social culture, through generations stories and experiences that the body remembers and memorises. The body and space are visible and invisible, they have traces, they have history, they are vulnerable and intimate.

Body as space?

Circus as an installation

Installations, or art installations, seek to question works of art, create temporary spaces and be created in any space in order to break down the formal aspects of a work of art through an artistic experience. Creating installations in which movement, bodies and their transposition inhabit the space and dialogue with each other is one of the objectives of the project and the research.

To create living installations as part of the circus. These installations are nothing more than transformed space. When I occupy a space, I observe it and listen to it in order to adapt myself, I adapt myself to inhabit it, to dialogue with it and then embody it.

The installations are the result of the transformation of these spaces. The installation is made up of bodies and space. And these will be alive because they will always be in movement, transforming themselves. Because in them the bodies and the space will be in constant dialogue.

When we transpose bodies, we are distorting reality. A first reality that is going to be transformed. A reality that will give rise to this installation. And to begin with, we have to ask ourselves, what else can it be? what can be done in it or with it? what does it offer me? what can I offer it? what is its history? how can I adapt? how can it adapt to me? Each installation created, each space transformed will depend on the body that embodies it, on each dialogue that arises, because each body, as we have already seen, has its own gaze and experience.

Installations are also directly related to phenomenology.

If I go back a little and return to the object as something sacred, I remember that this means respect, if this concept is transferred to all bodies, equally, and to space, spaces will be created where respect will be one of the characteristics they have. When something is treated with respect and spaces are created where this has a place, spaces of intimacy are created, generating dialogues based on care.

Touch - In touch. The dialogue between bodies and space becomes intimate. Am I body? Am I space?

"For Driesch as for Kant the vital principle must be conceived as neither mechanical body nor ethereal soul." (Bennett, 2009, p. 71).

When I create this respect between bodies, I am creating horizontality in space. The intimate space can begin to be transformed through interconnections. This horizontal space between bodies does not mean that the bodies are understood as alive, with feelings, as a living being, but that the treatment towards them is equal to equal, it is reciprocal, there is a dialogue from respect, it simply seeks to break the label between the living and the material in order to focus simply on movement. Of course, a non-living body will not be able to move through space on its own, it will need the help of another body to do so. But it will make the movement that

the living body can offer to it one way because of its forms and histories, among other things. The living body adapts itself to the possibilities of the material body to generate movement. And the material body will generate a series of movements in terms of what the living body offers it. Therefore, both bodies are giving and receiving equally. That is why it is not necessary to differentiate the bodies.

"Because machines cannot self-repair, one must again conclude that there must be at work in the organism some nonmaterial agent that provides "the specific and real stimulus which calls forth the restoring processes" (Bennett, 2009, p.74).

All bodies are connected by a network that affects them equally. Every decision, every move, every trick, every action has its reaction. The living needs the material as the material needs the living. Therefore, I speak of a network of bodies living in symbiosis.

"It is a heterogeneous whole which includes practically everything, linguistic and non-linguistic, under the same heading: discourses, institutions, buildings, laws, police measures, philosophical propositions, etc. The apparatus itself is the network that is established between these elements" (Agamben, 2009, p.2-3).

The installations are a space formed by bodies that are horizontal, and these are in constant change and transformation due to movement.

Installations can be created through the transposition of bodies and space, or they can be found already created as architectural spaces.

The difference between the two is that the first would be to arrive at a space and through the movement generated by the interconnections between the bodies transform the space to create an installation, which can remain as such or can continue to be transformed, and the second is about an already created installation that is going to be transformed; that is, I transform the space to create an installation, or I transform the already created installation to embody it and transform it again. In this way, the installation will remain alive. What else can I do? What else can it offer me...?

Oliveira, on behalf of Ferrerira, relates in the article Circus Architecture: Ângela Ferreira's Zip Zap Circus School (2016), that architectural spaces are created to give them different voices, to create open places to be inhabited. "The architectural model thus lost its function and became an open space - open to be metaphorically inhabited by other voices, other events, other lives" (Oliveira, 2016, p.41). Architectural spaces have the capacity to adapt, like bodies. Space adapts to the body in the same way that the body adapts to it. "Ferreira underlined the potential of architectural models to signify precisely that provisionally and adaptability" (Oliveira, 2016, p.41).

ADAPT - LISTEN - OBSERVE - MOVE - EMBODY - REPEAT – INHABITATE

It is necessary to take into account both the culture and the society in which the installation is going to be made, of the installation that is already created and of the person who created it or the one who is going to create it. And this is where the invisible parts of the installation will be.

If this is taken into account, we will be able to understand much more what the installation wants to tell us, why it is in that place, the reason for the materials, its history, the history of the person who created it.

Therefore, we must not only look at what we see first, but also at what we do not see, so that, when it comes to embodying the installations, whether new or already created, the relationship established between the bodies and the space is conscious, respectful and egalitarian.

In the same article in *Circus Architecture: Ângela Ferreira's Zip Zap Circus School* (2016), Ferreira defends the idea that spaces have the ability to travel through time, to transport you to the future, show you the present and tell you about the past. "If one of the intentions of Ferreira's Zip Zap Circus School was to invoke the past to understand the present, the location of its final manifestation in Foreshore was also crucial." (Oliveira, 2016, p.42). The space speaks of culture and Society. "Metaphorically, perhaps, the project also addressed how the history of architecture is directly linked to the changing definitions and uses of land and territory" (Oliveira, 2016, p.43). Space itself is a virtuoso. And, of course, space has the capacity to show us reality and allow us to transform it. "As in the Zip Zap Circus School, sculpture becomes a tool through which to read and translate reality" (Oliveira, 2016, p.47).

Playing with the relationship of intimacy between bodies to break limitations and find freedom. Let's forget the differences as something that separates and divides us, to find in them something that unites and equalises us, teaches us and offers us.

As the physical distance between bodies became increasingly important, we accepted a decrease in freedom of movement and an increase in the distance between bodies as a way of taking care of each other; our relationship to freedom and control of movement changed. (Robitaille, 2020, p. 14).

These installations create stories and transform them, distort space, and give the possibility of generating new means of movement, of research between bodies and space, of transformation and transposition. Installations have the power to create living stories that will never stop evolving.

These installations are *living installations*.

Understanding then that the relationship of bodies in space can be intimate and horizontal, that the dialogue between bodies and space can transform reality and distort it to create a new one, and that all this involves creating stories that speak of society and human culture, we can say that the creation of an installation, a living installation, in which all this happens, where movement does not stop but transforms, is part of the circus. Restrictions or limitations are nothing more than provocations to find other ways out and answers. Conform or transform the situation to take advantage of it. Create installations based on horizontality to generate new dialogues and realities. To look for new ways of moving, connecting and re-inhabiting to create new spaces in which to carry out the practice of transposing bodies.

Chapter V – Bodies as spaces.

CUBEA, space as a transformative place. Vulnerability of bodies/spaces. Blurring of the boundaries between bodies and spaces.

The moment I was most looking forward to and most dreading has arrived. The presentation of the final project. The project where all the theory and research carried out during the course must be shown, put into practice... in front of an audience.

What do I do, how do I do it, what if, what if, what if I don't...?

And so on and so forth, day in and day out.

Breathe Ale, this is why you are here, you wanted to do this master's degree to push yourself to create something of your own, something of your own. You took the step to take the plunge into your fears, which are your great passions.

You wanted to do it to **believe in yourself**.

During the Master's I felt like I was on a constant roller coaster, sometimes up, believing that I was on the right track, that what I was doing made sense, and other times down, with doubts, negativity, self-boycott. But there is something that always accompanied me, fear. And this was not a bad thing, on the contrary, it drove me, it made me believe in myself, to bet on myself, and so I did. I bet on myself, scared to death.

It was during this trip that I met Brené Brown, and her talk on the power of vulnerability. And it was this discovery that clicked for me. Not only did I feel afraid, but I felt vulnerable. And hey, how wonderful! In just 20 minutes my concept of vulnerability changed completely, and not only that, but I used it as a method to create. From that moment on I understood vulnerability as courage, as the power to risk for what you believe, what you want and who you are.

Vulnerability as potential.

Cubea

*“Poetry arises naturally from a reverie that is less insistent than a night's sleep”
(Bachelard, 1975, p.67).*

Bachelard creates a poetic work in which he talks about the relationship between space and the person. Not only from a philosophical point of view, but also through themes such as the inhabited, spaces and the feeling of welcome. Bachelard establishes a link between us and the universe, he shows us how what we observe, ideas and images, are related to our thoughts.

Imagination is born inside and lives outside. Or perhaps it is born outside and lives inside. But it grows, expands and creates a space where I feel welcome. Wherever I go, with it, I will always feel at home.

My eyes see to feel, and look at space as an extension of my being, as a place to inhabit, or, to re-inhabit. That companion through which we move, which we rarely see, let alone hear. Space has much to offer us, it gives us room to be part of it, it takes care of us, it gives us a home.

And I look at it, I listen to it, I touch it and I feel it. And together with it I create new spaces, new horizons, new universes. I try, I risk, I adapt, I transform myself, I forget to know in order to start learning.

At the same time, I let him look at me, listen to me, touch me and feel me. He approaches me when I appear. He observes what I offer him, he lets me in and transforms with me.

I look without judging and let the world surprise me. Let it talk to me and tell me its own story. And so, together, we build a new one.

“When one is at the age of imagining, one cannot say how and why one imagines. When one can say how one imagines, one no longer imagines. Therefore, one has to dematurise oneself” (Bachelard, 1975, p.275).

When I understand that it is not only the bodies that relate to each other in space, but that space is part of this relationship, that it modifies, interferes and transforms, that everything is interconnected, that is when *CUBEA* emerges, space as a transforming place.

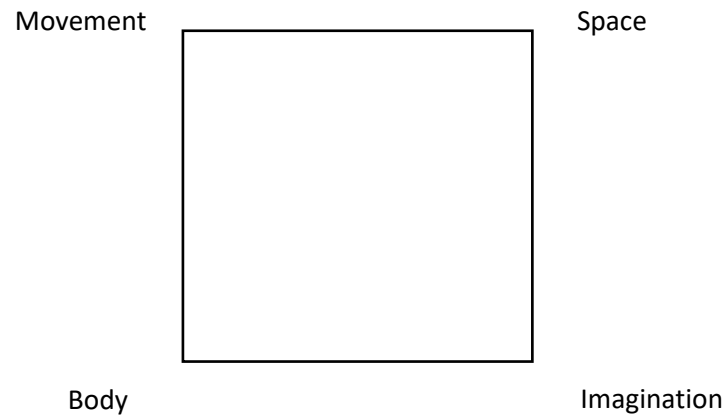
CUBEA emerges as a piece of representation of all that has been investigated. *CUBEA* seeks to bring to life all the concepts, methods and methodologies learned and emerged during the course.

It is a living installation as a performance. Bodies in dialogue with each other and with the space. Bodies that re-inhabit the space. Bodies that are just that, bodies. Bodies that connect through movement as dialogue. *CUBEA* is designed to take the circus to other spaces. Non-conventional spaces within the circus, such as exhibition halls or museums.

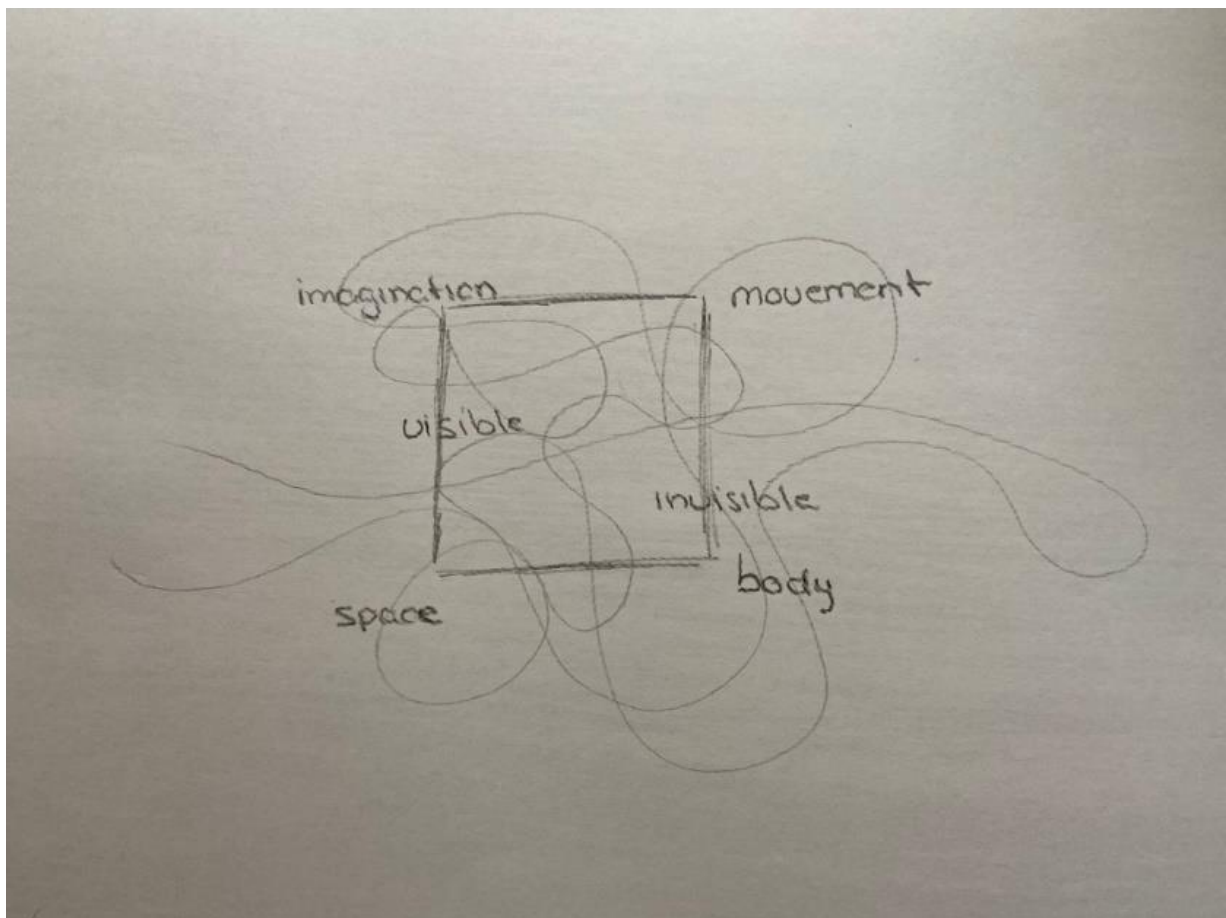
A performance that seeks to strengthen the reciprocal interconnection between bodies and space.

The installation is made up of two main bodies, a cube and a person, these two bodies relate to each other on the basis of the space they occupy, creating a dialogue that depends on the latter, which will offer them different possibilities. The same happens between the two bodies, they relate to each other by means of movement, which will arise according to what they offer each other. In addition to the space and these two bodies, there are other important bodies, such as the rope, the harness and the rest of the materials that are necessary to create the installation and that interfere in the dialogue.

Why a cube? There were four concepts I had in mind, movement, body, space and imagination. Movement as a dialogue between bodies and space, the body and space as that which I sought to investigate in order to understand movement, and imagination, because every idea and thought began in it. Four concepts, four points that are connected.



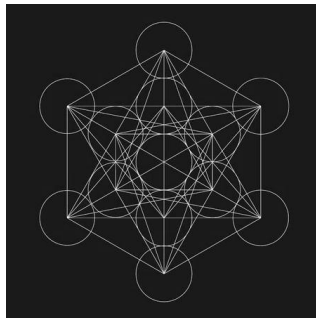
A square that connects the four points. And in it, on it, around it, inside and outside, inhabits that which is visible and invisible. It inhabits dialogue, relationships, changes, transformations, stories, other bodies, other spaces, thoughts, ideas, methods, concepts and methodologies. Making the invisible visible.



This square becomes a cube, it takes on another dimension as space is transformed and this cube represents that transformation, as well as generating a horizontal space, with different depths to inhabit. A space that can be embodied from different points.

The cube represents all things that exist in the universe, no matter what they are or their importance, and the endless flow between everything and the universe. It represents the journey of energy through space, and also the balance within the universe. (Elithey, 2021).

This definition of Metatron's cube is one of the closest to what the CUBEA cube represents. In the sense that all bodies share space in a state of equality, regardless of what they are like, where they come from, or their significance or importance. A cube where all interconnections are present, where a horizontal, vulnerable, personal, intimate space of pause, dialogue, transformation is generated.



Metatron's Cube.

The materials used to make the cube were wood and iron, the idea was to somehow include nature within the installation and that is why wood was chosen as the material to give life to the cube, as wood moves, transforms, is alive. Iron, on the other hand, was chosen to give greater security and support to the installation.

When the cube had been created, it was time to dialogue with it. What could it offer me? what could I offer it? how could we connect? how could we inhabit the space together? what did the space offer us? what could we offer it?

The cube was investigated on different planes, on the floor and suspended. And in turn my body went through different planes, on the floor, suspended from the cube and suspended with the cube. Playing with the suspension of the bodies to see what else could happen, what else the cube could be, what other dialogues could be generated, and what other ways there were to transform the space. Each of the dialogues that were generated depended not only on the two bodies and what they offered each other, but also on the space they inhabited, since it offered them, different possibilities depending on which one it was.

So far, the performance took place in two different spaces, which meant that the transformation was different, that the dialogues generated varied. Because no two spaces are the same, and each has something unique to offer. It was interesting to understand how space and bodies interconnected in different ways depending on where they were located.

There is still a lot of research to be done on these dialogues, and I would like to include other bodies and see what other possibilities might appear.

The performance works with perspectives and their different points of view as a way of transforming space and creating dialogues.

To begin to adapt my body to that of the cube began with observation, which then led to contact between the cube and my body. I could see, touch and hear its body through mine. To know with the body, to think with it. I covered my eyes in order to focus on that moment, to seek to be conscious through my body.

In this way an intimate and personal space was generated where the bodies dialogued with each other and with the space. A vulnerable space where both bodies gave equally. If I generated a movement, the cube responded to me, and I responded to it. We both gave and received, at the same time as we gave to the space and received from it. A horizontal space.

The performance was generated as a result of improvisation, of failure as success, and of limitations as possibilities. Everything was valid, everything had something to offer.

All methods, concepts and methodologies were used to realize the show, which is still and will always be in transformation.

What else could I do? I have always been attracted to the sounds of things, and although I haven't mentioned it until now, sound has been an important part of the research. Sound has the ability to give things a voice. Sound can tell us stories, like those that are invisible. That's why I wanted the sound of the performance to be the sound of the cube and of space. So that it would be like listening to the space and the bodies speak. To give sound to movement as dialogue.

We worked with sound recorders to generate a sound model for the performance. The sounds that the wood and the iron generated when in contact and in movement were recorded.

The performance seeks to generate a space where everybody that enters it becomes part of it. That somehow shows that everything is connected. The public is also part of the installation generated in the space, since in some way it is in dialogue.

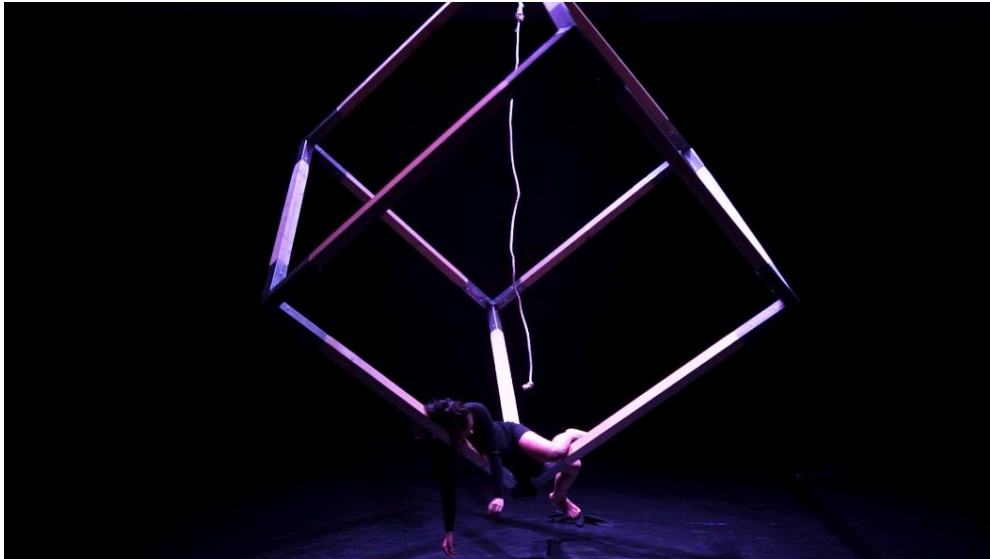
The most beautiful thing about CUBEA has been to feel alive, to feel that I have believed in myself, in my ideas, and that I have created a space where I feel vulnerably accompanied. That

I really feel connected to what surrounds me, that I am a whole in an individual body. That there is a horizontal space that breaks through differences to generate reciprocity. A space of calm, respect, listening and pause, which has given me the gift of being in the present.

In CUBEA there is nothing more than bodies and spaces that interconnect to generate movement. A safe space to connect with your inner self, with you, with what surrounds you, without fear of being judged.

My body has created a space. Space has created a body.

...my body is space.



CUBEA: <https://www.youtube.com/watch?v=lgbsAd228IU>

Cubea II: <https://youtu.be/af4ZNMLhLX8>



The body occupies a space, and the space occupies a body.
The body dialogues with space and space dialogues with the body.

Body and space are interconnected.

Space creates bodies and bodies create spaces.

Space as body.

Body as space.

Bodies as spaces.

Chapter VI – Slow circus.

Touch – In touch. Multidimensional space.

Now I write in real time, now that I read all the research, new concepts and perspectives of seeing and understanding my own investigation emerge. I would like to close the chapters with this last one focusing on new ideas that emerge as a transformation of my work. Open questions. Concepts that can be used for future research.

Intimate and personal spaces create places of respect and equality. And it is in these spaces that the difference between touching and being in touch emerges.

Touching can be superficial. You can touch to know, to recognise and to know. You can touch to move, to hold, to reach. But when you touch to connect, to try to understand from the link between bodies, when you seek to know beyond the superficial, then you enter into contact.

Contact is intimate, it requires care. Contact is vulnerable.



I have found contact in the pause. It has been through the pause that I have become aware of space and bodies, of what is happening around me, of what is happening inside me. The pause has made room for transformation, for movement, for dialogue.

The pause gives me calm, it gives you time to breathe, to listen and observe attentively. It is in silence and in the pause that you can see the movement, see beyond the visible. The pause generates spaces of intimacy. And it is in these that transformation begins. The pause as a means to be in the present, to connect, to generate interconnections.

This is where the concept of Slow Circus comes from. That which I understand as the circus of the present, of the moment. The circus that looks deeply. A new concept that my tutor Marie-Andree put into my head. A new idea that I want to investigate in greater depth.

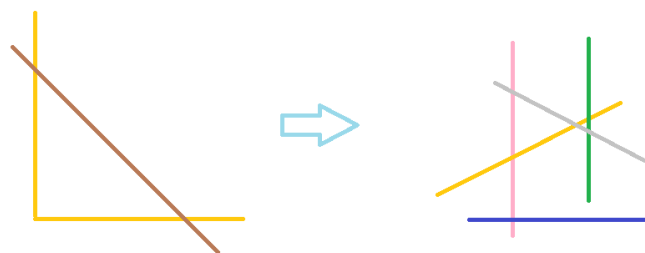
The pause gives you space to look. Slowness offers you to see the transformation, the work, the change, the trick, the present, the movement.

In the calm there is storm and, in the storm, there is calm, or as my dear friend and mentor Eleonora Dall'asta said, **in the static there is movement, in peace there is rage and in rage there is silence.**

I have always wanted to run, to do things in the moment, in a hurry, so as not to get overwhelmed, when that was the only thing, I achieved. Now I understand that the pause gives me time, learning and connection. Now I see from my body, now I play with my body, now I listen with my body, from the pause, from the present, from intimacy, from vulnerability.

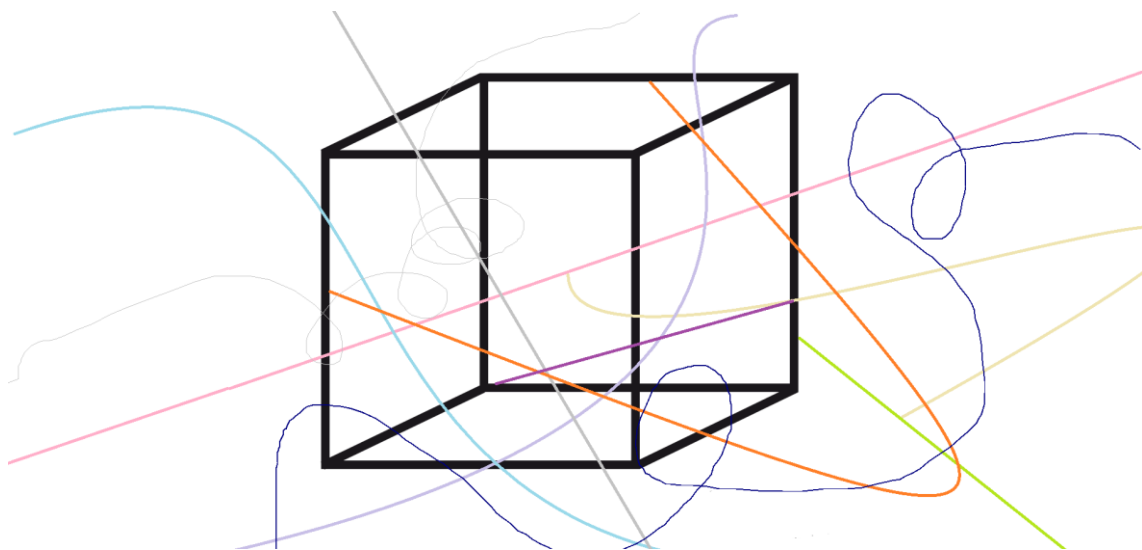
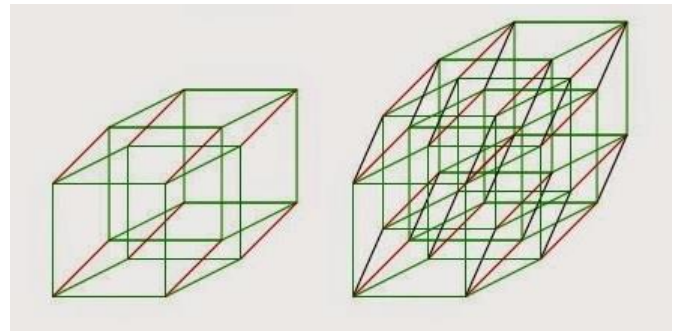
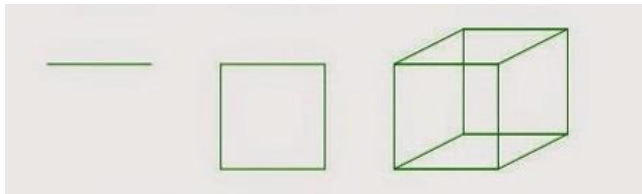
Now that I am from the pause, I reflect on the horizontal spaces of which I have spoken. Until now they have been treated as those places of equality between bodies, between spaces, those places where there is care, respect and reciprocity. Places where there is dialogue on the same level, places that break the verticality, the vertical line.

And by breaking that vertical line I create a horizontal one, but when I think of changing the plane of the horizontal line, I find depth. This leads me to think that maybe I'm not just talking about horizontal or vertical planes and spaces, but that there are other planes, other dimensions, like diagonals, that cross the whole space between the vertical and the horizontal. Therefore, by breaking the vertical line I create a lot of lines with different planes and dimensions. Lines that embody space.



Perhaps I am looking at a space where many dimensions can be inhabited, depending on the perspective of the plane you occupy. Therefore, I could be talking about space as a multidimensional place. A space with lines with different senses and directions, straight lines, undulating, moving, pausing, knotted, occupying a space. A space that will remain a space of equality, reciprocity, respect and care, a horizontal space.

A multidimensional horizontal space.



Horizontality as a multidimensional space.

So... What is the slow circus? what can it bring to the bodies? and to the space? is the slow circus a multidimensional space? what else can I find in this space? what else can it be? what more meanings are there?

Conclusion

Hey!

Hi,

It seems you have reached the end. And before we finish, let's recap.

Over the course of two years, I have experimented and researched ideas and concepts in order to create something of my own, and it is now, after writing the thesis, that I have come to the conclusion that I have been working with a number of methods and methodologies to bring it to fruition. Some of the methods used already existed, the interesting thing is that others have emerged during and at the end of the process.

As methodologies I have used both contemporary dance and the circus practices of aerial dance with harness and the manipulation of objects, as well as the adaptation of bodies as blank canvasses, spatial architecture and art therapy.

Contemporary dance has been my ally to be able to develop movements and sequences to incorporate in different spaces, in addition to the fact that thanks to it my body and movement knowledge is greater, which has allowed me to open my body to new experiences.

Aerial dance has allowed me to explore the body and space on different planes, high (ceiling) - medium (in the air completely, or on a wall) - low (floor or other bodies). Thanks to this I have been able to understand my body and its movement in changing its relationship to space. The use of this discipline has allowed me to play with gravity, suspending both my body and others, to break both the verticality between bodies, and the verticality of space itself by placing the body on a horizontal plane within the vertical. Breaking planes to see how gravity affects the suspension of bodies.

The manipulation of objects as a beginning to talk about the transformation of space. This discipline has allowed me to enter into dialogue with other material bodies to understand their movement and to begin to understand the dichotomy established between the human and the non-human in order to break it.

Regarding the adaptation of bodies as blank canvasses, I emphasize this because, as I have commented throughout the research, each body is unique and has something different to offer. Understanding this as a principle to develop exercises focused on the adaptation of bodies to space in order to transform it. Therefore, the curiosity to investigate the nervous system and movement was born, to understand what each body can offer. It should be noted that before starting the master's degree and during it, I had the opportunity to work in three dance companies -Compañía Nèon Teatro, Colectivo Lisarco and Full Radius Dance- that work with the diversity of bodies, as well as the work of art therapy, which helped me a lot to understand and see the number of possibilities, not limitations, to relate to space.

Spatial architecture as a means to learn and understand how to design and plan other ways of modifying space through art and construction. How an architect looks, how to make the invisible visible.

And finally, art therapy as a means of understanding my research through other artistic mediums. Sometimes it is not necessary to express myself through the spoken or written word. Besides giving me tools to investigate and connect with space and bodies.

In terms of methods, there are some that already exist, some that have emerged as a result of research and some that have also emerged as a concept.

Those that already exist (understood as those that I usually use to start a research project) consist of listening, and researching other projects and concepts. This has served as a means to be nurtured, inspired and learn from others who have researched or talked about the same or similar topics. These methods to be able to put myself in the gaze of another body, to look with perspective, to nourish myself, to question myself and to reflect.

The methods that emerged (understood as those personal ones that arise during the research to carry it out) as a result of the research were observation, adaptation, installation and pause.

Observation: what can what I observe offer, what do I think I can offer, how can it do it, how can I do it, how can I do it? I observe not only what I see, but also what I do not see. What ideas or concepts emerge from the observation? What do I want to do? What do I think I can do? And all the questions that may arise from observation.

Adaptation: the means to embody and inhabit, to come into contact with space and bodies. The body observes, touches, listens and sees. Touching to see, to listen. The body adapts with any part of the body. It is the tool to adapt to space, to another body. How can I adapt my body to another body? and to space? how do these adapt to my body? what possibilities can I find? How can I adapt a movement, a colour, a shape, a smell, a person, a story with my body?

Installation: as a means to offer possibilities, changes, transformations to bodies and space. What else can I do with X? What happens if I transform X? I can generate new spaces to inhabit the existing space and incarnate it. Installation as a means to create a new reality and see what else I can do with bodies and space. Installation as a rupture of hierarchies. Installation as a means to dialogue, to enhance interconnections.

Pause: the pause as listening, to see the movement, the silence, the transformation. Through it one becomes aware of every look, every step, every story. One can connect and feel how what is around, in contact or not, is affected, changes, transforms. The pause to be in the present, in the moment, to be aware of the body, of the space. The pause gives space to the intimate, to the personal, to the vulnerable. The pause to investigate the slow circus.

Finally, the methods that emerge as a concept.

Movement as dialogue: A method to understand how bodies communicate. A method in which movement is understood as the dialogue that is created when bodies and space are interconnected. Through these connections it is possible to investigate where movement comes from, who or what moves whom or what, and to generate new possibilities of movement. Through this method, the body or space can embody another body or space, adapt, communicate, relate, connect, observe, listen and transform.

Limitation and control as possibility: Stop seeing limitations or control as something that holds you back. When something limits or "controls" us, it gives us the possibility to find other paths. This feeds your perspective, your way of looking and understanding, and even your

way of creating. When you stop seeing limitations, other worlds open up to you, other realities, other universes, you begin to find new possibilities. What else can I do? What other way is there to do x? and other questions that may arise.

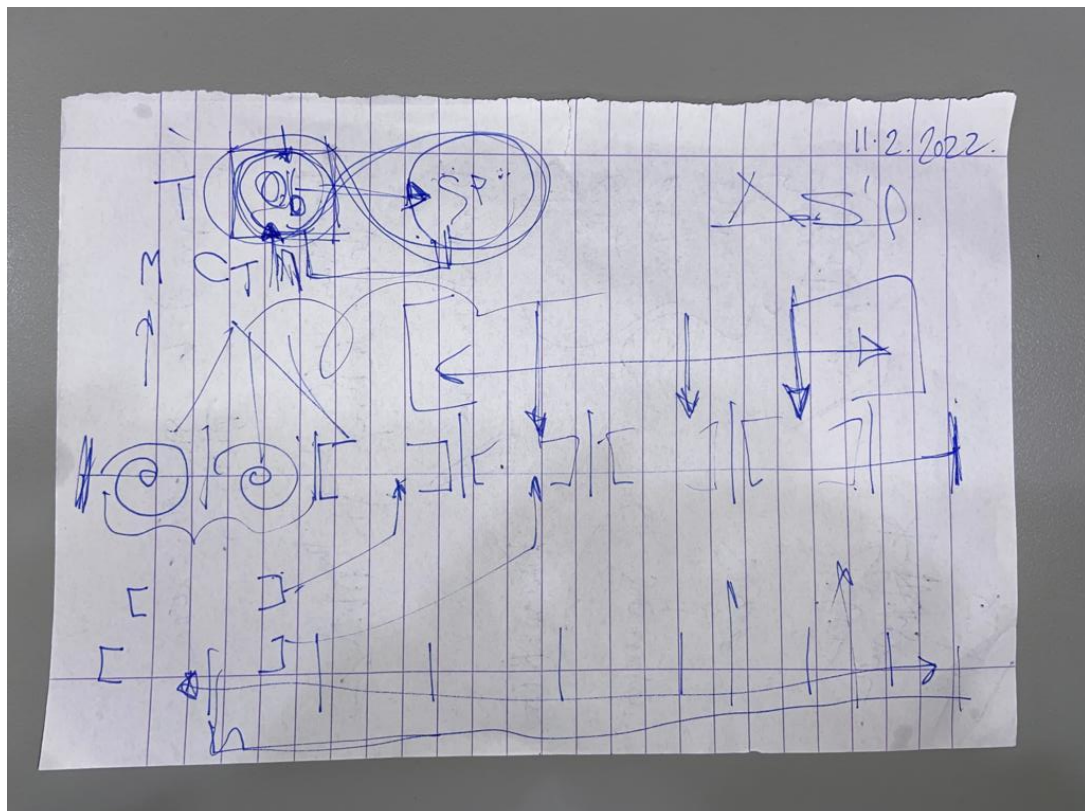
Horizontality as a multidimensional space- breaking hierarchies, the dichotomy: This concept arises to create spaces where the research between bodies is equal, so there will be no hierarchies or differences between bodies, but everyone will be on the same level. Besides being a multidimensional space, where there are different planes to occupy space. That is, there are different planes for inhabiting space, and a single level of equality.

Vulnerability as potential: Treat vulnerability as inspiring. Use fears, doubts and insecurities as power to gain strength, believe in oneself, accept oneself, show oneself, fight and create from there. Vulnerability as strength. Method to create from the personal and intimate and generate spaces of equality.

Bodies as spaces: method by which space and body become one. The body embodies space, space embodies the body. The body creates space, space creates body. This method is an ensemble of the previous four. Through them we can come to develop the potential of interconnectedness.

All this as a result and research process of my project, without forgetting all those questions that remain to be answered and investigated, and that can serve as inspiration for other projects and research.

And now, yes, you have reached the end, and I, **I have achieved my purpose.**



Research Catalogue

Research Catalogue is an international online platform for open access artistic research for educational and research purposes, allowing artists or researchers to move away from standard presentation formats. It is also a medium where you can share your research, find others of interest, and receive criticism and feedback on your work. It is operated by the Society for Artistic Research (SAR).

The reason for presenting this research on this platform is both to show it in another format, and to reach other researchers and viewers, who can be nourished or inspired by it, as well as question it and thus be able to question myself and evolve in the research.

Both I and my research are always in transformation. New ways of thinking and thinking are welcome in order to develop.

Exposition:

<https://www.researchcatalogue.net/profile/show-exposition?exposition=1617802>

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Showcase

1 - <https://vimeo.com/showcase/9301195/video/679143013>

2- <https://vimeo.com/showcase/9301195/video/679155683>

3- <https://vimeo.com/showcase/9301195/video/679160731>

