

## **Cubea:**

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 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.

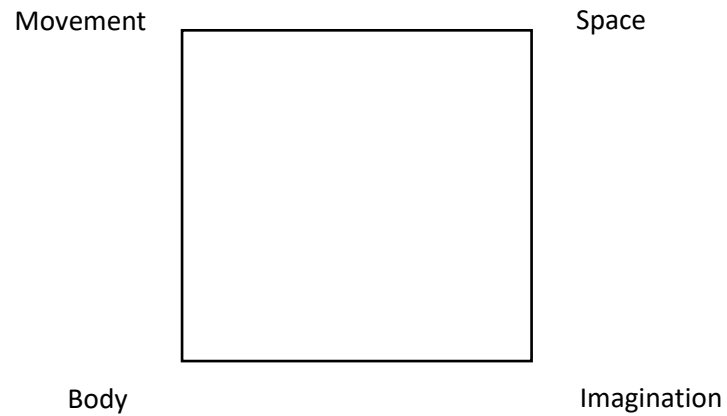
*CUBEA* emerges as a piece of representation of all that has been investigated. *CUBEA* seeks to bring to life all the concepts, methods and methodologies learned and emerged during the course.

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.

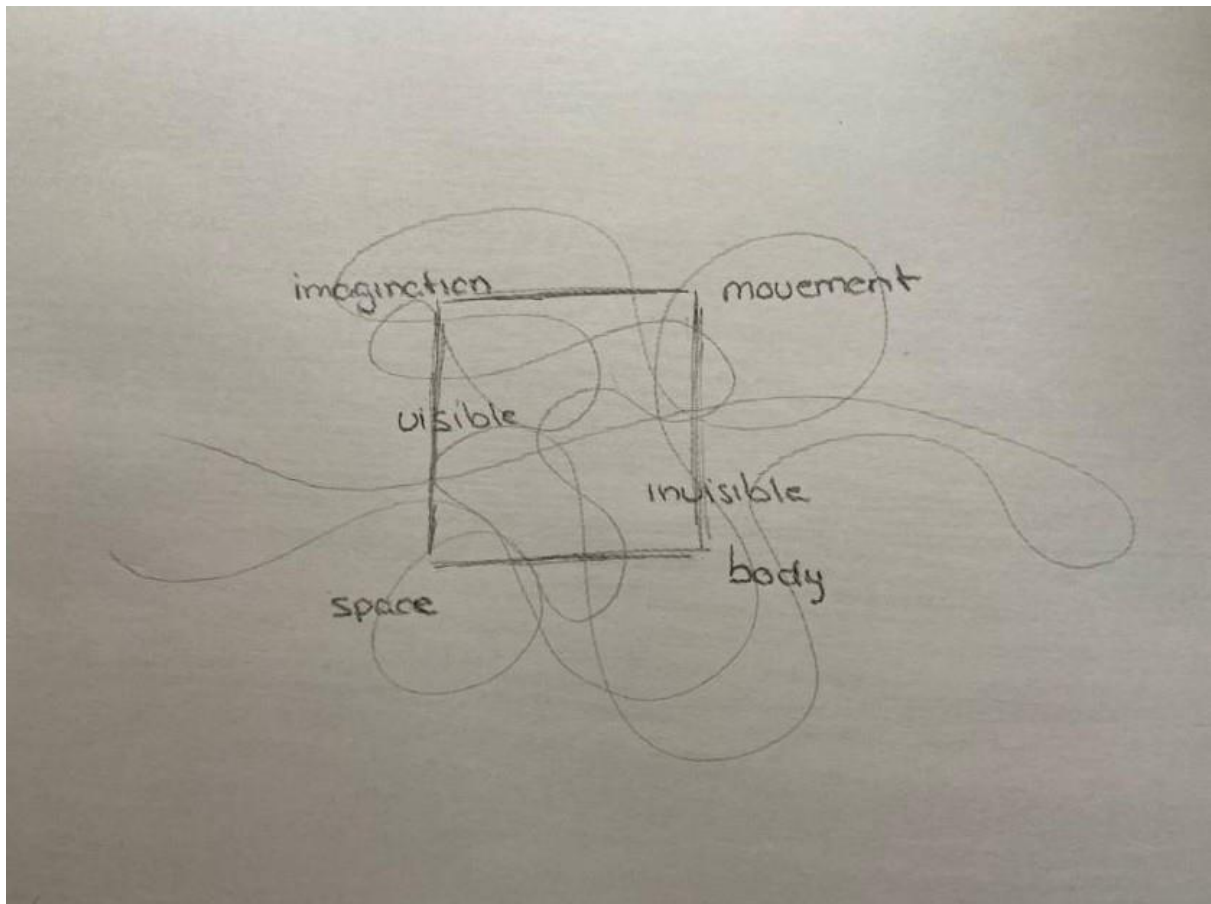
A performance that seeks to strengthen the reciprocal interconnection between bodies and space.

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.



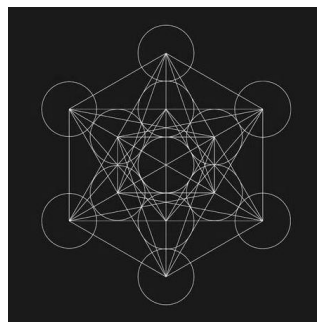
A square that connects the four points. And in it, on it, around it, inside and outside, inhabits that which is visible and invisible. It inhabits dialogue, relationships, changes, transformations, stories, other bodies, other spaces, thoughts, ideas, methods, concepts and methodologies. Making the invisible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