MARCOS SIMOES The langung body

advanced performance training



marcos simoes the langhing body



advanced performance training

'Laughter is an affection arising from sudden transformation of a strained expectation into nothing' EMMANUEL KANT

different videos of larshing Body · Body alroaded by laughing plack hole Tirenew?/Smiling??

'The "blackout" that covered the Northeastern states recently, may be seen as a preview of such a future. Far from creating a mood of dread, the power failure created a mood of euphoria. An almost cosmic joy swept over all the darkened cities. Why people felt that way may never be answered'

selected writings by ROBERT SMITHSON 'Entropy And The New Monuments'

LAUGHING AS A SENSATION, AS A BODY EXPERIENCE



The starting point for this work is to consider the laughing body as a hypothetical permanent body. The body passes through different states before arriving at the laughing point. I use the phrase of Kant as the beginning of my analysis of these different states. The expectation the body creates is an expectation that suddenly disperses into nothingness. It is the fact of falling into this state of incongruity, that creates the laughing fit.

When I think about a body completely absorbed in laughter, I think about a body out of control: the laughter takes possession of all the muscles, all the movements. The body doesn't arrive at controlling its movements, it falls into a state of no direction nor reference. The laughing body is a body lost in its movements, a body that tries to control itself, but gets overpowered by the laughing. The body loses its contours, and constructs a distorted image, an image troubled by the laughing it can not control. It senses this distortion, but the ridiculous is completely ignored by the addiction and the pleasure of laughing. The body permits itself doing movements it normally would never allow.

IN RELATION TO ANOTHER BODY

A laughing body in relation to another laughing body is a body in contagious complicity. The bodies laugh at each other, they laugh through each other, and they produce laughter out of laughing. By abolishing the reason for laughing, the laughing state becomes its own reason: the laughing is the detonator of the laughing, it's a circle, a spiral of contagious action. These bodies touch each other, they support each other, while at the same time drawing each other deeper and deeper into the



uncontrollable laughing state. These bodies are invaded by images and sounds in a constant loop (the one gets his own image mirrored while at the same time functioning as a mirror to the other), and this provokes their mutual laughter. These bodies create a relation in which taboos are breached, they allow each other to touch upon them in a way they would normally not allow. When caught in the laughing state, the body tends to reach out for the extreme, for a total loss of control. A contagious state, very close to the experience of pain, provoked by its incapacity to stop the laughing spasms.

I would like to make an analogy between 'the laughing-out-of control-movement' and the loss of references of the contemporary body. The body and its relation to '*le devenir*', the 'becoming'. What are the ideological and spiritual references of the contemporary body? The body trapped in an in-between space where the possibilities of '*le devenir*' are blurred, the body with its impotence to prevent what is going to happen, without access to what it is itself creating, this body finds itself in a place where it does no longer find a frame of social references to cling to. The movement of this body is strictly attached to a belief system that is permanently put at stake, in a constant state of doubt. The laughing fit in this body can be seen as a survival tool: as an answer to our bodily need to create sense, there where every kind of sense has been displaced or discredited. This body's relation to sense almost touches upon the non-sensical.

IDENTITY

The identity of the laughing state is blurred. Who am I in a laughing state? If there is no control of the self, my identity is blurred, the body is lost in the laughter, and loses its will. When it obliterates the very elements that define it, it becomes pure laughter.

CONTROL AND OUT OF CONTROL

Contemporary society is frequently referred to as a control society. We live under the constant threat of real or imaginary dangers. This state of permanent risk corresponds to a state of permanent control, a preventive 'preemptive strike-strategy' that is supposed to suppress the risk. A body that is all the time being controlled, is a body that has come to look at itself in a very peculiar way. It is a body that has internalized society's gaze, in projecting both its own and the other one's 'regard' on itself.

My proposal with laughter is directly related to this 'regard', to this control, to this risk. The (individual and social) body has created a constant fear of running risks, the risk being so present that it avoids any kind of risk-taking altogether. The body is afraid to act, is continually in a state of prevention. The question now is how the body can acquire a sense of liberty in, or better, out of its state of control?

For me, laughter proposes another look at this continuous state of fear of acting, of doing, of proposing something new. Since it is exactly the sense of 'the new' that seduced society into a permanent state of fear, it has become weary of 'new' proposals. The craving for the new is tinged nowadays with a sense of impending catastrophe, and the fear associated with it. In this context, how can we still believe in new possibilities?

warfill Endel wheel tob. The H concept reheare mound there released briling & another release The N uncert forth Aligo dandy

sehearsely!

or that he was in a way connected with the result the the effect will be loss methods at Alus's practice the reflection a connected the districts a connected the during of his interview later. monthing interview structure (each of nothing)



In my perspective, humor can play a very strong role in this particular situation. Through laughter, the body expresses the need to create lightness, to turn around the embodied freight, to bring itself into a laughing state as a strategy for survival, to mirror our societal situation, by a subversive bodily experience. The laughter puts our existential situation into perspective, and adds to it a sense of release and relief. But:

What can the body create and generate in this continuous state of laughter? What kind of movements does a body generate in this particular situation? When the sense of catastrophe is so extremely present, can the laughter indeed function as an antidote to administer at a time of tragic awareness, and how?

THE RELATION SENSE AND NON-SENSE

The body is continuously in the act of creating sense, of constructing meaning. And it is this sense-making body that interests, in as far as I'd like to place it in a context where especially this act of constructing meaning becomes impossible to fulfill. For me, the field of possible interpretations today has become so huge that it started to resemble a black hole of meaning, which I find a very interesting concept. The black hole for me is a place I'd describe as a container full of energy, a place full of potentiality and possibility, that nevertheless doesn't allow for these possibilities to be realized or perceived. I don't consider the black hole as a negative space, since for me it is a place of mystery. A place we don't know, of which we cannot know where it leads to, but which is nonetheless full of unrealizable potential. For me the laughing body functions in a very similar way as the black hole. If we imagine the hypothetical situation of a body completely absorbed in laughter, for me this body is a container full of energy (a container generated from the tension deriving from the risk-avoiding control mechanisms of the body). This body is in a continuous spiral movement, generated by these opposing energies, by a dense gravity from which it tries to liberate itself.

The continuous presence of non-sense in this space generates the continuous laughter, while the body at the same time unremittingly keeps trying to restore sense and create form. The form of this space is in a permanent state of expansion.

BLACK HOLE

Black hole: a region of space with a gravitational field so intense that no matter or radiation can escape.

Black holes are probably formed when a massive star exhausts its nuclear fuel and collapses under its own gravity. If the star is massive enough, no known force can counteract the increasing gravity, and it will collapse to a point of infinite density. Before this state is reached, within a certain radius (the event *hotizon*), light itself becomes trapped and the object becomes invisible.

Singularity (physics & mathematics): a point at which a function takes an infinite value: Especially in space-time when matter is infinitely dense, as at the center of a black hole.

I would like to make remark on and accentuate the analogy between this space and creation. Creation is for me a space where the body deals with mystery, with the unknown and by consequence with non-sense in its strict relation towards sense. It is a place full of possibilities, where the form, the sense is not yet pre-dictated, so creation is still possible, new associations can be generated, new logics can be revealed. Singularity (as at the center of the black hole), is the point where the body needs to be, where creation can appear and be revealed. With laughter my intention is to show this field, to put the body in this point of potentiality. Revealing the body absorbed by laughter, by this spiral movement where the non-sense is very present. I would like to show the body in relation to the non-sense, the movements it generates in this field. Movements that are built up through sensations. I can only define a body absorbed in its laughter state, in pure hypothetical form and consequently only defined by sensation.



'The museum of the void' by ROBERT SMITHSON

SENSATION

Sensation:

- A physical feeling or perception resulting from something that happens to or comes into contact with the body
- An inexplicable awareness or impression

 $Origin: early 17^{th} \, century: from \, Medieval \, Latin \, sensatio \, (n-) \, from \, Latin \, sensus \, (sense)$

Laughter starts with sensation. To make this sensation visible, its intensity has to become so present that the body itself becomes this 'sensorial space'. I have to throw myself into this sensorial space to be able to work from and on it. The intensity of this sensation is stretched, exaggerated to the extreme that the body confronts itself in a space that blurs every kind of sense-making. The body is challenged by this unknown space, in which it becomes unrepresentable. Everything becomes an exaggeration. By laughing, I throw myself in the void, in the not-knowing of what is there. A place where language is uncertain, language is confronted by non-knowledge, by a nonspace, to a place where knowledge and space are not defined. The body becomes sensation. The object (body) is dragged in by the subject (sensation/laughter). For me singularity is the point where all these occurrences can happen, where creation can succeed. Taking the above-mentioned definition of singularity, in which singularity is defined as the point where a function takes on an infinite value, for me this is analogous to the starting point of creation, in which the artist has to find himself, in which possibility acquires an infinite value too. The artist is dragged out by the black hole, out of this point, where he doesn't know what he will engender, and he just lets himself be carried out, dragged into creation by the non-space, by non-knowledge, by sensation.



'Je suis le peintre de l'espace. Soyons honnêtes, pour peindre l'espace, je dois me rendre sur place, dans cette espace même.' – YVES KLEIN

THE BODY IN RELATION TO THE VOID

My proposal with 'the laughing body' is an attempt to represent the body in its relation to the void. Maybe I could replace the word 'void' by 'nothing', but even though I feel tempted to do so, this substitution seems particularly delicate. For me, the void and nothingness are strictly related. They become the same or, maybe better, they interlace themselves until the point of almost overlapping through sensation. The body in its relation to the void is directly associated to nothingness, but this nothingness and this void are at the same time not empty spaces, they are spaces full of movement, full of happenings. Only these movements in some way seem to be non-sensical movements. In these terms I can name them void, emptiness and nothingness.

The body in relation to the absence of sense. When the body is dragged out by the laughter, it carries these same characteristics in somehow, this loss of references, these out-of-control movements with no concrete direction, this presence of two opposite forces like gravity and lightness, the voice that just emits a sound with a particular vibration but no particular language, this presence of incongruity, distortion and the blurred, this expression of the faces with no particular references to what they mean, etc, etc.... The laughing body proposes another way of reading

and looking at the body.



the laughing works

PUNCH LINE (DECISAO/DECISION) | LAUGHINGDRAWINGS | LAUGHINGWALK | LAUGHINGAME



PUNCH LINE (DECISAO/DECISION)

Punch line: the final phrase of a joke, providing the humorous or dramatic point.

"L'essence de ce comique (comique absolu) est de paraître s'ignorer lui-meme et de developper chez le spectateur, ou plutôt chez le lecteur, la joie de sa propre supériorité et la joie de la supériorité de l'homme sur la nature. Les artistes créent le comique; ayant etudié et rassemblé les éléments du comique, ils savent que tel être est comique, et qu'il n'est qu'à la condition d'ignorer sa nature; de même que par une loi inverse, l'artiste n'est artiste qu'à la condition d'être double et d'ignorer aucun phénomène de sa double nature." BAUDELAIRE 'L'essence du rire'

A joke can be defined as a structure, that guides the listener into a certain story or action that seems to make sense, until the moment the punch line arrives and the sense is completely inverted. The punch line breaks up the sense of the structure opening up a completely non-sensical space. The punch line is the line upon which sense and nonsense meet each other, provoking the appearance of laughter.

I am especially interested in the punch line effect, in the meeting point where sense is completely subverted into non-sense. Where logic falls into the absurd, into nothingness, and as a reaction towards this switch the body ejects the laughter. The perspective is completely switched around, the logic is turned upside down.

Punch line (decisao/decision) is a video-soundinstallation in which the body falls into laughter after being hit by the punch line. The body of the artist and his relation with laughter. Why does this body fall into laughter? Where is the punch line situated? What is the relation between laughter and art? The body of the artist is a split body, a body that is at the same time one and another. The comic always springs from a dual relation: the one who makes laugh and the spectator that laughs at. The body of an artist is at the same time the body that initiates the laughing, and the body (the spectator) that laughs. The body of an artist is the body that exists in an in-between space, in the singularity space, which is the place of the contemporary body and the political body, the place of the fracture. What is this fracture place? This place where the body deals with the space of possibilities, the space of non-sense, non-knowledge, non-language. The space of creation, where the body deals with other kinds of knowledge. The laughable logics in a certain sense. The game space.

Robert Smithson defined this space as the "haha"dimension (the fourth dimension), when he makes an analogy between the different types of laughter and geometrical forms.

'Fuller was told by certain scientists that the fourth dimension was "ha-ha," in other words, that it is laughter. Perhaps it is. It is well to remember that the seemingly topsy-turvy world revealed by Lewis Carroll did spring from a well-ordered mathematical mind. Martin Gardner in his "The Annotated Alice," notes that in science fiction story "Mimsy were the Borogoves", the author Lewis Padgett presents the Jabberwocky as a secret language from the future, and that if rightly understood, it would explain a way of entering the fourth dimension. The highly ordered non-sense of Carroll, suggests that there might be a similar way to treat laughter. Laughter is in a sense a kind of entropic "verbalization." How could artists translate this verbal entropy, that is "ha-ha," into "solid models"? Let us now define the different types of Generalized Laughter, according to the six main crystal systems: the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyramid (Tetragonal), the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (Triclinic). ' ROBERT SMITHSON Are we still able to generate these solid models, is this body still capable of new propositions? My work questions this proposal. What kind of work am I producing? What kind of work can I produce through laughter? The relation to the laughter as a waste of energy, discharged energy that normally falls into the void. How can I use this energy to create work?

Contemporary body / Singularity / Punch line Contemporary: existing or occuring at the present time.

Giorgio Agamben in 'Qu'est ce que le contemporain?' puts the question, 'from who and from what are we contemporary? And what means to be contemporary?'

Giorgio Agamben situates the contemporary in the rupture, in the fragment, or to be more concrete, in the 'déphasage' between the 'actuel' and the 'inactuel', between the light and the obscure. Defining someone as contemporary, is saying that he doesn't totally belong to his time, that he stands in this fracture, from where he's more able to understand his time. The fracture is the place to take a distance from your time. This fracture is the point where past and future meet each other, where the 'visible' and the 'invisible' touch upon each other. Agamben defines the invisible as a place full of activity, the eye activity, the off-cells activity (the activity of the eyes in absence of light), from which he brings a certain light, visibilty that is located in this obscure space. This obscure space is for me the center of the black hole, the point where a function takes on an infinite value.

The point of fracture where the contemporary body is situated marks the point for creation. In other words: Singularity?

Is singularity not the same thing as the punch line? Singularity as the point where the sense and non-sense meet each other, and the laughter as the black hole.

Singularity and the punch line are both points where the paradox, the incongruity appears. They hit you in a such a way that everything becomes blurred. Until a new sense appears. The moment a certain way of thinking, of functioning breaks down, obliging you to see things differently. A mistake that appears in order to make a new understanding appear. The element of trouble.



LAUGHINGDRAWINGS

Laughter and its relation to work/praxis (from Greek *prattein*: "to do" in the sense of acting), and poiesis (from Greek *poiein*: "to produce" in the sense of bringing into being).

The laughing drawings are drawings made within the energy of laughter: for a period of more or less 3 months I made a laughing drawing each day. The laughter is the motor for the drawing, the laughter makes the drawing appear. I force myself to mechanically produce laughter, which at the same time creates a drawing.

I use the situation of laughter as an intimate situation. I'm alone while I'm doing these drawings. The results do not have a logical form (formless), they look like sketches with no apparent sense. While I'm doing the drawings, I record myself and I show the result in front of the camera. What are these laughable drawings? What kind of product are these drawings? The laughter as an energy to practice, as energy for producing. But what kind of product?

The failure element. The result as a failure, in the strict sense of the product. The failure is accentuated in the fact that this product has no apparent function, nor even a sense of beauty. The proposal, the motor that brings me into the realization of this daily activity is questioning the product as a result. The fact that this proposal is a questionable product, reinforces the question. In this way the paradox of the meaning of failure became visible: the product as failure, the fact that the work exactly brings this evidence to the surface, that this question has been made visible, exactly provides the evidence for the work not being a failure in itself at all.

Presenting the work, a certain number of drawings are put together, to create another drawing. What kind of pattern shows up in the combination? Is there a sense appearing out of the puzzling of several drawings? Does the recombination of different 'non-sensical' drawings add a kind of sense to them? These are the questions that I'm playing with. The question of sense being constructed through simple daily labour, through a daily constancy in the producing of these drawings.



LAUGHINGWALK

Laughingwalk was a proposition for Istanbul. Starting out from an intimate and closed situation, I made this proposition for a public space. The proposition consists of a walk of more or less 2 hours. Walking and laughing in the streets of Istanbul. This proposition came to my mind for several different reasons. But the one that was crucial to me, was the fact that I make this walk in a different culture, with different religious and political references, and a completetly different language than mine.

The proposition relies on the question: how do I laugh in a public space like Istanbul's? What kind of relations can be created? And how can these relations through laughter create a certain path? Where does the laughter bring me? Which kind of contacts, meetings will occur, if they occur at all? If the laughter can be a tool for communication, in which way can that be? (The fact that the language, social and cutural barriers are broken up through laughter?). How does the body act, with the laughter as a motor to move through the city? The laughter as the energy, the reason for taking up the act of walking.

The body is in constant activity through laughter. I'm not interested in a certain statement, but in a certain way of acting, in doing. The body in action states at the same time that the environment affects and provokes this constant activity.



LAUGHINGAME

The idea of a game structure for and as a performance came up as a solution to the problem of representation. I was struggling all the time with this idea. Instead I wanted a structure wherein the body would have the liberty to act, to reveal itself in a laughing situation. A situation in which a certain relationality between all the people involved would appear through the laughing.

I also wanted to put the concepts of 'authorship' and 'director' into question. The picture I've chosen for the presentation of the *Laughingame* (picture at the cover) has as intention to reflect and accentuate this idea of relationality, of the sharing of this experience. The picture is a video frame extracted from an interview we made for another proposal. All the time we were trying to record the interview, we got caught into irrepressible fits of laughter. The idea is to create a working methodology out of laughter, of the laughing body, in which the body acts and interacts with itself, with the other performer, the sound developer, and the public (how could the spectator be part of the game?). Throughout this structure our relation with laughter is revealed.

Elements of Laughingame: expectation surprise control/out of control no language contagion no direction noise memory looping sense/no sense

PUNCH LINE (DECISAO/DECISION)

beautiful so nice fantastic incredible great impressive unbelievable mega super i'm so amazed it's fucking brilliant i love it it's good extraordinary stupendous sensational refreshing soo funny wonderful exciting fabulous

amazing

horrible ugly disgusting terrible looser boring nothing annoying mega shit i'm so bored ti's fucking shit

i hate it it's bad dumb stupid awful it's bullshit soo sad it's nasty abominable atrocious





































LAUGHINGDRAWINGS

Brussels 15.02.09 20:50, Brussels 16.02.09 08:26, Brussels 17.02.09 08:46, Brussels 18.02.09 08:48, Brussels 20.02.09 00:47, Brussels 20.02.09 09:33, Brussels 21.02.09 10:00, Brussels 23.02.09 10:23, Brussels 24.02.09 01:21, Brussels 24.02.09 10:23, Brussels 25.02.09 09:27, Brussels 26.02.09 10:05, Brussels 27.02.09 17:36, Brussels 28.02.09 10:28, Brussels 02.03.09 01:26, Brussels 02.03.09 10:47, Brussels 04.03.09 00:05, Brussels 05.03.09 21:42, Brussels 05.03.09 21:46, Brussels 06.03.09 10:13, Brussels 07.03.09 20:19, Brussels 08.03.09 20:30, Brussels 09.03.09 16:57, Brussels 10.03.09 15:59, Brussels 11.03.09 21:27, Brussels 12.03.09 21:20, Brussels 14.03.09 12:15, Brussels 14.03.09 22:23, Brussels 15.03.09 20:47, Brussels 16.03.09 16:58, Brussels 17.03.09 17:39, Brussels 18.03.09 13:28, Brussels 20.03.09 11:06, Brussels 21.03.09 20:16, Brussels 22.03.09 22:47, Brussels 23.03.09 10:16, Brussels 23.03.09 23:34, Brussels 24.03.09 17:26, Brussels 25.03.09 14:38, Istanbul 27.03.09 00:07, Istanbul 27.03.09 13:21, Istanbul 28.08.09 19:58, Istanbul 30.03.09 10:41, Istanbul 30.03.09 16:01, Istanbul 31.03.09 14:07, Istanbul 02.04.09 09:06, Brussels 02.04.09 23:28, Brussels 04.04.09 10:19, Brussels 04.04.09 21:25, Brussels 05.04.09 10:39, Brussels 06.04.09 08:50, Brussels 07.04.09 09:08, Brussels 08.04.09 08:57, Brussels 10.04.09 08:37, Brussels 11.04.09 10:18, Brussels 16.04.09 01:15, Brussels 16.04.09 09.06, Brussels 16.04.09 17:45, Brussels 17.04.09 01:21, Brussels 17.04.09 09:00 ...













LAUGHINGWALK



ISTANBUI (Bosph

research & inspiration







when you stretch something until it's very limit, it cleasing become recognisable anymore. stretch image until it doesn't become recognisable anymore exaggerated movements, actreme emotions that mixes up until create a not recognisable image anymore.	10.07.08 I want to talk about a moment, an instant, where the things clash, if sound, where you transpose de image. The instant of possibilities. I'm trying to work with the notion of stretched and tense that the way, to his externe limit. Where it get so stretched and tense that the moment where there is a switch. I continue to work, with exagginated movements, extreme faces, as gettures, where the image is not necognisable anymore in this sens constitutions are open, it can transform in whatever, the field of possi- I was experimenting also with the sound of a big paper, that vibrated that vibrates. I think also about flash colors.			a. 1 gets in a certail 1 that is in this ve 1. axtrama lense all the posibilities is ope
g.	the tension between the image and re the tension between naturally and the the words are distorded, no form come out of it, i confronted the listening became completly blurded. pressure the impossability creates an pressure the impossability creates an pressure numbers are spaces where i put my body in determed context numbers are spaces where i put my body in determed context	atricality 공학을	Till die de the body is the reference to construct art, the body is the mesure, is the reference	 Instanted to work with excerne emotional images changes the very vicent one, and the exaggerated happy party one. And how easily is to switch from one to the other. very appreseive can suddenly be framitomed in a very smiling one. The superb feeling, the ocetasy feeling, the great feeling, the gorgroous feeling.
BECOM COODO BE WHAT (POTEN I BELIEV BELIEV BELIEV BELIEV BELIEV	ING COLOR ING COLOG ING COLOGOCOCOCOCOCOCOCOCOCOCOCOCOCOCOCOCOCO	ENCY	100	constructed? the transformtion of the body? the entering in a completely new of comunication? why not?

These constantly images of my body doing movements, actions that apparently look impossible to be reproduce

just do Itil

run, and crash against the wall just do it!!

- jump to the sealing, stick yourself into it and fall, don't be afraid, just do it.
- don't be afreed, just do it, make three loo pings, run, tail, get your self up, stick yourself against the wall and then smile to the public you are going to have fun, you will see it, go for it'll you are able to do it'l just believe and everything becomes possible!! take pleasure from it!! now! walk slowly, and then all of a sudden, open your legs, stick your head between them, smile, and run in the position!!!

I'm sure you can do ittl Just do ittl

oh yeah it's greatill tartastict!! (Sughsishlikaahbhunhhaaahbhunhhhunhhhunhhaabhh yuunhhh, saaabh emzingly greatti you look superbill genality you arell (m amazingli it's amszingli how beauthus everything islin so muchil so everythingli interesting isn't till you look great!!! so much funit! Lifeel so good!!! (laughs again) an ah ah ih ih uh uh ihi ihi ihi ahat!!!!

THE BODY SWALLOWS THE BODY SWALLOWS, AND GETS WET BY HIS OWN SWALLOW HE CAN'T STOP SWALLING UNTIL HE GETS COMPLETLY DRAWN BY IT

THE SWALLED BODY BY HIS OWN SWALLOW

THE BODY IS DRAWNED BY HIS OWN SWALLOW LIKE THE OTHER ONE WITH NUMBERS

AFTER BEEING DRAWN, THIS BODY HAS AFRAID OF SWALLING, EVEN IF HE HAVE TO HE COMPLETLY REJECTS THE IDEA JUST THE IDEA, GETS HIM INTO THE DRAWN STORY 15WALLOW, 25WALLOW, 35WALLOW. 45WALLOWS BUT HE CAN'T GOL LONGUER

HE GETS INTO THE DRAWN STORY

NO MORE SWALLOWS, HE KEEPS SAYING TO HIMSELF, NO MORE SWALLOWS.

SWALLOW OF THE BODY STORY INTO THE DRAWN BY IT, THE BODY WHO'S DRAWING KEEP HIM THINKING ABOUT THE THE SWALLOW THAT HE DOESN'T WANT TO REPEAT EVEN IF THE BODY STILL CAN SAWALLOW WITHOUT DRAWING. BUT NO, NO MORE SWALLOWS, HE KEEPS ON SAVING. I CAN NOT DO IT LIKE THE FISHES, WHO'S BODY CAN SWALLOW WITHOUT BEEING DRAWN BY IT.

possibility

The concept of possibility (unspecified qualities of a promising nature: potential), is

The concept of possibility (unspecified qualities of a promising nature: potential), is my starting point for the research. I pretend to deconstruct the concept of possibility in his different elements that defines a state of possibility. Which are the elements present in such a body state, physically and metaphysical ? how does a body deals with a state of becoming? with the presence of comething that is still not there but is there as a potency? potency as a factor of movement of mobility fowards the becoming. how can I build up a space of pure potentiality? which are the relation of this state with time? I'm interested in the tight relation with the past and the haure in the state of possibility and the tension that exists in this relation. This tension as the defineer of the state, of the elements that define this space, how does a body plays and movement relation with objects, sound and space. how does a body plays and relates with the objects(or example) with the intent to communicate a situation and not to represent a situation. to represent a situation

If keep on hyling doing things texts, without ex-expectations, where each thing drive me into-which is my starting point. Joesn't really ma-where this thing things me into. A line, ther i st visual point of view, things me into the satisfy point, where does it come the starting thing, is it connected to the r e rest of things ! () start into it. r, just gs that rive DUID ann Sta Buruthur where 8 do i give 017 a this continuity to in other days 3 ine

ine from

12

maybe i just make a work of different starting points are conected to and how does appear the continuity impulse, tragmentation, continuity

Cilleren.

Druumu

points.

And

NON

2

르

dillo

8

democracy is an horizontal e horizontal communication an horizontal language horizontal in the sense of sa

same ą

leve

with

mystification of the language in itself desmystification averything fails into

into

Auron

into 2 17

horizontal

Tiold

the der signs? 20.08 just 8 8 licen MU101 NDOW tron MULUN. Doubd IN CAL M -

80.61

g

000

3

ning

0000

10/10

2

1237

ultimbols?

DON'T THINK JUST DO IT

TRY, TRY, TRY, TRY

DO YOU BELIEVE IN POSSIBILITIES?

METAMORFOSES DO CORPO OSÉ

ATASTROPHES E FRANÇOIS WALTER

avant-propos (de Lewis Carroll aux stoïciens)

ntonin artaud le leâtre et son double

L'œuvre de Lewis Carroll a tout pour plaire au lecteur actuel : des livres pour enfants, de préférence pour petiter filles ; des mots splendides insolites, ésotériques ; des grilles, titues ; des nots spiendines insonres, esoteriques ; des grines, des codes et décodages ; des dessins et photos ; un contenu psychanalytique profond, un formalisme logique et linguis-tique exemplaire. Et par delà le plaisir actuel quelque chose d'autre, un jeu du sens et du non-sens, un chaos-cosmos. Mais les noces du langage et de l'inconscient furent déjà nouées et célébrées de tant de manières qu'il faut chercher ce qu'elles furent précisément chez Lewis Carroll, avec quoi elles ont renoué et ce qu'elles ont célébré chez lui, grâce à lui.

Nous présentons des séries de paradoxes qui forment la théorie du sens. Que cette théorie ne soit pas séparable de paradoxes s'explique facilement : le sens est une entité non existante, il a même avec le non-sens des rapports très parti-culiers. La place privilégie de Lewis Carroll vient de ce qu'il fait le premier grand compte, la première grande mise en scène des paradoxes du sens, tantôt les recueillant, tantôt les renouvelant, tantôt les inventant, tantôt les préparant La place privilégiée des Stolciens vient de ce qu'ils furent initiateurs d'une nouvelle image du philosophe, en rupture avec les présocratiques, avec le socratisme et le platonisme ; et cette nouvelle image est déjà étroitement liée à la constitution paradoxale de la théorie du sens. A chaque série correspondent donc des figures qui sont non seulement historiques, mais topiques et logiques. Comme sur une surface pure, certains points de telle figure dans une série renvoient à d'autres points de telle autre : l'ensemble des constellations-problèmes avec les coups de dés correspondants, les histoires et les lieux, un lieu complexe, une « histoire embrouillée » - ce livre est un essai de roman logique et psychanalytique.

Sigmund Freud Le mot d'esprit

et sa relation à l'inconscient. Traduit de l'allemand par Denis Messier

Freud avait un faible pour les histoires de « marieurs » dont on trouvera plusieurs échantillons savoures dans ce livre. C'est que le <u>Writz</u> - le mot ou le trai d'<u>esprit - met en rapport des choses et des pen-</u> sions hétérogères. Il les condense, il les combine

artpress

PERFORMANCES CONTEMPORAINES

DEI PUTE DEVENTS

anil, de la cause et de l'effet. C'est le langage mites (par exemple, le moment où commence c'ert ha ausai qui cotrepase les limites et l'équivalence infinie d'un devenir illimité (« pe Vequivalence infinite d'un devenir illaminé (« ne ilinomier roque trop longrempte, il vous brôle-ouspen pas trop profondément, cela vous fernit ol les renversiennents qui constituent les aven-Renversiennent du grandir et du tapetisser etts, dans quel sens ? » demande Alice, pres-lest toujours dans les deux sens à la fois, m inter lons elle secte deux sens à la fois, m ere toojours dans les deux sens à la fois, si une fois elle reste égale, par un effei d'opti-ment de la veille et du lendemain, le présent esquivé - « confiture la veille et le lende-mais majourd'hui, » Renversement du plus et mq milts sont cinq fois plus chaudes qu'une clies devraient être suasi cinq fois plus froides raison ». De l'actif et du passil - « est-ce mangent les chauves-souris ? » vaut « est-ce s-souris mangent les chau? » De la ceuse et re puni avant d'être fautil, criet avant de se

s-souris mangeni les chan ? » De la cause et er puni avant d'ètre fautil, criet avant de se avant de partage. mysterie de partage. mysterier de la contrastante de se avant de se avant de se avant d'ètre fautile. La contensionen de la perte do non propue en propue est l'aventuire qui se répéte à travers fama d'Alice. Car le nom propue cu singulier la perten do non propue. In propue est l'aventure qui se répéte à travers fama d'Alice. Car le nom propue cu singulier la pertendon se avoir est les nom généraires qui désagent des autors des autors d'alice de parte de se avoir est les nom généraires qui désagent des autors des autors d'alice de parte de la contension. Anni le pai personnel les substantifs metteris à lossère, quand les noms d'arrêt et entratione qui les properents toute identifé se moi, le langage des rénements, toute identifé se moi, le monde et Dies Cres l'épreuve du réctation, où les most une l'épreuve du réctation, de la most entration d'une communique au sayoir es substantis d'une communique au sayoir es substantis d'une communique au sayoir est substantis d'une communique au sayoir es substantis d'une communique au sayoir est substantis d'une communique au sayoir es substantis se substantes de se au sayoir es communique substantis personnelle se se au un a ce qui se passe, mais une auriceur objec-

11

LOGIQUE DU SENS GILLES DELEUZE
TENSION CREATION PRAWING

nartinine service Performance state from presence destroyers, 1988

12

PEAWING RESTRAINT



14





all in the present must be transformed

in potentia: Matthew Barney and Joseph Beuys

Station 1, was Bathrak (1960), an infant-sized basin filled with adhesive bandages and fat-soaked gauze. In the catalogue accompanying the show: Beuys explained the concept behind the sculpture, which begins to atticulate the philosophy behind all has work:

My intention with this work was to recall my point of departure and with it the experience and feeling of my childhood. It acts as a kind of autobiographical key: an object from the outer world, a solid material thing invested with energy of a spintual nature. You coold call this substance, and it is the transformation of substance that is inv concern in art, rather than the traditional sesthetic understanding of beautiful appearances. If creative relates to the transformation, change, and development of substance, then it can be applied to everything in the world, and is no longer restricted to art.

In the same way biography means more than just a personal thing. It means the interrelationship of all processes and not the splitting of life into separate compartments, a wholeness. By biography 1 understand the development of everything. My personal history is of interest only in so far as 1 have attempted to use my life and history as a tool.⁴⁴

For Berrys, the "transformation of substance" was far more critical than any finished, static object, and for this reason he strove to create an art form that was always in precess, contingent, and open to reconfiguration. As a fundamental component of his Theory of Scalpture or "warmth theory," the concept of "transformation" indicated for him the passage from taw energy into meaningful form. Beory understood this process, which has let roots in alchemy, as essentially dialecticat. The opposing forces of energy and form, of choos and other, are held in check via "morement," or the manifestation of the artist's will at well.



peter sloterdijk critique de la raison cynique

une seis. Ce num peut être méchans ou serven ou les druis une maivraise inté. De émis alors faciliement un son qui à « ha, ha « ou « bi hi» qui «a bien avec la mouvraise les arce émotion plus vive « est aussi au « hé hé « ou « fi mine l'expression du merris. Ce qui nous intéresse des lement surtiur le nou de la mourenie jois qui fait par-saite kunique, « est mourier la largue en menagent l'art til Eulemajargol 8, le fou agressif, qui sait bloi se mou-suripales des votres. Enlemajagel est la mouerne du kunique, Aul/Mirer de la tandares grossife



186

Time

Ficherd

simpliarity

was with

Loraki

OFTHE PRESENCE OF THE BODY

Essays on Dance and Performance Theory

any mix excess of intensity brings language mus space of "non-knowledge" (not the lack of, but that which goes beand, knowing), the unrepresentable inexperienceable of his "inner exprivace." In Blanchor, it brings out the remarkable disappearing time of the literary. The displacement is in and of excess, a too much for both expercesse and language, what blanchor calls "the quick of life," which communes all that is present till presence is precisely what is exempt from the present. The quick of life is the exemplarity, in the absence of any example, of un-presence, of un-life, absence in its visacity always coming back without ever coming."2

elip

TRAN

able

1.000

MA AL

*

.

Literature, like dance, is overfilled in its time by the immemorial mutant. This is not to suggest a sort of extreme version of representational theory, in which language would represent the experiminal excess by its man excessiveness the literary experience is essentially linguistic, an experience of the reprare and recurrence of language, of meaning and structure. Such language cannot be merely descriptive. "Descriptive langauge," hataille tella at, "becomes meaningless at the decisive instant

144 2 ONTOLOGY'S SYENTS

have the entrings of managements lead take one from the discussion ar-out of intergeneous." If Arbits, the hermities of entries, of interactly, are experiment, of the discuss, of mandems, of the entries of a brought to brought of the langement of mandems, of the entries of a brought to brought of brought interaction of the entries. Summer experises SCHOOL SECTION.

SAMUEL BECKETT

L'INNOMMABLE

Collection "double" Les Editions de Minuit

<text><text><text>

Coland Barthes Mythologies

Mythologies

POINTS.

que la boxe est un sport janséniste, fondé sur la démonstration d'une excellence; on peut parier sur l'issue d'un combat de boxe : au catch, cela n'aurait aucun sens. Le match de boxe est une histoire qui se construit sous les yeux du spectateur; au catch, bien au contraire, c'est chaque moment qui est intelligible, non la durée. Le spectateur ne s'intéresse pas à la montée d'une fortune, il attend l'image momentanée de certaines passions. Le catch exige donc une lecture immédiate des sens juxtaposés, sans qu'il soit nécessaire de les lier. L'avenir rationnel du combat n'intéresse pas l'amateur de catch, alors qu'au contraire un match de boxe implique toujours une science du futur. Autrement dit, le catch est une somme de spectacles, dont aucun n'est une fonction : chaque moment impose la connaissance totale d'une passion qui surgit droite et scule, sans s'étendre jamais vers le couronnement d'une issue.

Ainsi la fonction du catcheur, ce n'est pas de gagner c'est d'accomplir exactement les gestes qu'on attend de lui. On dit que le judo contient une part secrète de symbolique ; même dans l'efficience, il s'agit de gestes retenus, précis mais courts, dessinés juste mais d'un trait sans volume. Le catch au contraire propose des gestes excessifs, exploités jusqu'au paroxysme de leur signification. Dans le judo, un homme à terre y est à peine, il roule sur lui-même, il se dérobe, il esquive la défaité, ou, si elle est évidente, il sort immédiatement du jeu ; dans le catch, un homme à terre y est exagérément, emplissant jusqu'au bout la vue des spectateurs, du spectacle intolérable de son impuissance.

d'amphase est bien la même que celle du

Boris chaimpacance de



A film from Beckert

MAGE ATION

Avec Con forts fleuve. Boris Charmatz aura tenté un nouvel événement de corps. dans la * mise-à-mal * des présences.

ntentior BORISCHARMATZ

Le plateau est à mu, et on ne sait comment erus-là, dumeurs dont on attend la prestation, vont prendre poi sion de l'espace. Cette autre béance de l'espace impuléte étrangement. Il pourrait ne rien se passer, Faire le véle,

500

FACES

Leur versue, aux damesars, ne sassure guère. Les volla qui arrivent du fond de la salle, figures à tête ensachée, portant gants de manutention, descredant la rampe des fauteuits vides en un lent abordage. Rescapés de quel naufrage ? Ou, au coertraire, commando de quelle action terroriste ? Infiltration.

Plus tani, sur suitne, ou plus exactement sur une partie de la scine, dans un autre périmètre de con figures anonymement caposites vont donner corps à un paysage avec humains, le paysage d'une certaine stupeur où la chuine motrice semble s'être nompue queique part entre labeur physique et apathie, dans la commonon hallucinante (ce n'est pas le mot qui convient) d'une impossible incarnation, même pas à rebours d'un travall de chair que Borb Charmatz avait pu entreprendre dans ses précédents spectacles A bras le corps, Les Deparates, Aut: enen tionon, Henes) mais ici dans l'invocation d'une « détentionalisation de la chair », tra

sape qui boulevene le fundement même d'une danse possible Dans, des « notes saus la churtgraphie », Boris Charmatz précise les termes du contrat qu'entreprend de réaliser Can forts fleuve : « on délaisse les frux de la rampe et leur exigence (passer ladire rampe) pour expérimenter la realité de carps maintenus à distance. Par la même occasion, on essaye de déboulonner le statut du danseur en scère, en profitant de l'aat perspectif. Plutôt que d'ordonnances le corps du groupe, en applique les grands remedes : brouillage, indistinction, reconvernents, occutations, distance, dissemblance des parties en présence ». À parts de ce moment-là, on ne distingue plus bien. Mais se posent moins des problemes de visibilité que des questions d'incarnation. Ou plutôt : il est question d'incarnation. Le choix de brouiller, maintenir à distance, inter mpre same cesse, pourrait être une stratégie visant à s'écurter de la perception usacle des spectades du corps Mais le grand trouble, c'est le corps quand on ne sait plus très bien quel « propre » son seus recouvre, c'est la pré-

Le contre-acm à propos de Con florts fleuve pourrait être de considérer entendre cette « mise-à-mai », et l'espace de contention qui l'enterre, comme un jeu sado-masochiste infligé tant aux dameurs qu'aux spectateurs. Il s'agit tien evidenment de tout autre chose : comment enoncer aujourd'hui la réalité d'un événement de corps hon des images convenues, totalisantes et banalhees (jusque dans l'extravagance d'un voyeurbrie médiatico-publicitaire) qui imposenti au corps social un mode perceptif hasé sur le dopage aux stimuli, transformant le besoin de sensa-tion en sensation du besoin permanent, jamais rassante, qui vient à la fois nourrir et affamer la hantise du vide. D'une certaine manière, Boris Charmatz met ce vide à l'neuvre : identities camoufiées, sans visage, denuées de toute internition, non pas dressées vers un horizon, mais demunies de toute forme de dressage. Et par un singulier renvenement de plan, à l'image de portes qui basculent à l'oblique et inclinent le corps vers le sol, la contention s'invene dans un précipite sans limites, le vide se charge d'étaits de saturation. Les espaces sonores occupent la charr de l'image. Contrairement à la plupart des representations schriques, tria le son vient de l'image, ce sont les les nappes cinglanites du compositeur jopunais Otomo Yoshihide qui donnent à Con forts fieuve une épaisseur charnelle et une organicht refractaire, entre grisil et vrombisements. Ce sont encore les secrétions vocales des danseun, sur un mode etrangement opératique fait de miaulements, chuintements, grognements, élancements aigus qui font entendre tout un imouppanné du corps. Ce sont encost les mots du poète John Giorno, empruttés à un texte de la fin des années 60 (Pomographic Poemi, qui fouillent sans détour la publion sexuelle à son comble pour en laisser venir le vocabulaire le plus enu, le plus sauvage. Toutes ces couches, sonores, musicales et vocales, allees aus strates de lumière d'Yves Godin, ont à veai dire quelque chose de géologique : opération de forage dans la densité des corps pour en sonder la béance physique, enfossimement de la vision dans l'épense d'une présence qu'aucure représentation ne saurait contenie. Dimitri Quambias, Boris Charmatz, Julia Cima, Myriam Lebreton, Vincent Dupont, Nuno Bizarro et Catherine Legrand, qui interpritaient Can forts fiezve à sa création, avaient bien raison de se souhuiter « mutuellement bon courage ». Mais la traversée dont ils ont été les équipiers est sans doute arrivée à ce point de fuite ou les plus grandes œuvres déposent leur écume. Bien au-delà du spectacle des natio rantes apparences, le « fleuve de corps » remonte sel la chate des temps, labsant à la fin le regard vertiginessement en après departentes de l'actuel de songle internatione les la sonaite des designs, aesant à la ren le regard vertaglessacient en après dans le silence des carries de levitre tombant des cistres ; travail infini de décolement et de stratification, pulgent recommercement des intachres dans l'abandon contents de la sonaite et de la destinuition. CEB forme un vide (le mysitre des « trois rices »), ce par quoi voit pouvoir à nouveau respirer d'ultréneures plénitudes.

Jean-Marc Adalphs

remember Ŧ ш SCULPTEUR DE L'INFORM Paula personnelle 01 NCEO usmen. Rego of her. lexplanning herwork at the 0 same a critic politique tries to analyseit the critic and the aitst very funny relation How she explained her work was very funny

701

Yves Cessi de se immatérielle essions d'une sensibilité pio Klein picturale zone Eri



nsation de l'etre est en effet toujours déja partagée et l'amitié nomme justement ce e. Il n'y a la aucune intersubjectivité - cette chimère des modernes -, aucune n entre les sujets; c'est plutot l'etre lui meme qui est divisé, qui n'est pas identique t le moi et l'ami sont les deux faces, ou plutot les deux poles de ce partage.

amis ne partagent pas quelque chose ...: ils son toujours déjà partagés par périence de l'amitié. L'amitié est le partage qui précède tout autre partage, parce que u'elle départage est le fait meme d'exister, la vie meme. Et c'est cette partition sans et, ce con-sentement original qui constitue la politique.

signifie "soi-meme". L'ami n'est pas un autre moi, mais une altérité immanente dans la deux, l'hétérogénéité. En outre, le latin ego ne correspond pas exactement à autos, que ma sensation est traversée par un con-sentir qui la disloque et la déporte vers l'ami, vers memeté, un devenir autre du meme. Au point ou je perçois mon existence comme douce allius) est l'alterité générique, heteros (en latin, alter) l'alterité comme opposition entre C'est pourqoui l'aoi est un autre soi, un heteros autos. Dans sa traduction latine -alter ego intime de soi 'autre meme. L'amitié est cette désubjectivation au coeur meme de la sensation la plus ... le grec comme le latin -, dispose de deux termes poutr dire l'alterité: allos (en latin

> par apologues et paraboles poetiques, comme un savant age de Giglio Fava, le comédien atteint exemple, dan ber

un misérable histrion qui s'appelle, à ce qu'on nen, il déverse le plus profond et le plus royal népris sur son rival auprès de la princesse, sur Cornelio Chiappen ; et quand il est prince assyemps de personnalité, et, sous le nom de Giglio dualisme chronique, dans ulla. Ce personnage un change de temps en se déclare l'ennemi prince ansymen h Princissi

sent si fort, et qui ont beaucoup moins d'intenles monstruosités chinoises qui nous réjouisions comiques et dans certaines caricatures sculpturales gravité fait partie essentielle, comme les ainges, intiques dont j'ai déjà parlé, mais encore dans Il faut ajouter qu'un des signes très parti-culiers du comique absolu est de s'ignorer lui-même Cela est visible, non seulement dans ertains animaux du comique desquels la dn ou le croit

dana le spectateur, que s cependant, relativement à il aut hare une exception ont fait métier de dévelo etre, expliqué ; - que, po c'est-à-dire émanation, e de comique, il faut qu'i présence ; - que c'est spèc d'un magot de cheminé erat remarquer une etrouve l'idée dominant eneration, Une idole chin tit, ainsi que je l'ai, t t toutes ces définition shénomènes artistique le divertissement it du comique et de Ainsi, pour en phénomène rentre que absolu comme o ne nce d être à · diffère ouse, quo finir a

gho Fava.

Charles Baudelaire De l'essence du rire

Et pour en revenir à mes primitives définitions et m'exprimer plus clairement, je dis que quand Hoffmann engendre le comique absolu, il est bien vrai qu'il le sait ; mais il sait aussi que l'essence de ce comique est de paraître s'ignorer lui-même et de développer chez le spectateur, ou plutôt chez le lecteur, la joie de sa propre supériorité et la joie de la supériorité de l'homme sur la nature. Les artistes créent le

\$

+



Let us now define the different type of Generalized Laughter, according to the six main crystal systems: the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyranid (Tetragonal), the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (Triclinic). To be sure this definition only scratches the surface, but I think it will do for the present. If we apply this "ha-ha-crystal" concept to the monumental models being produced by some of the artists in the Paul De

models being produced by some of the artists in the Park Place group, we might begin to understand the fourth-dimensional nature of their work. From here on in, we must not think of Laughter as a laughing matter, but rather as the "matter-of-laughs."

He

1 10.

Solid-state hilarity, as manifest through the "

THOUGHTS

'... I am interested in form and the invention of new forms. I am interested in a concept of form as constant metamorphosis, of forms continually changing in other forms. There are no general prescriptions, no correct procedures or interrelationships, no rules or hierarchies, i don't believe in the formalization of form, formal invention for me is either generated by the internal necessities of a



Theoh. H. Java in Gunstein in BilbAD



Planter canding residue interests. A set super live Plant, -8 New

Constraints of the second s

d'angerennen famme Marin, mendel Ca d'angerennen famme anne bester pr an d'angerenne famme anne Villa Au er 1988, a' anne fam anne Villa Au

H. L. approximation of the second second



VALESKA GERT



a life Feel of Things 2004-2007



the





performance in Berlin "INTRANSIT FEITUAL the morrent when she arranges and rearranges and rearranges the rapers on a board stayed sticked on my mind.



the idea for continues. very stretched to the Lody like acodemics. also the idea of 20 Ker. Another that

Another that had this idea was bors charmatz ih i heatre elevision ! (I think is like this.!)) also staged very huch in my mind.

Container



NEVCE CUNNINGHAN



ot 'LE PIPE' HENVI Bergson Wie Politicatio FREHEARSEN' FREMICIALYS 'THE IDIOTS' LARS VON TRIEP '71 FRAGMENTES DU CHRONOUT DU HAJARD' I ALLANILLE' GOD FRD DU HAJARD' 'BLOW UP' ANTONNIONI

WYNOPSIS / The Last Clown. (on forme

d 22 12

REMEMBER NOW.

They



















10

AKNOWLEDGMENTS

SARA MANENTE (1) supported me all the time, encouraging me in my decisions, reading my texts and discussing my ideas. Sara's always present even when she's not there.

VARINIA CANTO VILA (2) in the train to the rehearsals in LOPITÂL, Antwerp. Creating *Laughingame* with me and helping with the movement research for *The Laughing Body*, we shared discussions and impressions in this experience. Thank you for your involvement and professionalism. It is a pleasure to work with Varinia.

CHRISTOPHE ALBERTIJN (3) made the sound for the video/sound installation *Punch line (decisao/decision)* and for the performance. Christophe supported with ideas, showing me lots of different references in sound, carrying sound speakers around and hearing/listening to our laughs for hours. MARCELO MARDONES (4) in a café in Istanbul where we went to work.

He did all the videos. Beautiful eye. It was a pleasure to work with Marcelo. Complete understanding without many words.

PATRICIA FERNANDEZ (5) with the costumes, bringing ideas for it, and discussing about Laughingbodies, like the joker and the clowns. ELKE VAN CAMPENHOUT (6) and CONSTANZE SCHELLOW (7) in Istanbul. Elke rearranged all my confusing texts and has been a big support and source of comprehension. Constanze did the mapping for *Laughingwalk* and was always available to help.

VARINIA with KYUNG AE RO (8). Working with Kyung Ae Ro in her piece Angle helped me a lot, with her beautiful observations.

Me with VARINIA (9) in the train coming back from the rehearsals. SARA (10) helping me with the recordings in PAF.

MORE ACKNOWLEDGEMENTS

I would like to thank also RAQUEL GUERRA, JAVIER SUAREZ, JULIEN STEIMER, ONDINE CLOEZ, LILIA MESTRE AND LES BAINSCONNECTIVE, BART VAN DEN EYNDE, JAN RITSEMA, DORA GARCIA, DESINGEL, LEEN HAMMENECKER, MARIE CAEYERS, HELGA BAERT AND ALL THE PARTICIPANTS, CURATORS AND INVITED ARTISTS OF A.PASS, for all the support that they have given me in this year of research that made this work possible to exist.

COLOPHON

of *The Laughing Body* 100 copies were printed.

this is number /100

The Laughing Body was developed within the context of the research programme a.pass a.pt.

a.pass is a post-master artistic research environment containing two study programmes: a.pt and a.s.

a.pt (advanced performance training) is mainly aimed at artists and theoreticians with proven experience in developing work in the performance field who want to question their own work, re-evaluate their trajectory, or explore a fascination that doesn't fit institutional standards.

a.s (advanced scenography) welcomes artists and theoreticians who want to investigate the notion of scenography on and off the stage. The programme offers practice-based artistic and theoretical input to professionals and newcomers in the field who wish to expand their thinking about scenography.

a.pass welcomes participants with a master's degree in either a practical or theoretical study programme and invites them to develop a personal practice-based research project, using the principles of self-organization and collaboration.

The a.pass training programme of both a.pt and a.s, takes 12 months and is organized in a rotating system of three blocks of three months each. At the start of each block new participants are admitted on the basis of their research proposals. At the end of the programme the participants present the results of their research to the public.

Based on the same principles of transdisciplinarity a.pass operates an autonomous research platform that can be used in the development of a PhD in the Arts.

For up-to-date information on the projects, please visit our website: www.apass.be



Posthogeschool voor Podiumkunsten is funded by the Flemish Community under Education.

The Laughing Body is the result of a 12 month research project, developed by choreographer Marcos Simoes, in the context of the a.pass | a.pt training programme.

His research trajectory can be traced throughout this publication, as well as in a performance and an exhibition that were shown in Antwerp (deSingel and LOPITÂL) in April & May 2009. These works were created in collaboration with video maker Marcelo Mardones, composer Christophe Albertijn and dancer and choreographer Varinia Canto Vila. All the work circles around the notion of *the Laughing Body* as a significant contemporary body strategy in times of confusion and dispersion of meaning.

This book contains thoughts, visual impressions and collages, revealing out of different perspectives and practices the challenge posed by *the Laughing Body.*

advanced performance training