

# LAURA PANTE

a.pass 2018/19

other references:

[www.laurapante.com](http://www.laurapante.com)

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a.pass 2018/19

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## 2D Dance:

**a flickering and performative  
introspection around learning  
conditions, body language conditioning,  
and the double role of aesthetic models  
in the use and in the production of  
corporeal images.**

Images from: Hinric Medau, *GYMNASTIQUE MODERNE - méthode Medau*,  
Pohl-Druckerei und Verlagsanstalt, Allemagne Fédérale, 1967



# MILIEUS, ASSOCIATIONS, SIEVES AND OTHER MATTERS...

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## **1. Pocket c.r.i. at Zsenne Gallery - Bruxelles**

SCREENSHOT  
the best is always  
yet to come

## **2. Collective c.r.i. at a.pass - Bruxelles**

NO HOUSE NO  
PLACE NO SPACE

## **3. End presentation - July 2018 at a.pass - Bruxelles**

## BLOCK 18/II

30 April - 2 September 2018

Curated by **Pierre Rubio**

Composing a processual environment, the block consisted in a sequential ensemble of collective dispositives that were proposed to be appropriated, interpreted, developed and problematised by the artists and researchers. A metastable milieu in 'crisis' which evolved by shifting to new dimensions out of a series of analyses and temporary resolutions of problematics linked with the artists and researchers' projects considered as technologies. The basic structure was an arrangement of 1-self organised interactive events intersecting with 2-a series of three theoretical study days and 3-a series of advanced forms of feedback.

Organisation / Trajectory :

1. Twenty two self-organised interactive events of different dimensions : the C.R.I.'s // The acronym C.R.I. stands for Collective Research Interface. The researchers were invited to compose and propose participatory events that one could identify as shareable practices out of/around/through their individual researches. Instead of qualifying -and reducing- simply the object by 'collective practice' or 'workshop', the name 'Collective Research Interface' produced momentary shared interstitial spaces between different scales (private, public, cultural, social, personal, artistic, aesthetic, political and so on...) and enabled and supported a certain mode of attention, the one of technical mentality.

Excerpts from Pierre Rubio's proposition for the block.

# SCREENSHOT

the best is always  
yet to come

Pocket c.r.i.  
at Zsenne Gallery - Bruxelles

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My first output in the frame of the artistic research developed during Pierre Rubio's block was an interactive interface for one spectator at time where I asked people to reflect physically on image productions.

I worked with Alberto Favretto, an artist and technician coming from Venice to help me to build an apartment bicycle. We transform the bicycle into a machine which was able to produce the electric energy needed to switch on an image projector by using a dynamo.

People were invited to enter a hidden place, to chose by chance a group of images selected from an achieve of screenshots I have collected since 2009, and to move until they were exosted or until they saw the image they loved the most. At the end they received a text and the last image seen covered by the written "the best is always yet to come".

The process wanted to make visible the power of seduction that images actually produce on our will to see. The physical energy needed to switch on the machine was use as a way to measure the effort and the unconscious strategy entangled into the act of see.

video:

<https://vimeo.com/330494811>



# SCREENSHOT

the best is always yet to come



LAURA  
PANTE

ALBERTO  
FAVRETTO

MACHINE N°1



## FIRST PROTOTYPE OF A SERIES OF PROJECTIVE MACHINES

*SCREENSHOT is the first prototype of a machine to train images, but also a "cyclette" - an '80 apartment bicycle, a machine to train body.*

*We build up it between Venice (Italy not California) and Brussels using telephone as a medium, and finally, me and my friend Alberto, technician and artist, assembled it in Zsenne gallery for this first rehearsal.*

*In A.PASS - may 2018, I started a reflection around the agency of images, performance of body, apparatus of spectatorship\* through the point of view of the use of the body\*. Namely, I have asked myself what degree of propaganda there is into the use and into the production of images of the body we are subjected through our exposure to digital and media virtuality.*

*Briefly and actually and in twerm of representation: where is the projection of fascism strategies onto the bidimensional - 2D - screen of the devices that walk with us and describe our movement into the world ?*

*Propaganda, the inner agency of fascist images, is an action rather than a concept. It is a movement of reciprocity that stoles degree of freedom to the viewer, setting a model, or an idealistic shape, to conform to or within. it is the silent homogenizing action of the suppression of subjectivity.*

*Around the agency of photography (and subjectivity) John Berger writes :*

The primary suppression of the social function of subjectivity has led to other suppressions: that of a significant democracy (replaced by

surveys of public opinion and market research techniques), that of a social conscience (replaced by personal interest), that of history (replaced by racism and other myths), that of hope, the most subjective and social of energies (replaced by the sacralization of progress as well-being). The way in which photography is used today derives from the confirmation and suppression of the social function of subjectivity. Photos, they say, tell the truth. From this simplification, which reduces truth to something instantaneous, it follows that what a photograph tells us about a door or a volcano belongs to the same order of truth as a man crying or a woman's body. If no theoretical distinction was made between photography as a scientific demonstration and photography as a means of communication, it was not so much for an oversight as for an intent. And the intention was (and is) to affirm that when something is visible, then it is a fact, and the facts contain the truth. Public photography has remained the daughter of the hopes of positivism. Now orphaned - because those hopes are dead - it has been adopted by the opportunism of corporate capitalism. It seems probable that the negation of the innate ambiguity of photography is closely connected to the negation of the social function of subjectivity. \*

*As a dancer and a daughter of a gymnastic teacher, I literally use the exercise of body as the interface and the device to reflect around this conditioning power. The machine works as a mythological one\*, namely, it trains the body in order to produce the energy to make an image becomes visible showing the mechanism of its own productions in term of aesthetic experience. As John Berger suggests, photography works with light and time, and, differently from drawing, it freezes the time in order to show its discontinuity and opens the impossibility of the mystery: a melancholy - the same agency of myth.*

## LAURA PANTE ALBERTO FAVRETTO

*MA BELLE AMIE ...*

*Tu m'as fêté ce matin... Tu m'observais. Puis un nuage a voilé tes yeux. Tu as soudain porté un étrange regard sur moi. Je n'ai plus su qui, ou plutôt ce que tu regardais. Suspens. Le temps s'est arrêté. \**

*DEAR FRIEND...*

*The images you have seen came from a collection of screenshots I made since 2013 until now. I store them into my laptop (CMD + SHIFT + 3) and I have shot them another time for this projection, of course I made some choices.*

*I asked you to train these images through an exercise that have trained your body making them visible. When you stopped to cycle the time of their projection has been suspended, and you have received the last frame of this ride hidden by a written.*

*Thank you really a lot, the machine couldn't work without your body. Sitting in the space of a cellar, you have made the light pulse, discontinuity was the shape of its and yours movement.*

*As for love, reciprocity is only a fascinating energy, a concept rather than an action. It encircles a mystery, maybe it doesn't exist, but it makes the machine of love works.*

*This impossibility let it conserves its own ungraspability. What amount of hope is hidden into the movement of its lack ?*

**THE BEST  
IS ALWAYS YET  
TO COME.**

## SCREENSHOT MACHINE N°1

*\* [HTTP://BADCO.HR/EN/PUBLICATIONS-ITEM/ACTIONABLE-IMAGE/](http://BADCO.HR/EN/PUBLICATIONS-ITEM/ACTIONABLE-IMAGE/)*

*\* G. Agamben, L'USO DEI CORPI. HOMO SACER, IV, 2, Neri Pozza, Milano 2014;*

*G. Deleuze, COSA PUÒ UN CORPO? LEZIONI SU SPINOZA, Ombre Corte, Verona 2007;*

*\* curated by M. Nadotti, Riga 32 - J. BERGER, FOTOGRAFIA E VERITÀ, Marcos y Marcos, Roma 2011;*

*\* curated by E. Manera, F. JESI. MITO, VIOLENZA, MEMORIA, Carrocci, Roma 2015;*

*\* D. Dufour, LETTRES SUR LA NATURE HUMAINE À L'USAGE DES SURVIVANTS, Calmann-Lévy, Paris 1999.*

# NO HOUSE NO PLACE NO SPACE

Collective c.r.i.  
at a.pass - Bruxelles

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*Only the untouchable can be touched with pleasure. And this is a joy reserved for beings made of tender meat, whose perceptive surface is always "predisposed to break". They are never so hardened as to stay not touched by the untouchable in which they move, nor so unreflective as to remain indifferent to the sweetness they might perceive.*

*Daniel Heller-Roazen, "Une archéologie du toucher".*

My second collective practice I purposed to my colleagues have had the shape of a Party conceived in collaboration with Paolo Danese aka Turbokrapfen, an Italian artist, dj and alchemist who started an interdisciplinary art project called "Discoteca Clandestina" which became a book titled "Tales From The 5D Ultraverse".

*In the summer of 2017, after many interdimensional events of alchemical and supernatural nature, the 5d Ultraverse received a whole new set of information and instructions from the future, regarding the evolution of the musical scene and the ascension from the third to the fifth dimension of existence of a selected group of individuals described as the "ASCENSION DANCERS", dancing to the rhythm of a new musical genre called "ASCENSION DISCO".*

*Paolo Danese, "Tales From The 5D Ultraverse"*

With this project me and Paolo tried to develop the specificity of the body of the ascension dancers. What kind of body they might have? And what kind of dance they might dance? In this occasion I developed the concept of 2D Dance which is a dance that flats down information from the 3D world using geometrical movements and symbolic figures taken from the history of rhythm gymnastic during fascist regime and the narratives around fitness with a focus on Jane Fonda mythology. I reflected around a "body" that could appear on the flatt interface of our multidimensional collective relationship, putting in trouble its very phenomenology in the real action of its exercise.

LET'S GO DANCING LIKE  
IT'S 3280 CE !!!

We are glad to invite you to  
THE FINAL DANCE PARTY

"NO HOUSE NO PLACE  
NO SPACE"

within the program of:  
'Milleus, Associations, Sieves  
and Other Matters' - block  
curated by Pierre Rubio

MONDAY 16th JULY 20:30  
A.PASS - 4th floor

20:30

DISCOTECA  
CLANDESTINA  
DJ // VJ set  
(IT - LT)  
[www.discotecaclandestina.  
wordpress.com](http://www.discotecaclandestina.wordpress.com)

2D DANCE VIDEO  
BY ELEN BRAGA, SINA  
SEIFEE edited by LAURA  
PANTE  
[www.elengruber.com.br](http://www.elengruber.com.br)

22:30 - 22:55

AN ASCENSION DANCE  
DIALOGUE  
BY LAURA PANTE + PAOLO  
DANESE  
[www.laurapante.com](http://www.laurapante.com)  
[www.paolodanese.it](http://www.paolodanese.it)

23:00

LATE NIGHT DINNER  
PRE(VIEW) END  
PRESENTATION  
BY LEO KAY + LAURA  
PANTE  
[http://www.thisisunfinished.  
com/](http://www.thisisunfinished.com/)

\*\*\* BURN BABY BURN !!!









## YOUR BLOOD IS STREAMING YOUR WIFI IS DREAMING

Have you ever seen a real Volcano? I mean one that is still active.  
Three years ago I was in the south of Italy attending a dance workshop and there, there is "HIM" - as they call it. Him is Stromboli, it is also the name of a island of Sicily.

One night we decided to ascend, to reach the top of the black hole of the volcano through a path half hidden by the sand. Everything around was black and sandy - except for him.

HIM is totally red, a red très shining.

It was artificial as only nature can be. I called him - ARTIFICIAL NATURE.

### WHERE IS THE FIRE ?

There were fires, lights, red spreading fountains // and moist cold black all around. It was September.

### DO YOU REMEMBER RILKE ?

Furio Jesi used to say in a letter written on the 10th of February, many years ago:

*"Since the beginning, the poet has a deformation of his gaze that makes him believe that without magic words he will never get to know the secrets of the world and perhaps not even to destroy himself. It's a deformation, because that's not true: to get to the desired point all you need is simple love.*

*The strange images, the mysterious events that my poems contain, are those of the secret forces that move the matter of life, they constitute that matter itself. Only they can enter into a poetry, because they are the living matter of self-destruction, and moreover they possess its charm."*

What kind of code there is in your language ? What kind of code in your dance ? What kind of code in the black back of your interface ?

### IS THERE A CODE AT STAKE IN THE ASCENSION OF SOMEONE'S DANCE ?

Ascension is a jump from the floor to the clouds, also if you could think it has something to do with religion, it is only creation, a lack of self in the present presence of your heritage - a cut off.

It is you far away since twenty years ago.

The code of Ascension Dance is a projection or rather its agency.  
Into technical drawing to project is a particular way of describing and geometrically representing an object or a space.  
The orthogonal projection, differently from perspective, is a particular projection described by a function where measures are unchanged in their proportionality. There we don't find interpretation but translation onto a space of mediation a background.

It is an action of mirroring, a double and centripetal movement, sculpted into the background of a dis - embodied virtual.

I am asking my self if the agency of the model (JANE FONDA in this study case) and its proper activity could eventually become a choreographic tool, a strategy to flat down an information, a tool of dis-embodiment.

Maybe the concept of the body is a myth, maybe body is a myth, the residual that is always yet to come.

### COULD THE MODEL HOLD FOR US A CERTAIN DEGREE OF Corporeality AND DISLOCATES THE CONCEPT OF PERCEPTION FROM THE INSIDE TO THE OUTSIDE AND REVERSE ?

Everything must happen in reverse, like maybe this party has tried to do.

If you try to look with one eyes only and flat down this information from your human perception figures melt with the back ground and deepness is lost.

This new kind of deepness a pretty beautiful one become a deepness without dimension but only dimensionality - a MIRAGE - a kind of pretty distraction. This depth is the one of a vision that burns (flatten) the object of vision itself - the model - and explores the mirage of a mutual and inorganic / disembodied corporeality.

A mirroring action with the purpose to disembody the model.

### JUST DO IT !!

**\*\* This text has been red by me during the 2D Dance dialogue just after the dj set by Paolo Danese**

# THE FLATTENING OF TIME AND THE XTREME NOW

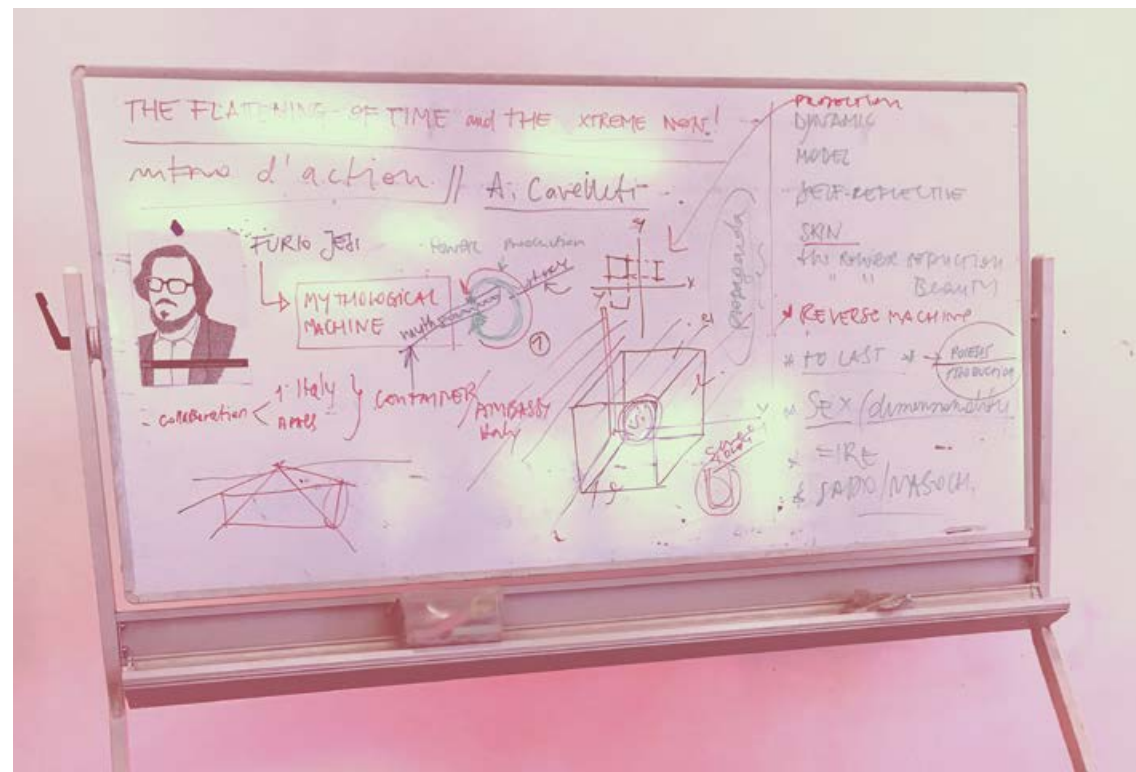
end presentation  
a.pass - bruxelles, July 2018

*An alchemical process of transforming thought into action, a means of engaging, tasting, practicing, exercising and exercising ideas; the galvanized experience of actively engaging with the unseen\**

\* <https://www.perfectwave.org/xtreme-now-by-taraka-larson-web>

This presentation has been done through the action of **DISPLAYING** and **displacement**. I exposed a series of **OBJECTS / CONCEPTS / MOVEMENTS / DYNAMICS**.

The action or the agency of exposition will be done through the procedure of the **MYTHOLOGICAL MACHINE** developed by **FURIO JESI**. Through his texts, F. J. seems to underline our impossibility to go out of the mechanism of the machine but suggest the action of lean on its function, as the skin lean on our internal organs and bones. This action is an action of destruction. It means not a death for an ideal but the loss of the "I" in order to destroy the manipulation of the time by the bourgeoisie ideal showing the mechanism of composition of the machine itself. I called this action the action of the "reverse machine". The agency of this machine is to flatten down (to reduce) informations from the vertical to the horizontal plane "of the discourse" in order to make visible the optical illusion underline in images productions. I called this practice a **Two Dimensional Dance (2D Dance)**.



# UNSETTLED STUDY

## BLOCK 19/I

7 January - 31 March 2019

Curated by **Vladimir Miller**

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### 1. **Painting as researching**

FROM THE PHONE  
IT LOOKS LIKE A SPHERE

### 2. **Half Way Days proposition**

SHIFTING THINGS  
anaerobic analysis on order  
and disorder

### 3. **Performatik // march 2019**

A SPACE TO BE RED  
performative installation

Continuing the line of inquiry from Uninvited Research, Block 19/I will again come together around the questions of mobility, logistics and gestures of moving, settling and unsettling. All who research, work and support at a pass including the Research Center, the administration, the curators and production support are invited to join the process.

To initiate the building of an institution which can support study a pass will host Settlement, a practice of being together while building the space for the individual and collective practices of research. Through a series of workshops with Philipp Gehmacher and Moritz Frischkorn and by presenting research to each other during the Half Way Days we will further develop this space into a multitude of individual research situations and scenographies. We aim to be able to move the resulting lecture performance spaces and works to KANAL Centre Pompidou Brussels and open them to the public of the Performatik Festival at the end of the block. We will perform and host this collective Unsettled Study as an intertwined complex space on two consecutive evenings.

Excerpts from Vladimir Miller's proposition for the block.

# PAINTING AS RESEARCHING

## From the phone it looks like a sphere

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The first exercise I made for the settlement initiated by Vladimir Miller was a continuation of the 2D Dance practice I started during the first block. This time I brought back my skills as a drawer and a painter, the tools I use to think and craft and at the same time to perform.

I found very interesting to come back to this classical methodology as a way of reflecting in action. I decided to paint into a circle the images I developed and filmed with the collaboration of Elen Braga for the party "NO HOUSE NO SPACE NO PLACE" produced in collaboration with Discoteca Clandestina and Paolo Danese.

The last action was to shift the perspective of what I have done, from an horizontal plane of drawing to its mirroring dimension hanged on the ceiling of the space of a pass. The result was a sort of optical illusion where the figure painted started to come out and fall down from the flattened paper when it was photographed using an iPhone 7.

The title came from the answer a friend gave to me when he received the image sent using whatsapp.



# SHIFTING THINGS

## an aerobic analysis on order and disorder

Half Way Days proposition,  
at a.pass, February 2019.

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It's not a treath but a truth that our mind and our scholar education has, for most of all, had the tendency to shape a civil body and an educated person capable to stay HERE in this space with all of you - our pairs.

I would like to workout, to train, NOW with you the topic of ORDER and DISORDER in the meanwhile of our designing practice.

A designing practice means for me the draw, the constellation, the links, the path or the itinerary you actually and effectively do when you are thinking - every time you enter a space of study.

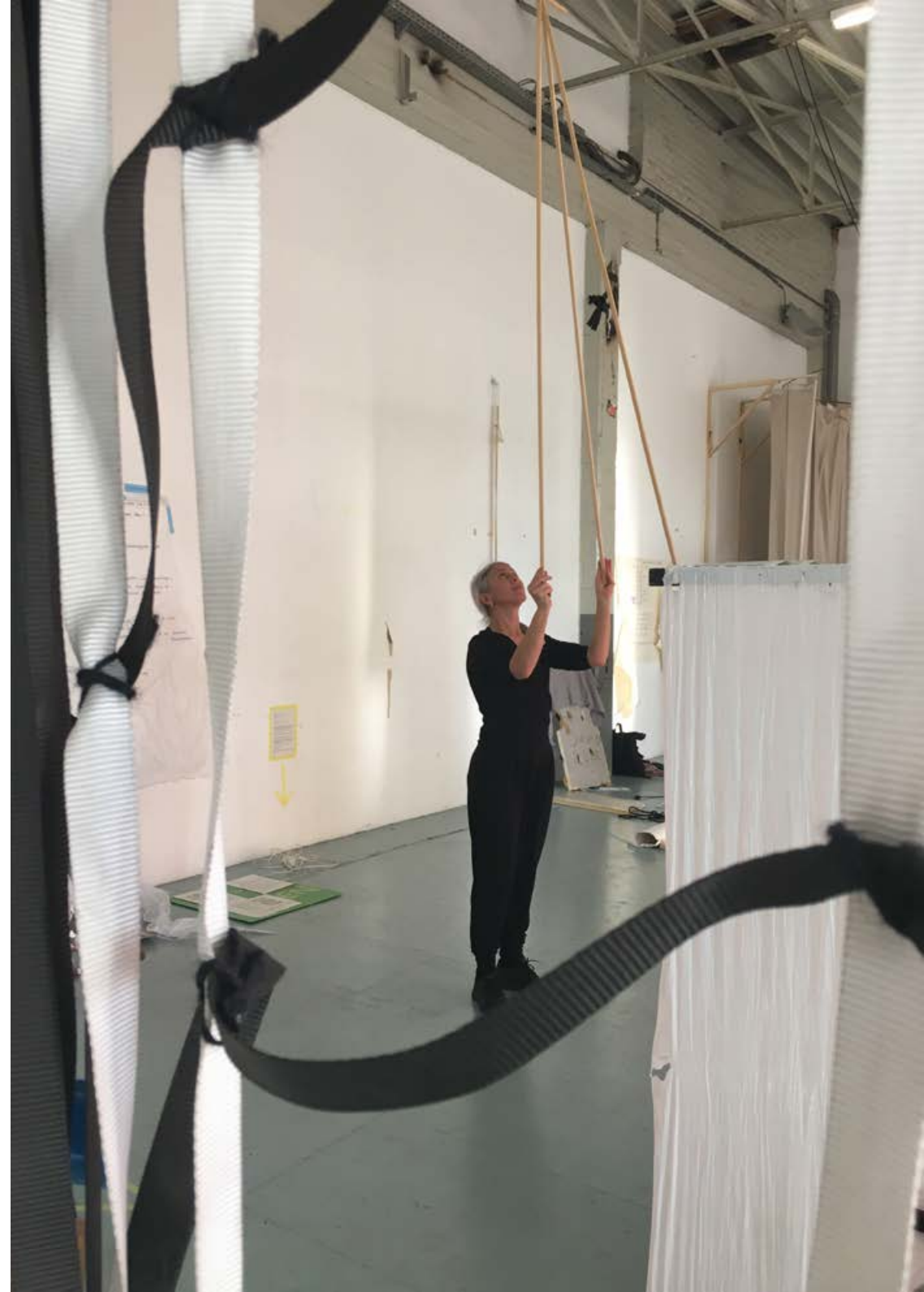
So now the question is how to train our AUTONOMY - AUTHORITY - AUTHORSHIP wearing the uniform with whom our specific CULTURE - CONTEXT - PRACTICE contribute to make us wear.

How much you could effectively put in question or take a distance from your beliefs in the meanwhile are you embodying them?

This practice would like to hold together two different actions the one of letting our mind the possibility to stay messy and the one of put in the center an action of tiding up.

But what does it EXACTLY mean ?  
How does this EXACTLY work ?

1. Let's give a LOOK to this space (remebering the sensible gaze initiated by Nassia's practice);
2. Feel the different property of materials that you meet while walking into the space as: COLOR - DENSITY - TEXTURE - POSITION in the space;
3. Look at the position your BODY take in relation to the SPACE - THE OBJECTS - THE OTHERS' BODY
4. Let's start to tie up;



# A SPACE TO BE RED

Performative installation  
at Kanal Centre Pompidou,  
in the frame of Performatik 2019.

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“A Space To Be Read” is a combination of video, sound, lights and dance. The performance is conceived as a document on the agency of propaganda and the use of body in the production of images within totalitarian ideologies.

The performance was conceived as a one-to-one experience in the middle of the shared space curretad by Vladimir Miller and Philipp Gehmacher. I create an installation rendering a part of the red pavement of the first floor of the venue using a simple red and flat plastic surface, creating 3D standing polygons. The difference of scale flicked with the presence of my body between the shapes.

I invited the spectator wear a pair of head phones and to listen to the sound of the video projected in the same space of the performance, while my body was moving accordingly with the geometry suggested by the polygons.

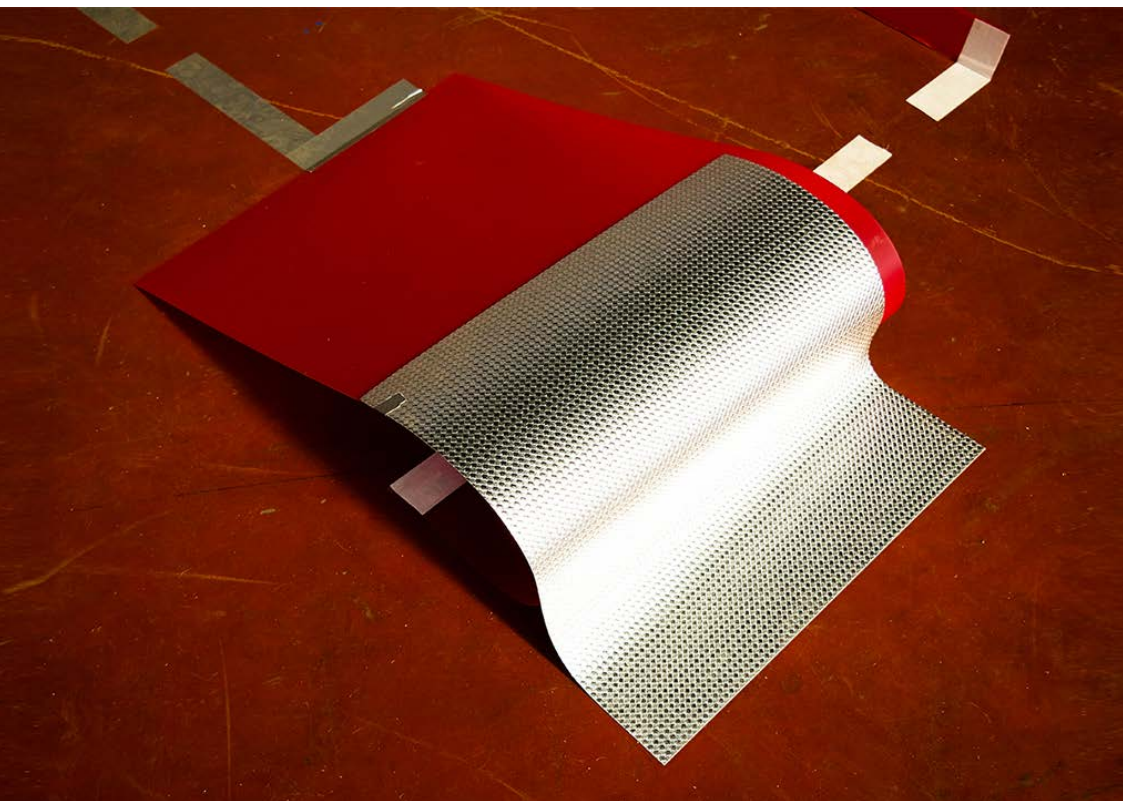
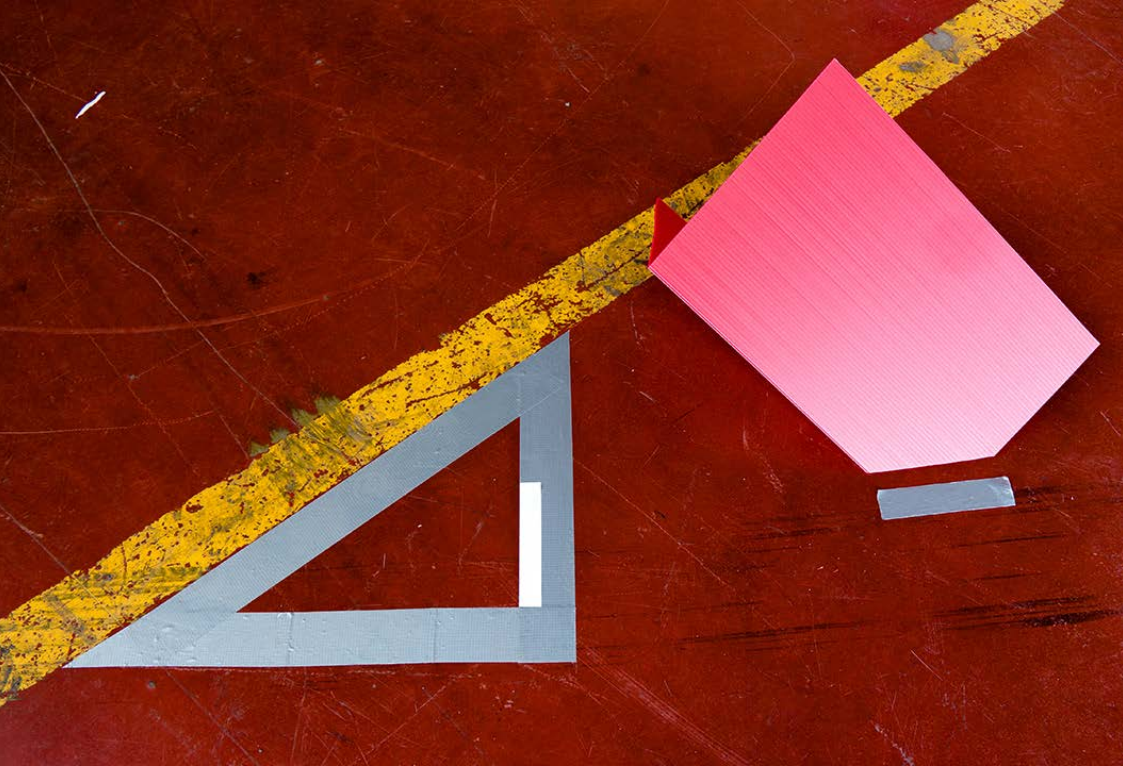
The projected images suggested a reflection on the use of the body as a model for design practices and the organization of it by fascist regimes in visual propaganda connecting fascist gymnastic to fitness and corporeal models.

video projection at Kanal:  
<https://vimeo.com/360113525>  
password: Laura

video of the performance  
<https://vimeo.com/359973861>  
password: Laura









# TROUBLED GARDENS

ecology of artistic research

## BLOCK 19/II

29 April - 28 July 2019

Curated by **Nicolas Y Galeazzi**

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### 1. A one day workshop

co-curated with **Cristina Kristal Rizzo**

#### FORM AND FORMAT

the action of touch decoding

### 2. Half Way Days proposition

#### A BLIND GRAFT

### 3. End presentation - July 2019 at PAF -

**Saint-Erme-Outre-et-Ramecourt, France**

#### 2D SCRIPT

in collaboration with **Diego Echegoyen**

The earth faces troubles of kind humanity never experienced before: climatic changes induced by humankind are dramatically destructive and – meanwhile unavoidable. Therefore we can register a shift in the environmental movement from an understanding of trying to prevent the planet from a catastrophe to mere dealing with life within the consequences of climate changes. This perspective fundamentally shifts our culturally abstracted understanding of nature – and therefore it poses big questions to the arts as a source of cultural knowledge for that great deal of life. The catastrophe might mirror the impossibility of hierarchical understandings of the relation between nature and culture, but it also forces us to the obvious insight that all vital cycles – whether social, ecological, technological, cultural, mental, emotional, economic etc.- are inseparably connected ecosystems.

The aim of this block is to challenge our individual research aims as living creatures and companions in and as ecosystems. Hyper related, affecting, and never singular, our researches are – however – in resonance with their surrounding. We can not ignore the influence of these aspects, but we are also hardly aware of the performance of these influences on our practice.

Therefore, this block IN-vites you OUT. Where to investigate and experience a behaviour as ecosystem better then in the outside – an outside, that immediately takes us in, makes us being a part of it! ,Outdoor‘ – at places with-out-doors – might be the right term. Where weather and biosphere meet industrial (side-)performance, migrant activities, walls, traffic, sun – and state power, written and unwritten laws etc. interact with each other.

Excerpts from Nicolas Y Galeazzi's proposition for the block.

# FORM AND FORMAT

a day of dance research around touch and its agency developed with the Italian choreographer **CRISTINA KRISTAL RIZZO**.

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*It is a system that organizes time more than space, it is a rhythm that organizes vision, the scanning of transforming body states. I do not consider my work as a 'choreographic', I do not organize time and space to produce an image that belongs to me and defines me as an artist, I am interested in alterations, changing temperatures, trips and oscillations, poetry and not language.*

**Cristina Kristal Rizzo**

Dear friends,

here we are with my invitation for a collective meeting with **Cristina Kristal Rizzo**, one of my external mentor in the habitat of my artistic research. We will spend together 4 short hours practicing and discussing an expanded notion of thinking linked to some words/worlds at stake in our journey through the trope of ecosystem initiated by Nicolas in the habitat of Trouble Garden.

The iridescent - co - existent dimensions of Cristina's work we will guide us to practice together through the expanded agency of "touch", de-framed by the encounter with the Garden habitat, our own research languages. We will try to re - de - frame the very concepts at stake in our design practices as: causality, matter, nature, technology, artificiality, body, time, space, and whatever - some - things you feel the need to graft in the vital cycle we are going to open and activate together.





\* ULTRAS

\* 2D DANCE

\* ARTIFICIAL

\* EXPLOITATION

\* EXPOSURE

\* NATURE

\* SUSTAINABILITY

\* FORMAT

\* HUMAN

\* NATURAL

\* FORM

\* ECOSYSTEM

\* BODY

\* FORM-OF-LIFE

\* LIFE

\* BACK GROUND

\* SELF

\* 2D

\* HABITAT

\* DIMENSIONALITY

\* REALTIME

\* COMMUNICATION

\* FRAME

# A BLIND GRAFT

a one-to-one blind exploration  
in the frame of the Garden

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Nicolas Y Galeazzy purposed us to enter into a circle of adoptions in order to develop our search and to process it through the perspective of one of our colleagues' research. I had the possibility to adopte Christina Stadlbauer's application which consist in a deep venture into the realm of plants and our possibility to communicate with them.

After founding this goggle in a flee market I decided to use it as a blind tool and to draw by hand, with water colors, a big green eyes on it. This goggle became the archaic tool of a search about how to develop the necessary conditions in order to make an unknown resarch into the possibility of communication. I wanted to create a raw environment in a shelter situated in a hidden side of the garden, our house for the block. There I asked my colleagues to wear the goggle and to listen to a series of inputs I made floating around them. I read, choosing by chance, some parts of a text I wrote, parts of Karen Bared essay "on touch, the inhuman that therefore I am", and I played some sounds and recorded music I prepared for the experience.

At the end of the ten minutes of the little workshop I used my touch, underling the osteopathic use of hands. In that practice hands use to establish a dynamic communication with body tissue in order to initiate the homeostasis, or the capacity to found the direction of a more healthy movements of the organs. Far from the medical prescriptions my wish was to suggest and to experience together the importance of losing our corporeal model or dimension in order to establish a possible connection with other languages.

video:  
<https://vimeo.com/359976304>  
password: Laura









# 2D SCRIPT

## a graft operation to write a script for a performance using distance and internet connection, in collaboration DIEGO ECHEGOYEN.

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Dear us,

*I'm writing this last text from my world, the one I am trying, always failing, to leave in order to be able to come closer to you, I can't. The only way is to dance, to move, and still it is very difficult. Life affects us in very unexpected ways, that wasn't my destiny but it has become, how and why may I accept it? The past regrets to give me an answer, the present often sucks but the future of this present is going to be amazing, or at least the agent is acting it, finally decides that the best strategy is to move backward, to move from the future future. It seems a possibility to play the role of the one who resists with a smiley face.*

*I originally received Cristina's object, I produced a 2D dance goggles Signe took, and I received again Pierre adoptee and proposition developed from Rui's one. By the way this is my last end-presentation for now. After different kinds of thoughts and confrontations, it happens that me and Diego started to play, to work, from a distance around this adoption process. Pierre's proposition was to work on "the rhythm of the city from a female perspective" looking to some texts and references around Situationist Psychogeographic practices and the flâneur figure by Baudelaire.*

*This last presentation would like to put in action my operations as a choreographer (and as Pierre's sometimes said to me as curator, artistic directors, designer and so on). It happened by chance that Diego texted me while I was deciding what to do for this last work, and we immediately started this psychogeographic procedure that leads us to this script. This means that we tried to let our similar experience to intra-act between each other, taking off some degrees of our human agency in order to let the consistency of its aesthetic process to appear, following its own formation (generative) path. For example there's an agency (Tamara at this point will laugh from Israel) in the images of the video that represents the matriarchal heritage I had from my Grandmother and the chaos it creates into the procedure of my family history. Quite everyone now belongs to the past, but my 3 girls family is struggling into the journey that will lead us to let these things to be adopted - This is what I called "from blood to blood - a female vital cycle" trying to refer to the relationship to wilderness of menstruation and probably to the way my mother educated me in silence.*

*I discovered that this is what I like to do within my artistic process and their spirit. As my home, my house, I think they are subject/object with a specific ecosystemic learning process, and as when you climb a mountain (the mountains of my childhood horizon), in order to save your life, the best thing is*

*to unlearn to be human using some artificial (and human made) apparatus. Ok, now at stake here in this 2D dance scripts there is the form of its sweet apparatus (Tamara laughs again, we invented this term the first time we drank together in Bxl, referring to the famous song "sweet operator"). The no mimesis practices initiated live by Diego now are its visible form, the doing of its research in real time.*

*We made our past going in parallel and I suggested him my story as a backdrop for his own external process in order to have the possibility to rehearse his own activity as an actor. Without trying to comprehend the origin of my thoughts I made them dance together with a partner who I felt could receive and respond to its secret message. I tried to create conditions, in this case a video, a timeline showing a compound of images, a visible habitat. I tried to not use censorship on Diego's text and to initiate my authorship by creating a container for the absurd and the impossible (the no answerable). There will be no resurrection but the possibility to comprehend that the strength we use to cry is the same we have to smile. This is what I felt, but I guess for Diego (or the dancer or students I will work with) this is not projected onto the work they are going to do but in the atmosphere or the smell around it.*

*In "Agential Realism: How Material-Discursive Practices Matter", the mythological but real figure of Karen Barad writes: "Performativity, properly constructed, is not an invitation to turn everything (including material bodies) into words; on the contrary, performativity is precisely a contestation of the excessive power granted to language to determine what is real". The secret always speaks with no language. I mean language is made through an action of approximation. It is a form between the others maybe. Also nature uses forms to communicate, but they are more products used to reproduce itself rather than to communicate, or at least they use their functionality to communicate, they know how to conserve their energies, they know how to do (to mean?) many things within a single action.*

*I send to you an invitation to a Google Doc this morning in order to create an habitat for my feedback section. During the time left from D.E. and L.P.'s performance, I would like to ask you to write there your impression trying to answer to these suggestions I put here in form of questions:*

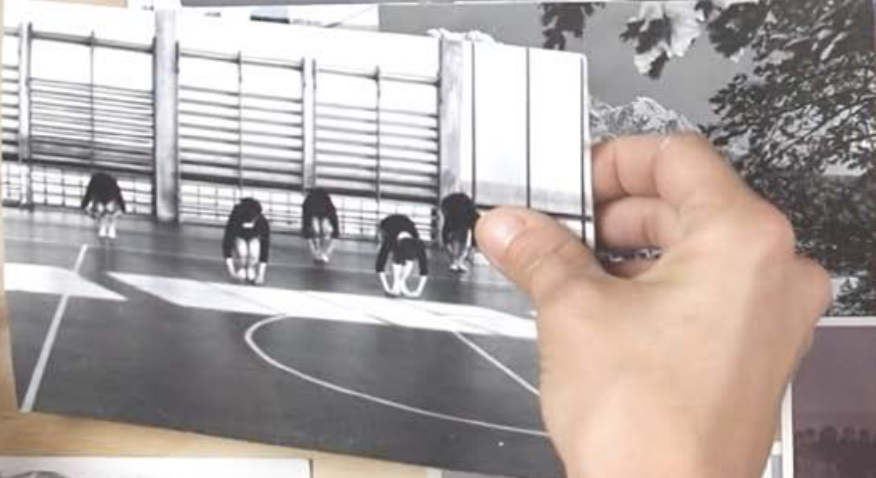
- What does this look like for you? what does it seem in terms of performativity, research?**
- How is time entangled in it? And how is your own tempo engaged in it?**
- Has (maybe not) your personal psychogeographical story been activated by this entanglement of time and presences?**

*I love to miss you!!  
A big hug L. P.*

video:

<https://vimeo.com/359980657>

password: Laura



## A 2D DANCE SCRIPT BY Laura Pante and Diego Echegoyen

**- Diego is sitted on a chair in front of the video projection, and a desk is positioned in front of him. On the desk there are a PC and some sheets of papers with this scripts.**

**- Diego looks at his hands and reproduces on the orizontal plan and informally the movements of L. P. hands appearing in the video. Thinking, writing, researching...**

**- L. P.'s (Laura) text on the video projection -**

This object is called "EL"

EL is an entanglement of the concept of ETERNAL LIFE and the operations of memory.

It has produced this 2D dance script: A PSYCOGEOGRAPHICAL JOURNEY through something we share...

Memory has the tendency to create myths in order to keep alive something that is dead, this causes modifications in our narratives. Those modifications are grafts plugged into the corporality of the phenomenon to produce new life within an artificial procedure.

The artificial procedure assumed in the 2D dance apparatus is the END OF MIMESIS as learning process.

This GRAFTING PROCESS aims to avoid homologation into the creative one, and to generate open form that entangled the artistic process into a vital cycle, replacing the use of mimesis with practices that encourage differentiations and overlaid relationship.

A form of life is an artistic one when it creates degrees of differentiation with the model it comes from.

Usually it has to carry

1. An analogic (arcaic) legacy to the model rather than an aesthetic one;
2. It has to be a pedagogic object and an artistic one at the same time;
3. It has to be as much intimate as it might be, but it has to be able to have a public agency;
4. This agency is the criticality entangled into its aesthetic appearance.

Those NO MIMESIS PRACTICES would like to establish:

1. New economy of communication;
  2. New artistic languages without a marketing surface;
  3. More capability to read other species' ways of communicate;
  4. And to develop other apparatus or organ to communicate between different nature of languages.
8. All this is for what ?

**- Diego stands up (with the papers) reproducing the last movements on the vertical plan, aproaching the audience with his chair**

**- on the video is still written: FROM BLOOD TO BLOOD. A (female) VITAL CYCLE.**

**[----- not on the video but in our mind: GRAFTING PROCESS (G.P.) // ARTIFICIAL SUBJECTIVITY (A.J.) // LAURA PANTE (L.P.) // DIEGO ECHEGOYEN (D.E.) // ECOSYSTEMICAL LEARNING (E.L.) // ETERNAL LIFE (E.L.) // ENTANGLED LAURA (E.L.)-----]**

**2. While many family pictures are displayed by L. P.'s hands on the vertical plan of the video projection (on the orizontal plan of L.P.'s desk at "home");**

**- Diego sits on the chair, now more closed to the audience, and reads D.E.'s text;**

**- D.E. voice real-time:**

*These are my hands and now I am performing. I am in my fingers, now in my eyes, now I'm back in the tips of my fingers. I'm standing on this table and my hands, where I am, will do their part.*

*I will play the E.L. procedure*

*Am I someone else?*

*Who else am I besides myself now?*

*Am I still me?*

*Roles, characters, functions, parts in a score, in a script, in a piece, a play, a choreography...*

*Who and when is present or absent, or present because of its absence when someone performs?*

*What is this dimension... here? What is this phenomena?*

*And what are her parts? How does it work?*

*What sort of dialogue can be established between the absences produced by distance or death?*

*Maybe "performing" enables a connection between those two dimensions of absence/presence.*

*A part of me, in the distance, feels that all who I know from my city, who I love and respect and care about and miss and would wish to be closer from, they are all a bit dead. All these things, these words, these phrases, these ideas I am pronouncing have been written in advance by someone who is being replicated on them. Echoed, recalled by them. She is not here but she is.*

*If Madame Bovary is Flaubert, if Hamlet or Richard the third or Lady Macbeth is Shakespeare, if I am Jérôme Bel or not... if she wrote what I'm saying and because of that she is somehow here...*

*Where am I? That different I that is not the one I am recalling when I am performing. Who am I? Are we both here? Are we sharing this, my body? Am I embodying her?*

**- D.E. gives the script to the audience and leaves the room;**

**- D. E. starts to speak from outside with a mic:**

If you read what is in these pages, this is the script... If you... any of you or none of you, we can just think about it, if you read this text that I wrote, this text where I am present even when I am not there, where are you? If you are reading my words out loud and I am there through your reading... How can you be yourself while you are being me? And where am I? Are we together on stage? Is this solo actually a duo or a trio? Are we a symbiosis? Are you grafting in me the way I grafted in her? Are we a monster made of what? By whom? By which phenomena...?

**- D.E. gets in again, takes his chair and go sitting back to the desk again**

How can I be in your place? How can you be in mine? Who fills who?

Does the author fill the character, or the other way around, or both one another? If that were the case we would have a schizophrenic author cause she is empty but full of different characters that paradoxically are not different from her when they are all together.

The gesture producing the performer's presence is filled by the author who created the role in which is present and which enabled the performer to produce the gesture. But the gesture is what enables this fictional dimension where a new presence emerges. So, the author is the reason why there is a role but the role embodied by the performer is only there because of the gesture produced by the performer who masters the skills to be or not to be (...) there, here, on the fictional dimension.


**- D.E. is saying the last part of D.E.'s text**

Now I am... and not anymore. Fictional dimension, not anymore. Now.

Between the script, in which I have the steps I must follow in order to let her appear, to let her emerge and the fulfilment of those steps, there is some room. A space between where the presence gains a new dimension complexifying my existence during this extremely brief moment.

Today, that today in which I was writing these words doesn't matter because in fact is not a day it was several days working. Is a past collected in this moment and besides that, it's a past time that has been thought as one future time that should become present, the present, this moment. That same extremely brief moment I mentioned before that has already gone. Now...and now, and so on.





**Thanks to everybody  
had chosen to develop  
actively, actually and  
physically with me  
part of this venture  
through the realm of  
2D Dance.**

**Thanks for the choice  
to not believe in a  
particular structure  
but in a particular  
realm, a silent touch,  
a messy state of  
foreignness, a strong  
faith into the failure  
through tears and  
fears, and above  
all thanks to the  
resistance and the  
effort when “no” had  
to be the answer.**