

P E N D U L U M
Portfolio APASS

September 2019 - December 2019
- third block -

Diego Echegoyen

Looming score

co-curated by Lilia Mestre & Sina Seifee

September 2019/December 2019

Placing my body within the research

Do the Ego-trip!

There is no law - What am I doing here?! - Fiction can solve it

Research crisis - Argentinian crisis - Personal crisis

Who cares about citizenship?

Sixteen ax blows, the funeral of a role-play and the emerging of the sacrifice.

Turning towards myself

Positioning myself

Documentation on Scores

Last presentation - Performing Arts Forum

Referencies

Dedicated and external mentors: Florian Malzacher, Jeroen Peetrs, Nicolas Galeazzi, Esther Severi.



ooo

Looming Score, co-curated by *Lilia Mestre & Sina Seifée*

This is how I read - This is how I think - This is how I do (this thing that I am doing now)

Sixteen ax blows, *the funeral of a role-play and the emerging of the sacrifice*.

A matter of writing - mentoring session with Lilia Mestre

Last block within my **a.pass** *parkour*. I reached this point after skipping summer's block. Going back to the research environment involved the question of 'where am I now?' regarding the structure of the work, its topics, its context and myself.

I was questioning my agency and my competence, regarding my skills as performer, to develop a research.

This was my crisis-block.

I began quite organized, the four months suspension worked well in terms of 'sedimentation'.

I have been working about the *citizenship, public space regulation, legality, migrants* but also about the *role-play as a device for gathering* to produce *engagement* with that specific spot in Molenbeek and to activate participants' agency to have a *different experience of citizenship*.

The research *performs* itself through this 'activation-agency' on the 'performability' of a *different experience of citizenship* for the audience/participants.

This was how I speculated the device could work, but it was something to be put to the test.

After collaborating as a performer in Laura Pante's last block PAF presentation, I kept thinking of *How to perform my research? Where was my body in relation to my topics? Where was I within this research? As a migrant but also as a performer?*

In this constellation of the *role-play* I found a clear entry point to the *narrative* and from there to the *fictional dimension* where even the *labyrinth* shifted its sign and gave me the possibility to feel myself *lost* but in a generative way. As if I knew, that in that state of vulnerability I would be able to dissolve the constricting meaning of the labyrinth metaphor into a metaphor of *access, autonomy & emancipation*.

Swinging between elements that belonged to the beginning of this body of research and new ones, I updated some of my questions and approaches:

Which is my place as a migrant in my research?

What is the price I payed for leaving my country? What is the price I pay for coming/staying here?

How much of this is connected with quitting privileges I used to have in Buenos Aires that I don't have here?

If I introduce my migrant body into my research as a performing body, can I become a narrative part of my artistic research?

Does artistic research need a narrative? Does artistic research tolerate it?

Will fiction take over artistic research or vice versa? Can they cohabit?

How can I bring my body into my research?

How to perform my artistic research?

What are the differences between practice, research, piece...?

If we give those definitions sharp borders, aren't we endanger of establishing a fixed logic on how to relate them?

Would that not end up into a genre, an aesthetic of how an artistic research must be shared?

Am I interested in researching without the perspective of a piece/object/performative experience?

As I perceived it, the privileged artistic research context of **a.pass** was an island within an ocean of administrative obstacles. Like a safety place against the streams of the outside world. The relation INSIDE-OUTSIDE / OUTSIDE-INSIDE was not completely fluent and I found myself back in a *pendulum logic*.

My research topics combined with my migrant situation made me feel that my thoughts and associations were stepping out of the territory of my work to go on a personal level when I was, actually, in the more complex movement of making them merge.

The 'problems' I found, the conditions I was bonded to, both to carry out my project & to live in Brussels, became so entangled that both started to inform one another. It took me some time to understand the *pendulum movement as a generative state* instead of pointing it out as a problem to get rid of. Along this process, full of wonderings & not-knowings, frustration & anxiety I went from 'embracing doubt' to 'embracing personal affect' as a political subject-matter embodied in my research. Both presences gave shape to the performance '**To be someone implies to be somewhere**'.

Right before *HWD* I found out that the public space regulation I was looking for, from the beginning, was not existent. This fact was overwhelming for me. Without that regulation there was no paradox regarding the uses of public space and the citizens' agency to make actual decisions through a performative action. I saw my work falling apart, not grounded to anything, all those statements were suddenly empty and ridiculously fragile, all was a fake, a narrative, a fiction.

In that moment I realized that it was possible to go on with this work situating it in a *fictional dimension*. It would be possible to keep working from '*what if this regulation would exist*'.

My research exploded in my hands, in the moment I was about to finish the **a.pass** experience: I was in crisis. My papers situation was no better, no job, no money, no time to work, far from my partner, from my family and friends, my country was (and still is) also in crisis... so again, why all this sacrifice?! What is the purpose?! Why am I doing this to myself?!

These questions forced me to make a pause, to move some pieces, to adjust some others, to take things out, to let things come in.

I remember having different conversations with *Lilia Mestre*, *Jeroen Peetrs* and *Sina Seifée* about these multiple crisis, and how I was erupting through a cathartic 'magma-speech' of pains and problems and how from all these entangled problems emerged a new possible direction.

I'm afraid of doing an Ego-trip, if I bring all these in. I'm afraid of blocking the subject of my research, I said and Sina answered: Please, do it. Do your Ego-trip, do it. If you never did it, just do it. Use us for this, use a.pass for this, abuse of a.pass!! We both laugh, but here we are now.

Through this (chained) crisis I found who/what was my real interlocutor. Since almost two decades I've been taking care of a wound produced by December 2001 crack-up in Argentina. That was a foundational moment in my life. I became a political subject by taking the public space. I became aware of my agency as a political subject. That experience was led by intuition and anger and the expectation for justice, while the back scene was the horizons in flames of a country tumbling down.

I took care of the wound. I sustained the discussion (and maybe I left it wide open by doing so). All this time I've been arguing against that neoliberalism, those measures, these subjectivities producing (and reproducing) policies, domination, culture, art, relationships, etc. Probably that's the reason why my work is so full of statements and complains.

There are many things that can be relative during long periods of time while one is researching but there are some moments (and some issues) in which the only option is to be absolute. Because the impact in reality, its outcome, is absolute.

The frame I was previously using to understand my research collapsed and this crisis ended up being the glue that brought everything together.

Which operations do I need to do? How should I proceed to reformulate my work in new terms?

I decided to leave behind some ideas that had become a burden: I removed the specificity of *Place Communal de Molenbeek* as the chosen spot through which I would reflect on *public space* and *citizenship*, as well as I removed the *role-play*.

To let them go I did two *rituals*, I destroyed the model I had used the last eight months. The maquette became the first sacrificed body of my research. I called that action *Sixteen ax blows*. After this I made a dinner with the group who was going to perform the *role-play* in *Place Communal de Molenbeek* (Flavio Rodrigo, Rui Calvo and Mathilde Maillard) and we talked about letting it go, we talked about what I was losing and what I was gaining and that was the *Funeral of the role-play*.

We said good bye, I said it.

The ritualization of that *letting go* made automatically a link with the ritual aspects of theater and *the actor's body as a sacrificial body*.

From this moment on my work was oxygenated, opening the door to let in new elements such as: my family's narrative, my migrant experience, my affections, my subjectivity as a socio-political actor, my a.pass journey. In addition, the notions of ritual and *secular-sacred sacrifice*¹ came in to sail within this fictionalized narrative that followed a structure inspired by the image of the '*generative*' *pendulum*.

I situated myself within the research in this European context as a migrant artist from Sudamérica, from Argentina. I brought my specificity as a human being, as a political subject merging with my artistic interests. It became not only relevant, but unavoidable and fundamental, to be aware of the Eurocentrism I was unconsciously professing. This eurocentricity reigns not only in Europe but also in Argentina, a culture colonized by several layers of foreign interests.



¹ See "*Towards a Poor Theater*" by Jerzy Grotowski, 1968; and "*The Theater and its Double*" by Antonin Artaud, Grove Press, New York 1958.

How to turn these tools of domination from power dispositives into tools of emancipation?

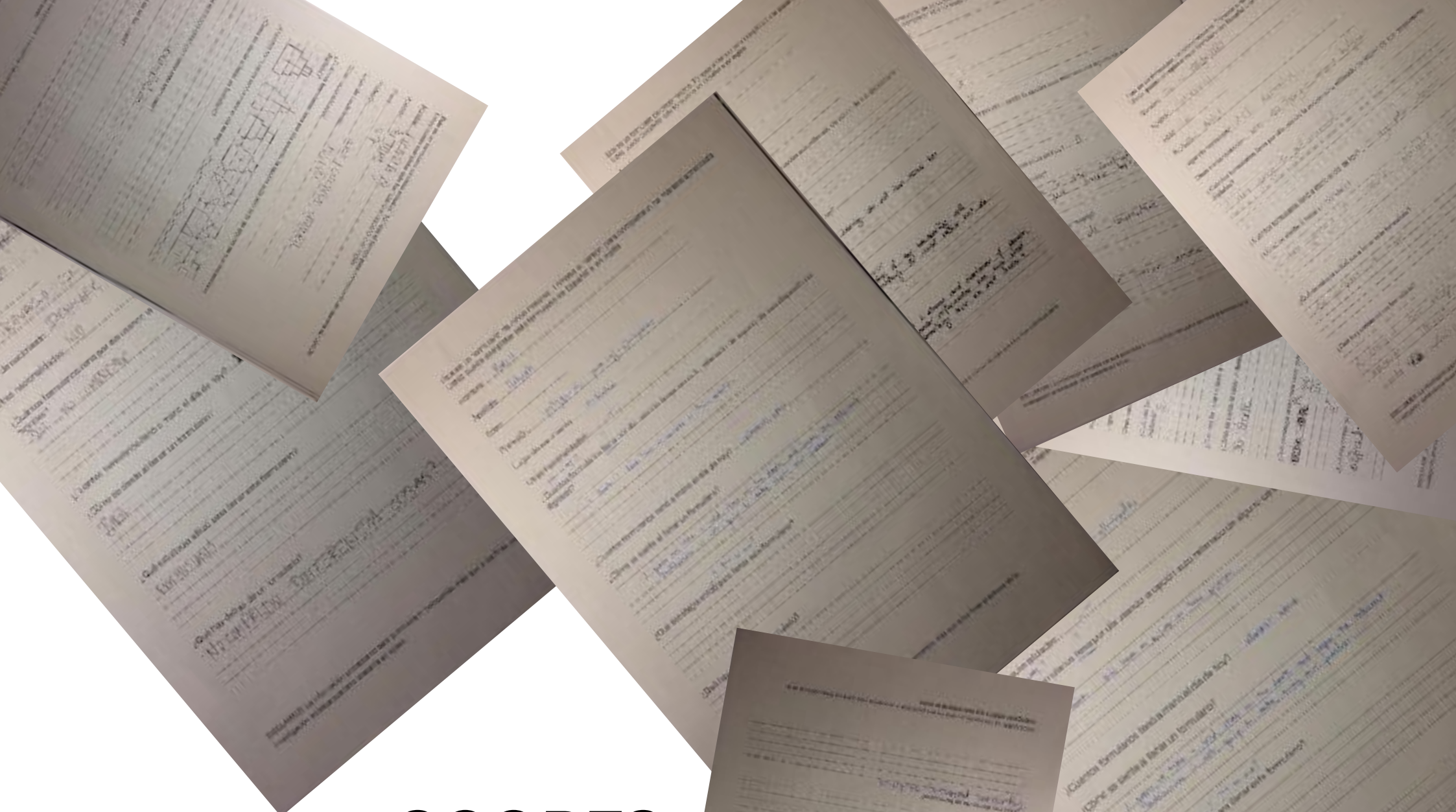
How to take a critical and autonomous position in this power relationship?

To answer these questions I made the double movement of situating myself within the research and placing the research in my body to make it happen.

The body becomes landscape, becomes the territory on which the research unfolds, it becomes the surface where all the narratives will be deployed, where Buenos Aires can be placed on top of Brussels; where the timeline is broken and pronouns are mixed, deconstructing and building a new, personal and subjective history.

The results of this double operation were present during the scores I did for the block as much as in the last presentation at PAF, in a sort of *in crescendo*, until its last point in the next End-Communication.

ooo

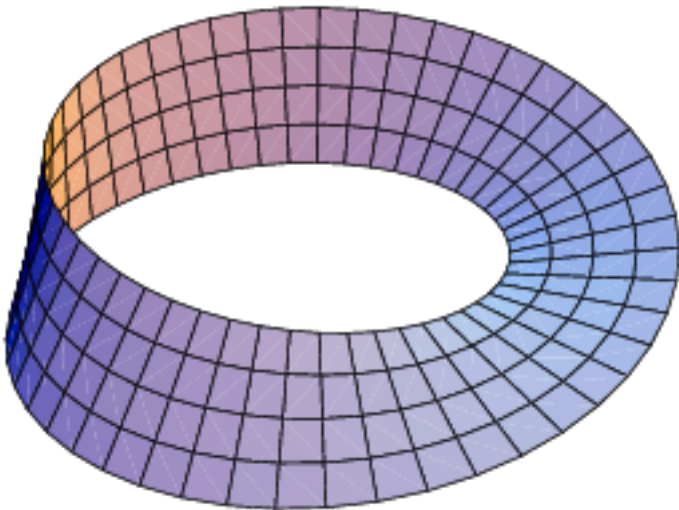


documentation on *SCORES*

FORM

Still trying out things about administration (which is also administration)

MOBIUS STRIP



Protocol:

Two persons read out loud a sequence of “inside-outside” that merges into a quote from the Charter of fundamental rights of the European Union written on both sides (becoming one eternally) of a mobius strip.

“outside inside / side outside / outside outside / inside inside / outside that is inside / outside that is outside / inside that is inside / outside that is outside even if it’s inside / inside that is outside mostly when it’s inside / (...) freedom of movement and residence may be granted, in accordance with the treaty establishing the European community, to nationals of third countries legally resident in the territory of a member State (...)”

Charter of fundamental rights of the European Union, chapter V - Citizen's rights - Art.45.2

REVERSED COMMUNE

Protocol:

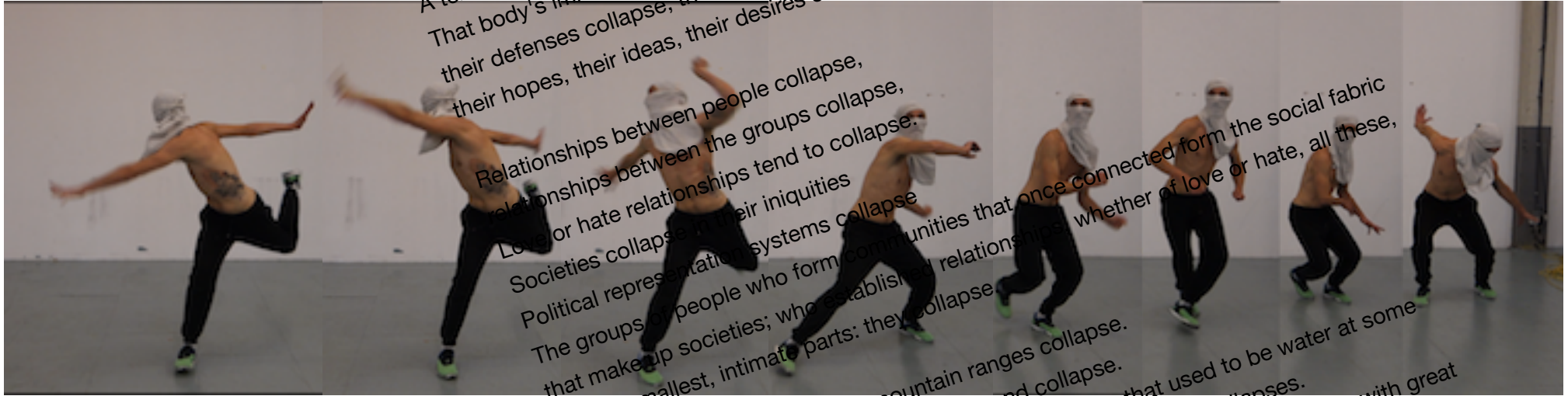
He walks backwards on the street going from la Place communal de Molenbeek through Comte du Flandre until the canal, just thirty meters from where he lives.

In the video (also played backwards) spectators can see how all the regular rhythm of the city is subverted and how the only person who goes forward is actually doing it in a very strange way.



2001 THROW THE STONE

A body collapses,
an artery, a bone, a ligament
a lung, a liver, a kidney, a muscle,
A tendon collapses
That body's immune system collapses
their defenses collapse, their nerves, their emotions, their psyche, their expectations,
their hopes, their ideas, their desires collapse.



Relationships between people collapse,
relationships between the groups collapse,
Love or hate relationships tend to collapse,
Societies collapse, their iniquities
Political representations collapse
The groups of people who form communities that once connected from the social fabric
that makeup societies; who establish relationships, whether of love or hate, all these,
in their smallest, intimate parts: they collapse.



Tectonic plates, rock massifs, mountain ranges collapse.
The rocks collapse, expand and contract and collapse.
The water, which used to be snow that used to be ice that used to be water at some
point, freezes and when this is a glacier for some time then it collapses.
Detached from that glacier now sail the seas hundreds of early ice that hide with great
delicacy to be rammed by ships that in turn collapse and sink.
The freezing of the water expands it and on its way to the collapse it will make enough
pressure on the plates so that somewhere that movement collapses the rocks.
Rocks that will block roads collapsing traffic; rocks that will hit the houses of the town,
the church, the bases of the buildings, the social clubs, the armory, the military
garrisons, the halltown, the museums, the foundations of the institutions and the fields
until they collapse.
The structures that kept them afloat collapse, the support structures of the skyscrapers
collapse, Southamerican constitutional democracies collapse because its internal
structures collapse, the oil wells collapse, the peace agreements collapse, the finances

Last presentation - Performing arts forum



References

- “Public Sphere by Performance” by Bajona Cvejić & Anna Vujanović.
- “Maps, knowledge, and power” by J.Brian Harley.
- “In free fall” by Hito Steyerl.
- “Charter of fundamental rights of the European Union”
- “The displacement of a cacerolada” Sound-piece by Santiago Sierra, 2003.
- “People, Power and Profits”, conference by Joseph Stiglitz, Kaaitheater, 2019
- “La ofensiva sensible. Neoliberalismo, populismo y el reverso de lo político”, by Diego Sztulwark.
- “Towards a Poor Theater” by Jerzy Grotowsky.
- “The Theater and it’s double” by Antonin Artaud.

